

**The  
Challenge Square Dancing  
Handbook**

**by**

**Clark Baker**

First Printing June, 1978

Second Printing September, 1978

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# Acknowledgements

I would like to thank the following people for their help in proofreading this book:

Miriam Alexander  
Curt Burrowes  
Debbie Cohn  
Jimmy Davis  
Mary Beth Finch  
Ed Foote  
John Sybalsky  
Mike Tersoff

In addition, I would like to acknowledge the members of "Those Kids!". Without that group, I would never have learned how to Square Dance. Their many discussions have helped make my thoughts on various concepts clearer.

Miriam Alexander  
Curt Burrowes  
Kathy Burrowes  
Mary Beth Finch  
Terry Hayes  
Betsy Hosler  
Sue Kayton  
Don Mellon  
Kathy Murphy  
John Rager  
Burt Rubenstein  
Gail Rubin  
John Sybalsky  
Anne Symanovich  
Mike Tersoff

The following people sent me comments and corrections to the first edition most of which are included in this edition.

Don Beck  
Paul Cox  
Ray Fuller  
Mr. Galotta  
James Paget  
Gail Rubin  
John Sybalsky



# General Introduction

When trying to become an "advanced" or "challenge" dancer, one is always told about the huge number of calls one must learn or the need to keep abreast of new calls. Occasionally a dancer will say something about formations or useful concepts but more often it is the hundreds of calls. They are, quite naturally, the "challenge" of challenge dancing. But there are a lot of things one should know before trying to learn this mass of information. This book is an attempt to remedy this deficiency. Most of the material presented is available nowhere else. It is divided into a number of sections:

- 1) General Introduction -- a few words on the nature of advanced and challenge dancing.
- 2) Naming Conventions -- things like "Heads", "Centers", "Leaders", "Points" and the like. These identify who is to perform the next movement. These terms usually appear at the beginning of a call.
- 3) Setups and Formations -- the knowledge of the current setup along with one's position in that setup will make the calls much easier. It also becomes much easier to apply definitions to new setups. While most setups have obvious names (like *Double Pass Thru*), there are some that usually are not named but which we will need to be able to name for the purposes of this book. This includes setups like *Grand Single Eight Chain!*
- 4) Descriptive Terminology -- these terms are the life-blood of advanced dancing. If one knows and uses these terms, one can clearly define and remember the semi-infinite lists of calls.
- 5) Concepts -- these terms usually appear before the actual call and after the naming conventions. They cause a consistent modification to the way the call is done or to the way the current setup is interpreted. Examples of such concepts are "In Tandem", "Once Removed", and "Crazy".
- 6) Extensions and Variations -- these are the terms that make challenge a challenge. They are often defined in more than one way and not knowing what they mean can spell disaster on a floor. For example, how do the terms "Reverse", "Invert", and "Left" affect a call? Does "Invert" always mean the same thing no matter what the situation? How about "Spread", "Cross", "Spin", and "Fan"?
- 7) Calls -- While this chapter does not contain a complete list of calls, it explains some of the major and often misunderstood calls of challenge dancing. These include Circulate, Counter Rotate, Rotate, and Single Rotate.
- 8) Extras -- these include brief sections on topics that are important such as which calls are sex-dependent, which dictionaries to buy, some rules on traffic flow, etc.

Many of the sections are just lists of items (e.g. calls, concepts, or formations). Following the name of the item, in square brackets, is the level of that particular item. Where Callerlab has determined a level for the item, that is the level that appears. If the item is on the C3 list (which has not yet been approved by Callerlab), then it is labeled C3. If the item is neither Callerlab-approved nor on the C3 list, then I have assigned it a level. This level has not always been C4. For example, the new concept Concentric is used at most levels of challenge and hence is labeled C2. Therefore, one can not assume that just because an item is labeled C1 it is a Callerlab approved item. Here is a list of possible designations.

Designation	Meaning
M	Mainstream including Experimentals, Plus 1 and Plus 2
A	Advanced
C1	Challenge Basics
C2	Extended Challenge Basics
C3	Advanced Challenge
C4	The next level after C3

Since some setup names are the same as some call names (e.g. Double Pass Thru), all the setup names will be in italics. The first letter of each word in all call names or parts of call names will be capitalized. When this becomes ambiguous, the separate calls will be enclosed in quotes.

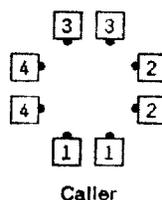
Most of the tables in this book contain every known movement that pertains to that particular table. If, however, you discover a movement that I seem to have left out, please tell me about it and I will include it in future revisions of this book. Also, if you discover any mistakes or inconsistencies please tell me and I will correct them in the next printing. Copies of this book may be ordered from the author at \$6 each (\$4.50 each for 10 or more). There are currently no plans for supplements. It is felt that this book will not go out of date as fast as other dictionaries since new concepts are not invented at the same rate as new calls.

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# Naming Conventions

There are many ways that callers designate the people who are to start or to perform the next movement. Some of these names are easy to figure out (like Men or Women). Others are intentionally challenging (like Those Who Can). Many of these terms are also used in the definitions of calls. All are important to understand.

**Couple One, Two, Three, or Four [M]** -- Couple One consists of the two dancers who start with their backs to the caller. Couple Two consists of the two dancers to the right of Couple One, and so on around the set.



**Heads or Sides [M]** -- The Heads are Couples 1 and 3. The Sides are Couples 2 and 4.

**Head Man and His Partner [M]** -- This names four people: the two head men and their partners (the dancers to the right (or left) of them). It uses the "And" defined below. The "And His Partner" is usually implied in the call Heads Wheel Around but is sometimes heard in other contexts.

**People in the Heads' Position [M]** -- as the name implies, the people named are those in the heads' position (usually from a *Squared Set*). If the original heads are standing in the sides' position and the original sides are in the heads' position, the term Heads is confusing. Usually the caller will specify either the Original Heads, or the People in the Heads' Position.

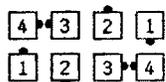
**Corner [M]** -- From a *Squared Set* or *Circle Of Eight* the Corner is the dancer to the man's left and woman's right. From an *Eight Chain* setup, everyone is facing their Corner. From a *Trade By* setup, the ends are standing next to and the centers are facing their Corner.

**Right Hand Lady [M]** -- From a *Squared Set*, the man's Right Hand Lady is his Partner's Corner's Partner. This is the same as his Corner's Diagonal Opposite.

**Opposite Lady [M]** -- From a *Squared Set*, the man's Opposite Lady is the lady he is facing across the set. This is the same as his Partner's Diagonal Opposite.

**Diagonal Opposite [A]** -- From any setup, your Diagonal Opposite is that dancer who is across the set from you, looking through the center of the set. He is the same distance from the center of the set as you are. If the choreography is symmetric (i.e. no calls have been addressed to Couple 1, no *Who's On Firsts*, etc.) then the Head Men will always be Diagonal Opposites as will the Side Men, the Head Ladies, and the Side Ladies. Your Diagonal Opposite will always be facing in the opposite direction from you. This fact can be used to see if you made a mistake. After performing a call, check to see if you and your Diagonal Opposite agree. However,

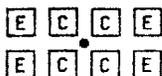
you should never dance by following your Diagonal Opposite. Such a practice results in a dancer who never really knows how a call is done and never really wants to learn. The best dancers ignore their Diagonal Opposite unless they get lost. In the diagram below, the dancers with the same numbers are Diagonal Opposites.



Diagonal Opposites

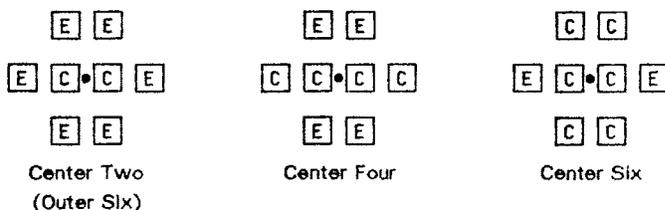
**Men or Women [M]** -- Obvious.

**Centers or Ends [M]** -- The Centers are the people closest to the center of the formation and the Ends are the people furthest from the center of the formation. Facing direction does not affect the determination of Centers or Ends. From a *Rectangle* formation, the Centers are the C's and the Ends are the E's. The bullet marks the center of the set.



Centers and Ends from a Rectangle Formation

From a *Quarter Tag* setup, there are three different sets of Centers possible:



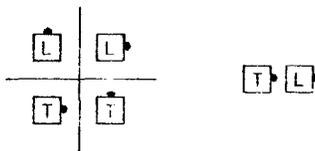
Examples of Centers and Ends

If two people have hands held at the center of the set, they are sometimes referred to as the Very Centers, as in "Very Center Two Trade". From a *Grand* formation, one can also specify the "Centers Of Each Side".

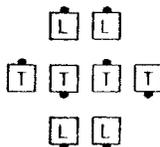


Centers Of Each Side                      Very Center Two  
Examples of Centers from a Grand setup

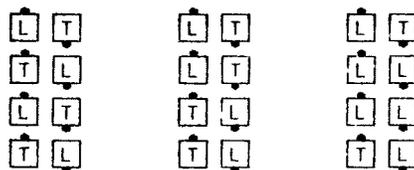
**Leaders or Trailers [A]** -- The people who are facing out (away from one of the centerlines) in their setup are the Leaders. The people who are facing in (toward one of the two centerlines) in their setup are the Trailers. People who are neither facing in nor out of their setup are neither Leaders nor Trailers. Usually the Trailers are looking at someone else (at least at someone's back or shoulder) in their setup while the Leaders are looking out of their setup. For example, in these *Box Of Four* and *Two-Dancer* setups, the L's are Leaders and the T's are Trailers:



Usually from a *Three Quarter Tag* setup, the people in the wave are neither Leaders nor Trailers. However, the couples facing out are Leaders. If the setup can be construed to be a *Person Following Another Person* then there are Leaders and Trailers.



From a *Column*, the terms have two meanings. One meaning for Leaders is the Leaders in each *Box Of Four*. The other choice is the Lead two in the *Column* (as in "Transfer The Column, the Lead two move around ..."). The meaning is usually clear from context but one should be careful when using these terms from *Columns*.



Leaders ...      Lead Two ...      Lead Three ...

Possible Interpretations Of "Leaders"

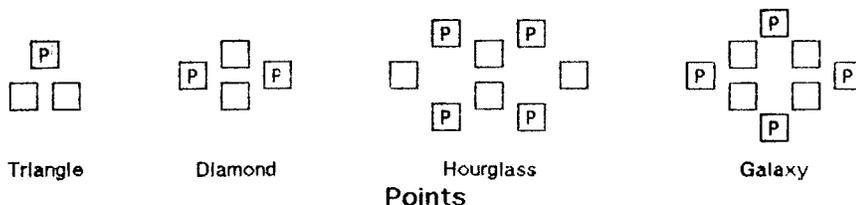
Leaders and Trailers can be confusing for the four dancers in the center of a *Rectangle* formation. If they are Leaders with respect to the center four then they are Trailers with respect to each side. The caller can cue either "In The Center, Leads Do A ..." or "Leads, If You Are In The Center, Do A ..." and specify different dancers.

Another use for the term Trailers is "Those who trailed off". As an example, "Leaders Trail Off and Trailers Peel Off and the Trailers Run". One must be careful not to use the term Trailer right after a dancer has completed a Trail Off.

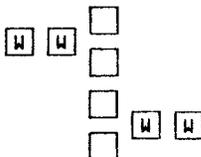
**Those Facing In or Out [M]** -- The people who are facing toward the center of the set are Those Facing In. The people who are facing away from the center of the set are Those Facing Out.

**Beaux (Beaus) or Belles [C1]** -- In any *Couple*, the person on the left is the Beau and the person on the right is the Belle. See the chapter entitled "The Role of Sex in Advanced Dancing".

**Points [A]** -- From a *Diamond, Hourglass, Galaxy, or Triangle*, the dancers far from the center of the setup are called the Points.



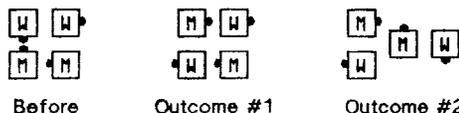
**Wings [C3]** -- In the diagram, the dancers labeled with W's are the Wings. These usually occur when two dancers move to the same spot in a Diamond Circulate.



**Those Who Can [M]** -- The people specified are those who are in the position to do the indicated call. Many times this is used implicitly as in "Right and Left Thru" from a *Trade By* setup. In the diagram below, the dancers who will be active in a "Those Who Can, Peel Off" are indicated by an A. The other dancers will do nothing.



From some places this is ambiguous and should be avoided. The call *Curlique* is usually done from *People Facing*. However, it can be done from *People With Right Hands*. This means that the following would be ambiguous:



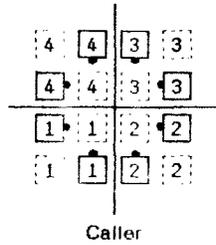
Possible outcomes of a "Those Who Can, Curlique"

**Those in the 'setup' [A]** -- The people specified are those who are in the indicated setup. A caller will often cue something like "Those In The Diamond, Circulate"; "Those In The Block, Tag". A related use is "Those Facing, Star Thru" which is short for "Those in a People Facing Setup, Star Thru".

**Those Who Did The 'call' [A]** -- The people specified are those who did the 'call' in the last move. For example, "Flip The Diamond and Those Who Flipped, Run". Sometimes the "Those Who Did The" is omitted as in "Walk And Dodge, Walkers Fold".

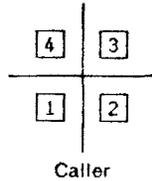
**Others [M]** -- The inactive or unnamed people are the Others. A typical use would be "Heads Swing Thru, Others Roll A Half Sashay".

**Quad 1, 2, 3, or 4 [C4]** -- The named people are those standing in the indicated quadrant of the square. The quadrant numbers are determined from the men's positions in a *Squared Set* as follows:

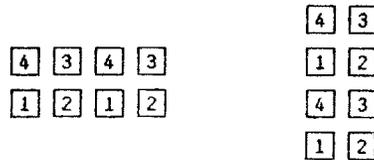


A dancer standing on one of the centerlines (i.e. not on one of the above spots) is not considered to be in any Quad. Also, Quads cannot be used after a call which rotates the set an arbitrary amount (as in "Promenade, Heads Wheel Around"). After such a call, it wouldn't be clear in which Quad people were located since sets may have rotated themselves by different amounts.

**Split Quad 1, 2, 3, or 4 [C4]** -- The named people are those standing in the indicated quadrant of a *Box Of Four*. The quadrant numbers are determined in relation to the original *Squared Set* as follows:



The above discussion about Quads with respect to rotation of the set and centerlines also applies here. Usually Split Quads are used from *Rectangles*:



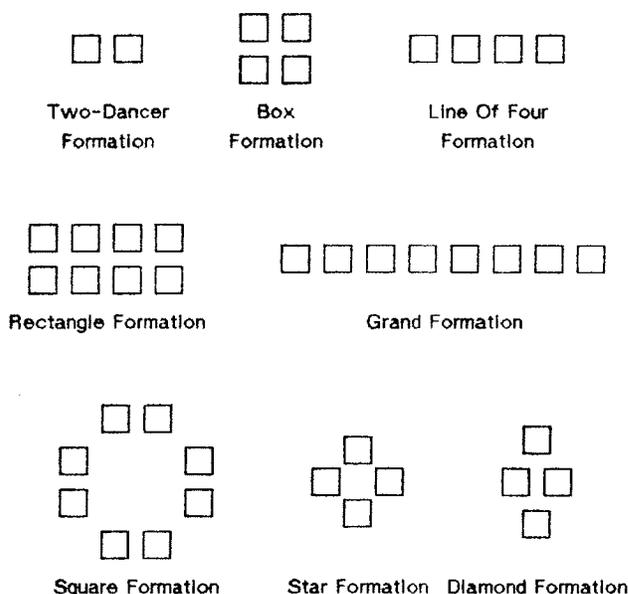
Split Quad Numbers

**And [M]** -- The above specifiers may be used with "And" as in "Couples One And Three" to indicate that the members of both groups are active.

# Setups and Formations

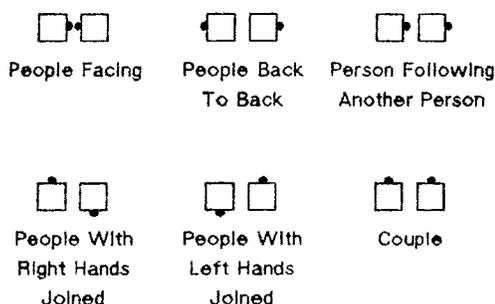
Formations indicate where on the floor people are standing. Setups indicate both where on the floor people are standing and what direction they are facing. Most of the popular formations and setups have been given names. These are useful in describing where calls start and end. Also, in dancing a given call, one may know from doing it so often that it ends in a particular setup. When the call is used one can check to see that the expected setup has appeared.

**Basic Formations [M]** -- As was stated above, formations tell where on the floor the dancers are standing. There are some formations that are so basic, they are usually not given names. However, to be complete, we will list them here.



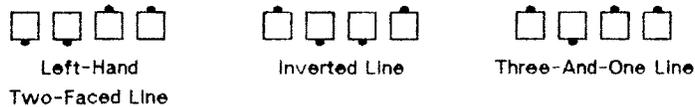
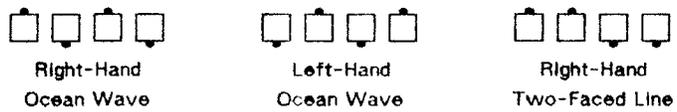
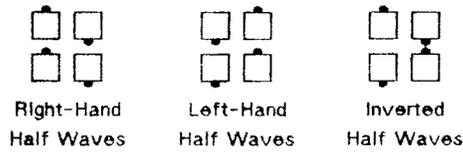
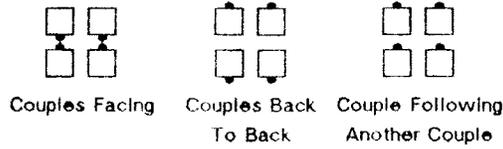
Most of the setups derived from the above formations have been given names. However, there are many more formations than the ones listed above. We will look at these a little later.

**Two-Dancer Setups [M]** -- The first setups to look at are those derived from the *Two-Dancer Formation*.



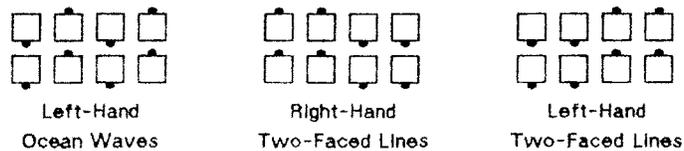
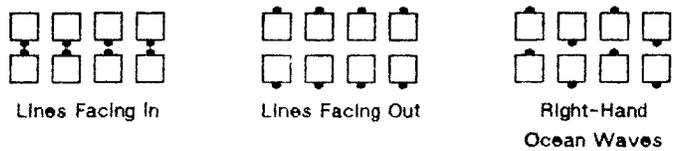
*People With Right or Left Hands Joined* are sometimes referred to as *Mini Waves*.

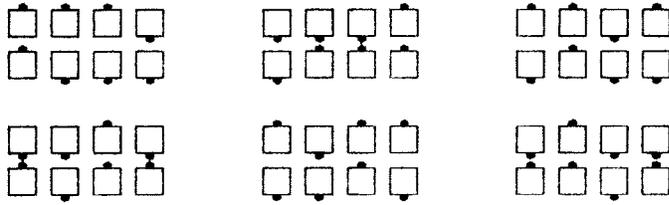
**Four-Dancer Setups [M]** -- Next, there are setups containing four dancers. These can be arranged in either a *Box* or a *Line Of Four Formation*.



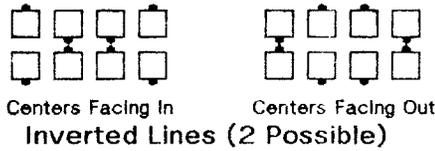
Either *Right-* or *Left-Hand Half Waves* are often referred to as *Boxes Of Four*. Additional four-dancer setups will be discussed below.

**Generalized Lines [M,A]** -- Two four-dancer box setups can be combined to form an eight-dancer setup (a specific instance of a *Rectangle Formation*). Setups in which everyone faces *perpendicular* to the long direction are referred to as *Lines*.



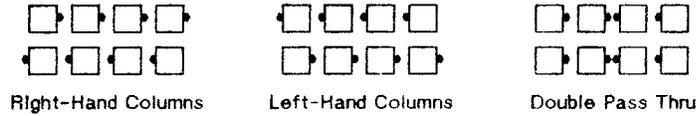


Three-And-One Lines (8 Possible)

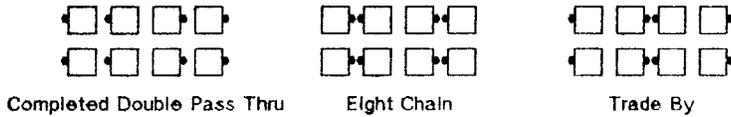


Centers Facing In      Centers Facing Out  
Inverted Lines (2 Possible)

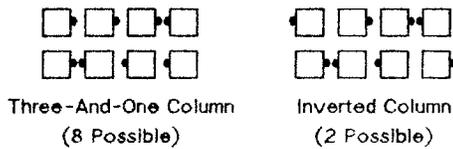
**Generalized Columns [M,A]** -- Setups in which everyone faces *parallel* to the long direction are referred to as *Columns*. Below are examples of some of the possible types.



Right-Hand Columns      Left-Hand Columns      Double Pass Thru

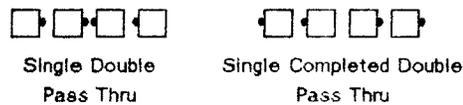


Completed Double Pass Thru      Eight Chain      Trade By



Three-And-One Column (8 Possible)      Inverted Column (2 Possible)

**Single Setups [A]** -- By appending the word *Single* to the front of four of the above setups, we arrive at four more four-dancer setups.

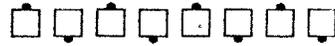


Single Double Pass Thru      Single Completed Double Pass Thru



Single Eight Chain      Single Trade By

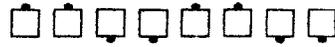
**Grand Setups [M,A]** -- A *Grand* setup is a specific Grand Formation. By appending the word *Grand* in front of the name of a setup that has four dancers in a line, one arranges two four-dancer setups end-to-end, to arrive at the following eight setups. In the past, some *Grand* setups (e.g. *Waves*) have been called *Tidal* setups.



Grand Right-Hand Wave



Grand Left-Hand Wave



Grand Right-Hand Two-Faced Line

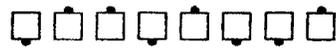


Grand Left-Hand Two-Faced Line

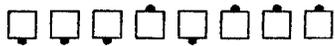
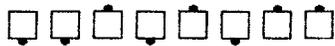
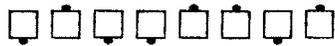
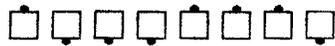
Note that the naming of the last two setups above is not universally accepted. The other choice is a *Grand Right-Hand Alternating Two-Faced Line* so as not to confuse it with what I call a *Grand One-Faced Line*. To be unambiguous, one could call it an *As Couples Ocean Wave*.



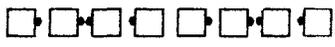
Grand Inverted Line



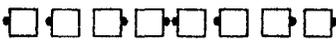
Grand Inverted Line



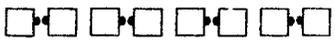
Grand Three-And-One Lines (8 Possible)



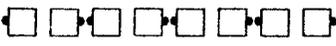
Grand Single Double Pass Thru



Grand Single Completed Double Pass Thru

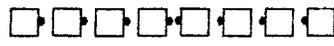


Grand Single Eight Chain



Grand Single Trade By

There are four *Grand* setups that can be created by placing two four-dancer setups that we have not named end-to-end. They are:



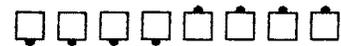
Grand Pass Thru



Grand Completed Pass Thru



Grand Right-Hand One-Faced Line



Grand Left-Hand One-Faced Line

As mentioned above, the naming of the last two setups above is not universally accepted. Other possibilities are *Grand Two-Faced Line* and *Weatherwane*. To be

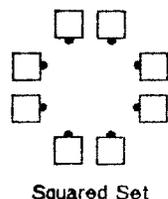
unambiguous, one could use *As Couples Two-Faced Line*.

**T-Bone Setups [C1]** -- Sometimes the caller creates setups in which at least one dancer's facing direction is 90° away from that of the other dancer. So far, all the setups mentioned have had the dancers facing the same direction or 180° off. Usually this happens in a *Rectangle Formation*. These setups go under the general classification of *T-Bone* setups. *T-Bones* are combinations of columns and lines. Most *T-Bone* setups do not have special names. In the following example, the dancers labeled C are in a *Column* while the dancers labeled L are in a *Line*.

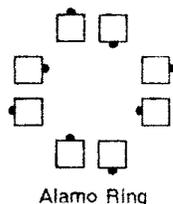


When working in *T-Bone* setups, it is important to know whether one is working in a *Line* or a *Column*. Once that is determined, the kind of *Line* or *Column* must be established. In the example on the left above, the L's are Centers of a *Line Facing In*, a *Three-And-One Line*, or an *Inverted Line*. The C's are the Leaders in a *Column*. In the example on the right, the C's are in either *Right-Hand Columns*, or an *Eight Chain* setup. The L's are in *Right-Hand Waves*, *Three-And-One Lines*, or *Lines Facing In*. The next call will usually indicate in which of the possible setups each dancer is located. If the call *Scoot Back* were called from the setup on the right, the C's would proceed as if in *Right-Hand Columns*, and the L's as if in *Right-Hand Waves* since these are the only setups from which a *Scoot Back* is possible.

**Square Setups [M]** -- The first of these is the *Squared Set*.

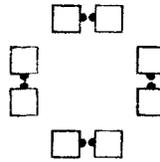


If, from a *Squared Set*, everyone were to join hands and make a circle, we would have a *Circle* setup. Currently I can not draw such a figure and the picture would be the same as that of the *Squared Set*. If every other dancer is facing out in a *Circle*, the setup is referred to as an *Alamo Ring* setup.



An *Alamo Ring* is like an infinite *Ocean Wave*. It does not have a handedness, but since most calls that are done are done from *Right-Hand Waves*, one usually start with the right hand (e.g. *Spin The Top*). If everyone does a *Partner Hinge* from an *Alamo Ring*, the resulting setup is a *Thar*.

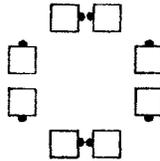
The following is the setup from which *Right And Left Grand* (and *Left Allemande*) are done.



Right And Left Grand Setup

The other places from which Right And Left Grand (and Left Allemande) are done are *Eight Chain* and *Trade By* which can be thought of as a squished circle.

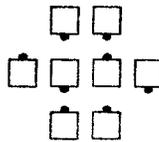
The other *Circle* setup that deserves mention is the one from which a Dixie Grand can be done.



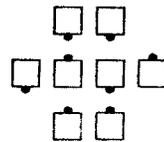
Dixie Grand Setup

This corresponds to the *Double Pass Thru* setup when squished into a column. If squished another way, it would be a *Completed Double Pass Thru* setup, which leads to the question, "Can a Dixie Grand Be Done From a *Completed Double Pass Thru* setup?" The answer is, "Yes, it has been done, but not very often."

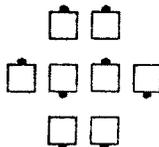
**Fractional Tag Setups [M]** -- Four other setups that often occur are formed from a fractional (Left) Tag The Line. They are:



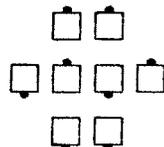
Quarter Tag



Left Quarter Tag

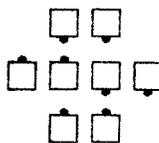


Three Quarter Tag

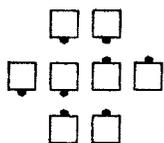


Left Three Quarter Tag

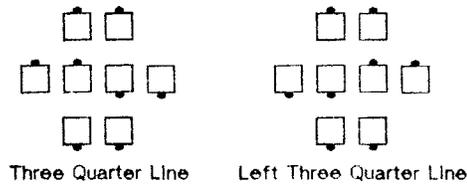
Currently, the *Quarter Tag* setup with a *Two-Faced Line* in place of the *Ocean Wave* is receiving some attention. It has been named a "Quarter Line".



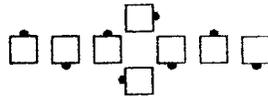
Quarter Line



Left Quarter Line



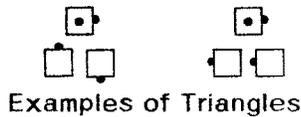
**Acey Deucey Once And A Half Setup [A]** -- A setup that occurs often, especially in the middle of certain calls, is a *Line Of Six* with two lonesome dancers.



Acey Deucey Once And A Half Setup

Notice that there is a center four hand *Star* or *Diamond* and two end *Two-Hand Waves*.

**Triangle Setups [C1]** -- Any setup composed of three dancers not in a line is a *Triangle*. Here are the two popular types of *Triangles*.



Examples of Triangles

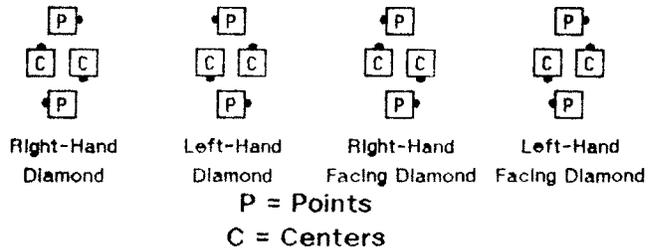
The dancer indicated by the dot is called the *Apex*. This is important for the call *Press*. On a *Triangle Circulate*, one takes the facing orientation (i.e. either the same or opposite facing direction) of the dancer in the next position. Since a given setup can have many different *Triangles* embedded in it, the term *Triangle* can be ambiguous. Here are some terms that are used to clarify it.



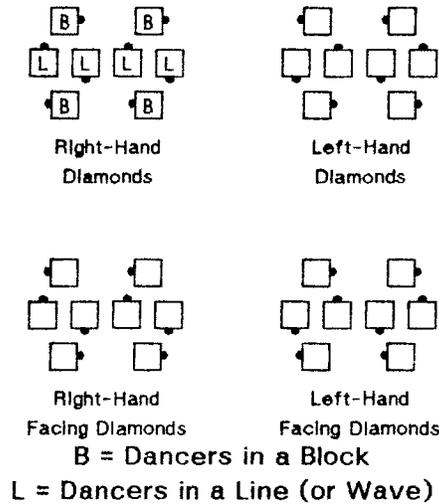
**Naming conventions for Triangles**

Name	Triangle 1	Triangle 2
Triangles	???	???
Internal Triangles	1 4 6	2 5 8
External Triangles	1 3 6	2 5 7
Once-Removed Internal Triangles	1 6 8	2 4 5
Interlocking Triangles	1 6 8	2 4 5

**Diamond Setups [M]** -- Another group of four-dancer setups is one generally referred to as a *Diamond*. A *Diamond* can be created by having the centers of a *Line Of Four* hinge.

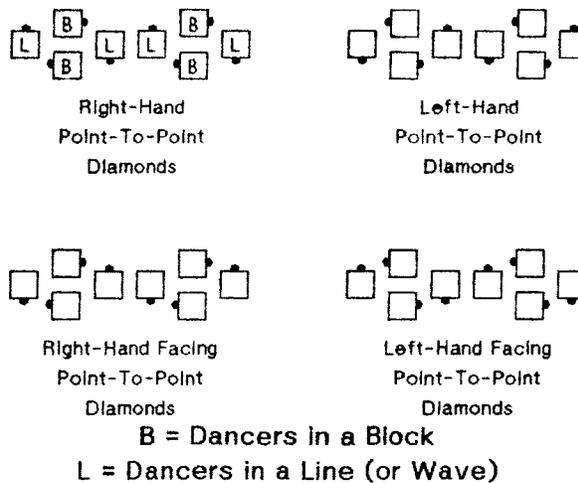


A *Diamond's* handedness is determined by the Centers (the dancers who have hands joined). If they have right hands joined, then it is a *Right-Hand Diamond*. Two of these four-dancer setups can be placed side-by-side to form *Parallel Diamond* setups:



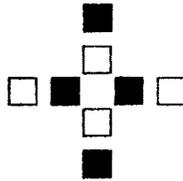
Notice that the above setups are really composed of two different setups. One is a *Line Of Four* dancers and the other is a *Box Of Four* dancers. The box is usually referred to as a "Block". In the case of *Right-Hand Diamonds*, the *Line* is a *Right-Hand Ocean Wave* setup and the *Block* is a *Right-Hand Half Wave* setup.

Sometimes the *Four-Dancer Diamond* setups are placed end-to-end, as when the Centers Hinge from a *Grand* formation. These are referred to as *Point-To-Point Diamonds*.



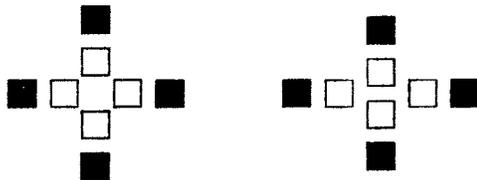
Two *Diamonds* neither side-by-side nor end-to-end, but perpendicular to each other

and intersecting at their centers, make up another type of *Diamonds* called *Thar Diamonds*.



Who works with whom: Thar Diamonds

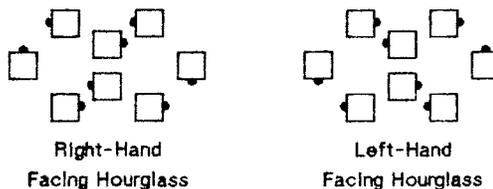
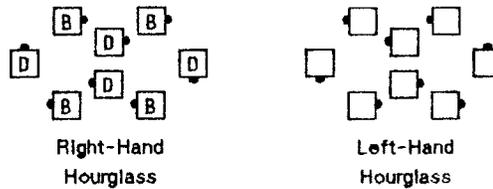
When callers use diamond calls from *Thars*, they want you to assume that you are in *Thar Diamonds*. Another type of *Diamond* from a *Thar* is a *Concentric Diamond*.



Who works with whom: Concentric Diamonds

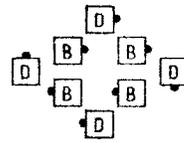
The Centers and Ends in *Concentric Diamonds* can be established either by the preceding call (e.g. Circulate 1 1/2), or by the caller (Heads are Centers and ...). Sometimes there are no Centers and Ends.

**Hourglass Setups [A]** -- If the center two dancers of *Right-Hand Diamonds* were to Hinge and U Turn Back, the resultant setup would be an *Hourglass*. Notice that an *Hourglass* consists of a *Diamond* and a *Block*. Sometimes "Those In The Diamond" or "Those In The Block" are asked to do a particular call. Here are four of the possible *Hourglass* setups:

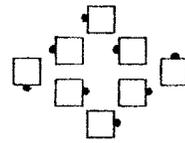


B = Dancers in a Block  
D = Dancers in a Diamond

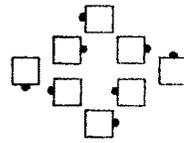
**Galaxy Setups [C3!]** -- If the center two dancers of an *Hourglass* slide apart, and the dancers in the *Block* slide together, the resulting setup is a *Galaxy*. Notice that a *Galaxy* consists of a *Diamond* and a *Block*. Unlike the *Hourglass*, where the *Block* is outside the *Diamond*, in a *Galaxy* the *Block* is inside the *Diamond*. Here are four of the possible *Galaxy* setups:



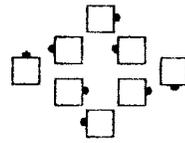
Right-Hand Galaxy



Left-Hand Galaxy



Right-Hand Facing Galaxy



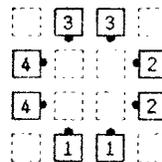
Left-Hand Facing Galaxy

B = Dancers in a Block

D = Dancers in a Diamond

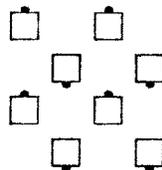
Notice that everyone in the *Diamond* is a Point.

**3x4 and 4x4 Grid Formations [C3]** -- There are many times when the dancers occupy 8 of the 12 spots in a 3 by 4 grid or 16 spots in a 4 by 4 grid. The first example of this is a *Squared Set*. In the diagram below, a *Squared Set* with each couple labeled is superimposed on a 4 by 4 grid of empty boxes. This is also known as a *16 Matrix*.



A Squared Set superimposed on a 16 Matrix

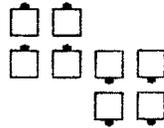
**Block Formations [C1]** -- Another formation that uses these 16 spots is called Interlocking Blocks. From *Ocean Waves*, these can be created by having the people facing out take one step forward. From *Right-Hand Ocean Waves*, the result would be as follows:



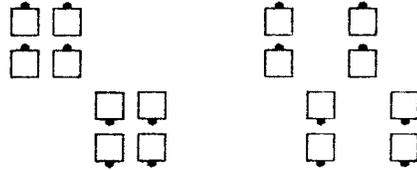
An example of Interlocking Blocks

In the above example, each block consists of a *Couple Following Another Couple* setup. They are joined in such a way that they are interlocked. For more information on *Interlocked Blocks*, see the entry "In Your Block" in the chapter on "Concepts".

*Non-Interlocking Blocks* is another possible formation. This occurs, for example, when everyone has extended once or twice from *Right-Hand Two-Faced Lines*.

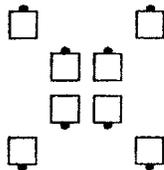


An example of Non-Interlocking Blocks (12 Matrix)



Two more examples of *Non-Interlocking Blocks*

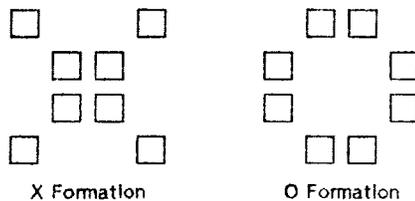
Notice that in each *Block*, the setup is again a *Couple Following Another Couple*. A third way to join two *Blocks Of Four People* is by placing one inside the other. These are known as *Inner And Outer Blocks*, which will result, for example, if the ends take one step forward from a *Lines Facing Out* setup:



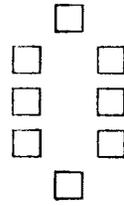
An example of Inner And Outer Blocks

In this case, each *Block* is in a *Couples Back To Back* setup. Unlike the other two types of *Block* formations, the dancers in the inner block could be in a different setup from those in the outer block.

**X And O Formations [C3]** -- Two more 4 by 4 formations are "X" and "O". In an X formation, the dancers are standing on the four center spots and the four corner spots of a 4x4 grid. In an O formation, the dancers are standing on the spots of the 4x4 grid that are vacant in an X setup. The diagram below shows these two formations.

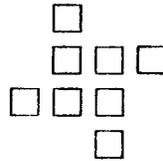


The *Inner And Outer Blocks* setup presented above could also be referred to as an X setup. Also, the *Squared Set* setup presented above is an example of one specific O setup. An X will change to an O if those dancers who are far apart slide together and those who are together slide apart. Another instance of an O formation can be created from *Columns*, if all do a Half A Circulate And The Center Six Spread.



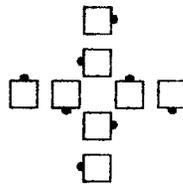
O Formation (15 Matrix!)

**Pinwheel Formation [C3]** -- A formation that occurs after some Single Rotates from a *T-Bone* setup is called a *Pinwheel*.

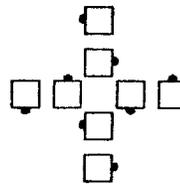


Pinwheel Formation

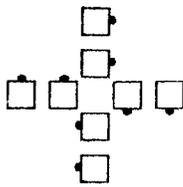
**Thar Setups [M]** -- Two lines of four dancers each, neither side-by-side (as in a *Rectangle*) nor end-to-end (*Grand Formation*), but perpendicular to each other and intersecting at their centers, make up another formation called a *Thar*. Since there are four types of *Lines Of Four*, there are 4x4 or 16 types of *Thars*. Here are diagrams of the four popular types:



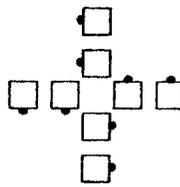
Right-Hand Thar  
(Wrong Way Thar)



Left-Hand Thar  
(Allemande Thar)

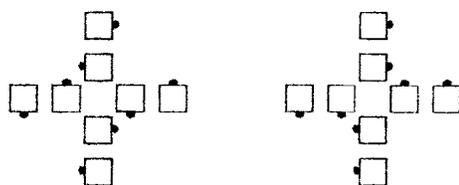


Wrong Way Promenade

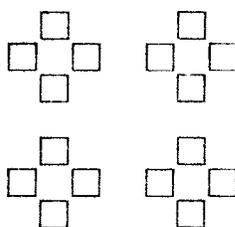


Promenade

Two additional types of *Thars* appear below. The one on the left has one *Left-Hand Ocean Wave* setup and one *Right-Hand Ocean Wave* setup. (Think about doing a *Swing Thru* from here.) The diagram on the right has one *Right-Hand Two-Faced Line* setup and one *Left-Hand Two-Faced Line* setup. This can be obtained from a *Right-Hand Thar* by having the appropriate dancers Run. Usually when this setup occurs, the caller expects the dancers to move along to form *Lines Facing In*.

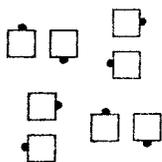


**Phantom Setups [C1]** -- The next formation is known as *Phantoms*. This is a general term for the formation that is obtained when eight of the sixteen spots in the following diagram are occupied by dancers.



Phantom Formation

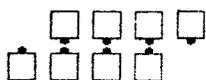
The most popular *Phantom* formation is obtained from *Lines* by having the two dancers at one end do a Partner Hinge. From *Right-Hand Ocean Waves*, the resulting setup might look like this:



An example of a Phantom setup, showing real people occupying eight of the spaces in the diagram above.

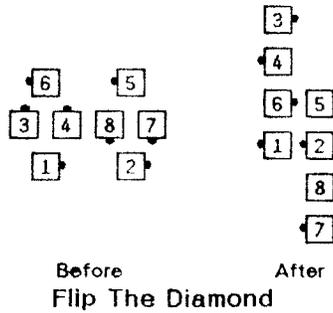
For more information, see the entry under "Phantom" in the "Concepts" chapter.

**Offset Setups (Parallelograms And Z's) [C3]** -- Sometimes a call ends with the dancers almost lined up. However, they would have to take a step or two sideways to be exactly lined up. When this happens, the formation is said to be offset. From a *Right-Hand Column*, if everyone were to Extend and Quarter Right, the resulting setup would be offset by one person.



Offset Lines Facing In

Sometimes offset setups are created by two dancers moving to the same spot and joining right hands. From the diamond setup on the left below, a Flip The Diamond ends in the setup on the right which is offset by two dancers. Most eight-dancer offset situations are offset by two dancers.



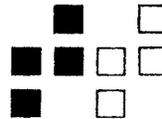
Offset setups which are offset by two dancers are often referred to as *Parallelograms*.

A group of four dancers can also be offset. From a *Right-Hand Ocean Wave*, if the Ends Fold, the result will be a little group of four that is offset by one dancer. This is referred to as a Z.



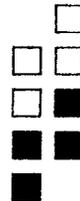
An example of a Z setup

Two Z setups may be placed end-to-end or side-by-side. When placed side-by-side, the result is similar to but not the same as a *Quarter Tag* setup (sometimes referred to as a *Twelve Matrix*).



Two Z's Side-By-Side

When placed end-to-end, the result is like a *Right-Hand Column* after an Extend.



Two Z's End-To-End

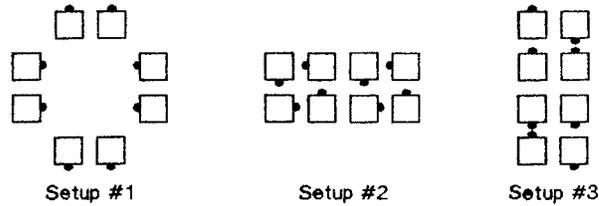
In the center, the dancer from one Z is next to and may be asked to work with the dancer from the other Z.

There are new setups and formations being created all the time. When it is necessary to understand a new formation or setup, the following questions might be helpful in analyzing it:

- 1) Is it a 2, 4, or 8 dancer setup?
- 2) Is it made up of two smaller, known setups put together in a different way?

- 3) Does it contain any *Blocks, Diamonds, Lines, Phantoms, Offsets*, etc.?
- 4) Who are the Centers and Ends?
- 5) Who are the Leaders and Trailers?
- 6) How does one get into this setup?
- 7) How does one get out of this setup?
- 8) Does it have any other name?
- 9) On how many spots on the floor is one working and where are they?
- 10) Are there any Phantoms?

There are many setups that are used often, but that have no names. There are two easy ways to explain such a setup. The first is to draw a picture of the setup. If this isn't possible, then give a starting setup (that has a name) and a series of calls that ends in the desired setup. Here are some setups and descriptions of them:



To describe Setup #1, one can say "From a *Squared Set*, have the Heads Pass Thru". Or, if the listener knows the call Lift Off, then one could just say: "From Where a Lift Off can be done". For Setup #2, say: "From *Lines Facing In*, have the Beaux Quarter Right". For Setup #3, say: "From *Right-Hand Columns*, have the Centers Walk And Dodge". In this manner, almost any setup can be named without creating too many different names.

# Descriptive Terminology

Most calls are defined in terms of other simpler calls. At some point, there must be a few base calls that are defined in English. In order to understand the definition of a new call, it is helpful to understand the base calls that are used to define it. There are a limited number of these descriptive calls. When a caller directionally cues a movement, he also uses these terms. From a *Three Quarter Tag* setup, one might encounter the call "Stampede". It could be cued as, "Stampede: Those Facing Out Cross Cast Back and Pass In, While the Others Trade The Wave, Hinge, and Pull By". A "Pass In" is a Pass Thru followed by a Quarter To The Center Of The Set. A "Trade The Wave" is a Trade with the person facing the same direction in the same wave.

I have labeled these base level calls as descriptive terminology. It is important to understand the basic calls for three reasons.

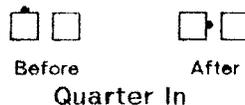
- 1) They are calls and may be used as such,
- 2) They are used in defining other calls, and
- 3) They are used in the directional cuing of other calls.

**Quarter Right [M]** -- Turn  $90^{\circ}$  in place, turning to the right.



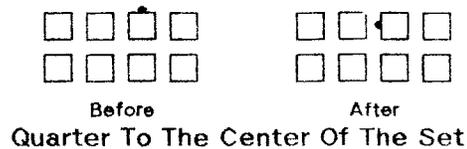
**Quarter Left [M]** -- Turn  $90^{\circ}$  in place, turning to the left.

**Quarter In [A]** -- Turn  $90^{\circ}$  in place turning toward one's partner. If there is no partner, turn  $90^{\circ}$  in place turning toward the center of the group of dancers with whom one is active. Since the group usually consists of four dancers on one half of the set, a Quarter In is usually a quarter to the center of the half set.



**Quarter Out [M]** -- Turn  $90^{\circ}$  in place, turning away from the partner or center of the half set (that is the opposite direction of a Quarter In).

**Quarter To The Center (Of The Set) [A]** -- Turn  $90^{\circ}$  in place, turning toward the center of the set. (This is different from a Quarter In!)

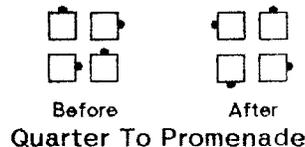


**Quarter Away From The Center (Of The Set) [A]** -- Turn 90° in place, turning in the opposite direction of a Quarter To The Center Of The Set (that is, away from the center of the set).

**Face In [M]** -- This term used to be ambiguous. However, lately it has meant Quarter To The Center Of The Set. (For the other "in", "Quarter In" is the appropriate term.)

**Face Out [M]** -- Same as Quarter Away From The Center Of The Set, or the opposite of Face In.

**Quarter To Promenade [C1]** -- Turn 90° in place, turning so as to end facing promenade direction within the active group of dancers. Promenade direction is counter clockwise when viewed from above. Even though you may already be facing promenade direction, on a Quarter To Promenade you must turn 90°.



**Quarter To Reverse Promenade [C1]** -- Turn 90° in place turning in the opposite direction of a Quarter To Promenade. Even though you may already be facing reverse promenade direction, on a Quarter To Reverse Promenade you must turn 90°.

**U Turn Back [M]** -- Turn 180° in place, turning toward the partner. The direction of turning is important only if a roll is called next. Sometimes it is awkward to turn in the correct direction because of the flow at the end of the last call. In this case, I would turn in the direction of flow (i.e. Roll Twice). If by oneself (i.e. no partner), turn back toward the center of the set. If on a centerline facing either toward or away from the center of the set, turn back in either direction. Not everyone agrees with the above definition. Here are Ed Foote's comments.

"It is not a rule that you turn toward your partner, only a suggestion for smooth dancing. Thus, if a person has no previous body turning motion, it is suggested that he turn back toward his partner, but it is not mandatory that he do so. In this situation then, it would not be proper to add a roll, because the person could have been turning either way.

"If a preceding call has given a person a turning direction, then the U Turn Back should be made in this direction, and in this situation a roll is appropriate.

"Some callers think that it is a rule of U Turn Back that one must turn toward his partner. This is incorrect. When I started in square dancing in 1964, there was no mention made of this in books of calls. About three years later Willard Orlich suggested that people turn toward their partner, and this has been generally done

because it keeps the set tight and makes for smoother dancing. But it is a suggestion, not a rule."

My feeling is that for the purposes of this book, turning toward the partner is a rule, and not a suggestion. As for actual dancing, I am not sure what is correct. However, in call definitions, it does seem to be the case that a U Turn Back is really toward the partner.

**Back Track [M]** -- Back Track is usually used from a *Couple*. It always means to U Turn Back toward your partner and is frequently used from a *Promenade* setup.

**U Turn Away [C2]** -- Turn 180° in place, turning away from your partner.

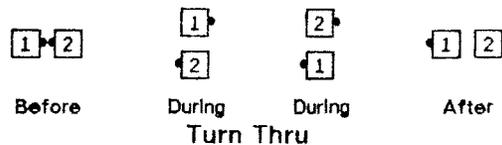
**Step Thru [M]** -- From *People With Right or Left Hands Joined*, step forward and slightly sideways to end as *People Back-To-Back*. This is the second half of a Pass Thru.

**Pass Thru [M]** -- From *People Facing*, walk by the facing person, passing right shoulders, to end as *People Back-To-Back*.



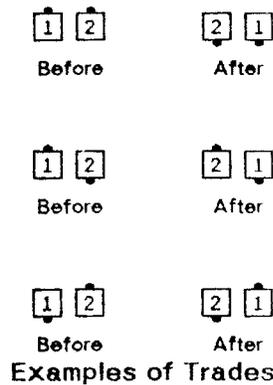
**Pull By [M]** -- From *People Facing* (sometimes on a diagonal), pull by using the right hand (unless otherwise indicated as in the call *Curli Cross*) to end as *People Back-To-Back* (sometimes on a diagonal). This call has the same effect as a Pass Thru but it technically leaves the right hand not free to start the next call. Calls that contain a Pull By include *Curli Cross*, *Cross And Turn*, *Right And Left Thru* and *Rotary Spin*.

**Turn Thru [M]** -- From *People Facing*, step up to right hands (unless otherwise indicated), Cast Off 1/2 (180°), and Step Thru to end as *People Back-To-Back*. Most dancers do not realize that this call ends back-to-back. If called from *People With Right Hands Joined*, only the second and third parts are required. The Left version is called a *Left Turn Thru*.



**Trade [M]** -- From *People With Right Hands Joined*, *People With Left Hands Joined*, or from a *Couple*, walk forward in a 180° arc toward the partner to end where the partner started, but facing in the opposite direction from your original facing direction. When done from a *Couple*, one must pass the partner right shoulders, and the call is then

also referred to as a Partner Trade (as opposed to a Couples Trade).

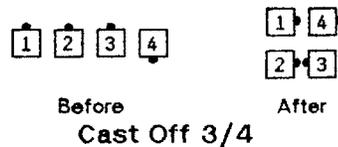


**Hinge [M]** -- A Hinge is exactly one half of a Trade. From any position from which a Trade can be done, walk forward in an arc toward the other person turning 90°. If started from either a *Couple* or from *People With Right Hands Joined* this ends in *People With Right Hands Joined*. *People With Left Hands Joined* end as *People With Left Hands Joined*. When done from a *Couple*, this call is also referred to as a Partner Hinge or as a Single Hinge (as opposed to a Couples Hinge).



**Cast Off 1/4, 1/2, 3/4 [M]** -- From a *Couple* the center dancer walks forward in an arc for the indicated fraction of a full circle (where 1/4 means 90°, 1/2 is 180°, and 3/4 is 270°) while the end dancer backs up. The pivot is between the two dancers. A common sequence is, from *Completed Double Pass Thru*, *Centers In* and *Cast Off 3/4*.

Originally *Couples* were the only place from which a Cast Off was allowed. Currently it can also be done from the following additional setups. From *People With Right or Left Hands Joined*, arm turn the indicated fraction of a full circle. In this case, a Cast Off 1/4 is the same as a Hinge and a Cast Off 1/2 is the same as a Trade. From *Three-And-One lines*, half the line would be doing the first type of Cast Off and half of the line would be doing the second type.



**Cast In 1/4, 1/2, 3/4 [M]** -- From a *Couple*, the end walks forward in an arc for the indicated number of quarters, while the center backs up. The pivot is between the two dancers.

**Cast Left 1/4, 1/2, 3/4 [M]** -- From *People With Left Hands*, do a Cast Off the indicated amount. In some cases there is an implied *Those Who Can* in front of a Cast Left (Cast Left 3/4 from a *Right-Hand Ocean Wave*). From a *Couple*, the dancer on the right walks forward in an arc (and to the left) while the dancer on the left backs up. The pivot is between the two dancers.

**Cast Right 1/4, 1/2, 3/4 [M]** -- Interchange left and right in the definition of Cast Left.

**Cast Away [C3]** -- This is done from a *Couple* with one active dancer and one inactive dancer. The active dancer walks forward in arc for 180° while the inactive dancer backs up. The pivot is between the two dancers. From *Completed Double Pass Thru*, a *Centers Left And Cast Away* is the same as a *Centers Left And Cast Right 1/2*.

**Courtesy Turn [M]** -- From a *Couple*, the dancers join left hands and the beau places his right hand behind the belle's back. Now they do a Cast Left 1/2. I believe that the pivot point is between the two dancers and that Courtesy Turn can not be followed by a Sweep 1/4. Others disagree. Also, I believe that Courtesy Turn is not a sex dependent call. Others disagree.

**Crosstrail [M]** -- When correctly used, this is the same as a Left Partner Tag. This is different from a Crosstrail Thru. However, many callers incorrectly use Crosstrail when they mean Crosstrail Thru.

**Crosstrail Thru [M]** -- From *Facing Couples*, Pass Thru and Half Sashay (i.e. exchange places, allowing the belle to walk in front of the beau (Left-Shoulder Rule)). Crosstrail Thru is the source of the Left-Shoulder Rule. For more information on the Left-Shoulder Rule, see the section on Traffic Patterns. Note that the facing direction does not change on a Crosstrail Thru. This means that from *Lines Facing In*, one can call a Crosstrail Thru and Explode The Line. Most dancers automatically turn because they think that the next call will be a Left Allemande, but the turn is not part of the Crosstrail Thru.

**Run [M]** -- This call requires an active (or named) dancer (the runner) and an inactive dancer (here called the runnee). This call can be done from any two-dancer setup in which the runner is facing perpendicular to the long direction. The runner walks forward in a 180° arc toward the runnee, to end facing in the opposite direction, standing where the runnee started. While this is happening, the runnee moves into the spot vacated by the runner without changing facing direction. Usually a Run is called from the following setups:



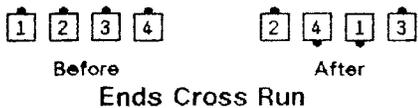


In all the above cases, the runnee steps sideways into the vacated spot. However, from a *T-Bone* setup, he may have to walk one step forward or backward.

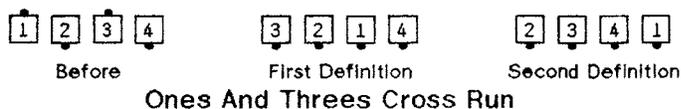


Sometimes the runnee is asked to perform some other action (as in Kick Off and Mark Time). Also, from a *Line Of Three*, if the Ends were asked to Run, they would Trade with each other while the Center dancer would do nothing.

**Cross Run [M]** -- This call can be done from any line of four dancers. The active dancers walk forward in a 180° arc, crossing the center of the line, to end facing in the opposite direction. Original centers become ends and original ends become centers. The inactive dancers move into the vacant spot on the same half of the line. Usually a Cross Run is called from one of the following setups:

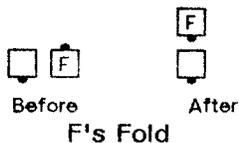


When passing another cross runner, pass him left shoulders, as this is a cross move. An alternative definition to Cross Run is to go to where the other runner would have gone on a Run. These definitions are not the same, however. What is the result of the following?



Since I have never seen a Cross Run like the one above called, I can not say which definition is correct.

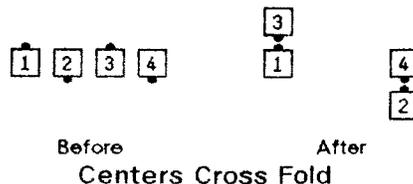
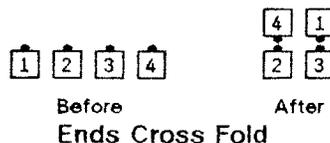
**Fold [M]** -- This call requires an active (or named) dancer (the folder) and an inactive dancer (here called the foldee). This call can be done from any two dancer setup in which the folder is facing perpendicular to the long direction. The folder walks forward in a 180° arc toward the foldee, to end facing in the opposite direction and looking at the foldee. The foldee does not move in this call. Usually a Fold is called from one of the following setups:



Sometimes everyone is active in a Fold. In this case, the folders will end up facing each other.



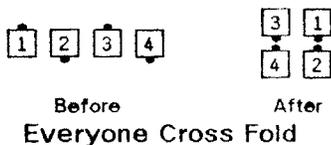
**Cross Fold [M]** -- This call can be done from any *Line Of Four*. The active dancers walk forward in a 180° arc crossing the center of the line, to end facing in the opposite direction. Original centers finish facing an end position and original ends finish facing a center position. Usually a Cross Fold is called from one of the following setups:



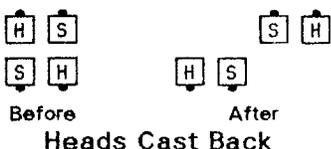
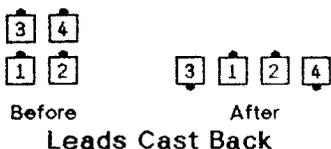
When passing another cross folder from the same *Line*, pass him left shoulders, as this is a cross move. Like Cross Run, there is an alternative definition to Cross Fold, that is, go to where the other dancer would have gone if a Fold had been called.

(See the discussion at the end of Cross Run.)

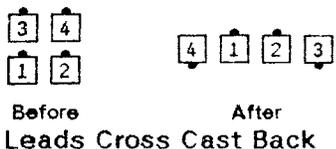
Sometimes everyone is active in a Cross Fold (e.g. Centers part of a Cross Ramble). In this case, the Cross Folders will end facing each other.



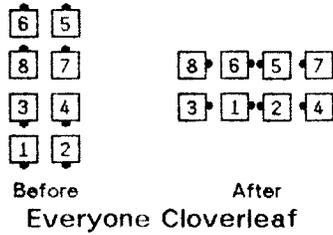
**Cast Back [C1]** -- From a *Box Of Four* dancers (with at least one Lead), each specified dancer (must be a Lead) walks forward in a 180° arc, away from his partner, to end facing in the opposite direction and standing beside the dancer who was originally behind him.



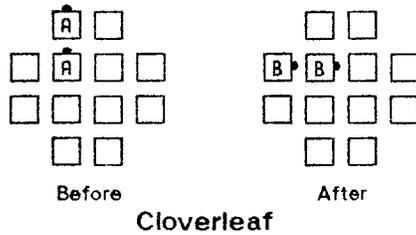
**Cross Cast Back [C1]** -- From a *Box Of Four* dancers (with at least one Lead), each specified dancer (must be a Lead) walks forward in a 180° arc toward the center of the box of dancers, to end facing in the opposite direction and standing beside the dancer who was originally diagonally behind him. When passing the other dancer, pass left shoulders since this is a cross move.



**Cloverleaf [M]** -- This call can be done from a *Completed Double Pass Thru* setup. The lead dancers walk forward in a 270° arc, away from the center of the set, to end as centers in a *Double Pass Thru* setup. The trailing dancers follow behind the lead dancers.

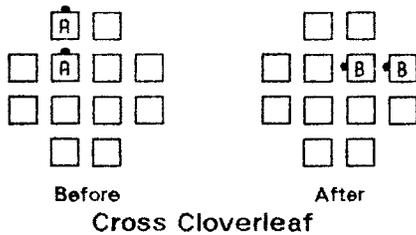


Cloverleaf is not used very often in its entirety. However, often the ends do their part of a Cloverleaf while the centers do another call. This set of movements is called Clover And Anything. For example, a Horseshoe Turn is defined as "Ends Cloverleaf, while the Centers Tag". This can be termed, therefore, a Clover And Partner Tag. In general, a dancer in either position labeled A in the diagram below will end in one of the positions labeled B after completing a Cloverleaf.



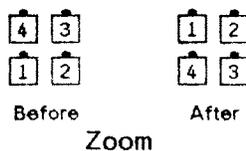
Sometimes Cloverleaf is incorrectly used to mean Separate (i.e. Cloverleaf for 180°).

**Cross Cloverleaf [C1]** -- This call is just like Cloverleaf except that the 270° arc begins with movement toward the center of the set. In general, a dancer in either position labeled A in the diagram below will end in one of the positions labeled B after completing a Cross Cloverleaf.



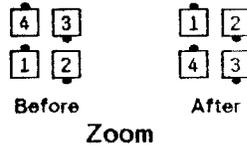
Since this is a cross move, pass any dancers left shoulders.

**Zoom [M]** -- This call is usually done from a *Couple Following Another Couple*. The lead dancers walk forward in a 360° arc away from the center of the box of four dancers, to end where the original trailing couple started, and facing in the same direction. The trailers take a step forward (Box Circulate). This is almost the same as "Leads Quarter Out, Run, and Roll" in one smooth motion.

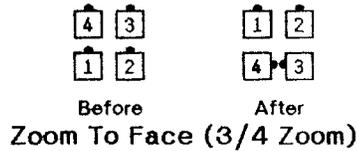


Actually, Zoom can be done from a *Person Following Another Person* as long as they are not both standing on a centerline. The Lead dancer rolls away from the center of

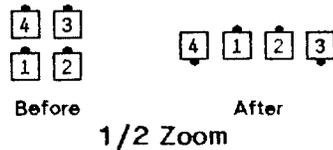
the set. This is sometimes called a Single Zoom. From *Diamonds*, one could ask Those in the *Wave* to Swing Thru while the Others Single Zoom.



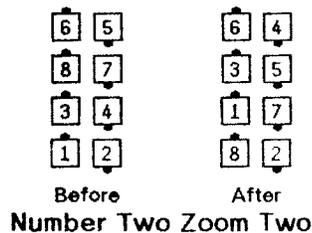
Sometimes the call Zoom To Face is used as a descriptive term. This has the same effect as a Leads Quarter Out and Run, and can also be called a 3/4 Zoom.



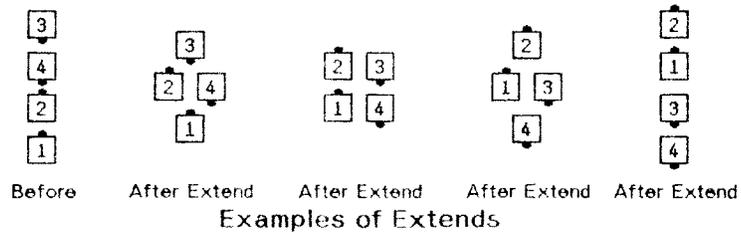
In addition to 3/4 Zoom, one can also 1/2 Zoom. This is usually seen as part of a Zoom Once And A Half. A 1/2 Zoom is the same as a Leads Cast Back except that on a Leads Cast Back, the trailers do not move.



From a *Column*, the generalized term "Number A Zoom B" has developed. It means that the A<sup>th</sup> dancer is supposed to Zoom past B dancers. The lead dancer in the *Column* is numbered one.



**Extend (The Tag) [M]** -- From *Double Pass Thru*, *Quarter Tag*, *Parallel Ocean Waves (Half Tag)*, or *Three Quarter Tag* setups, step forward to end one tag position further. Hence, an Extend from *Quarter Tag* ends in *Ocean Waves*, an Extend from *Ocean Waves* ends in *Three Quarter Tag*, etc. If a setup is left handed, it should remain that way.



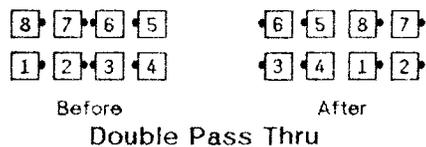
When used from other setups, Extend usually means take one step forward to join hands or do half of a circulate (as long as it is in a forward direction). For example, from *Columns*, an Extend would end in *Offset Columns* (*Columns Of Six* with an extra dancer at each end). Facing direction does not change on an Extend.

**Divide or Separate [M]** -- These terms have the same meaning. Either term, which can be directed to the ends of *Columns* or to people in a *Squared Set* (e.g. *Heads Divide*), means that the designated dancers turn their backs on their partners and Move Along. A Cross Divide would be a Left Partner Tag and Move Along.

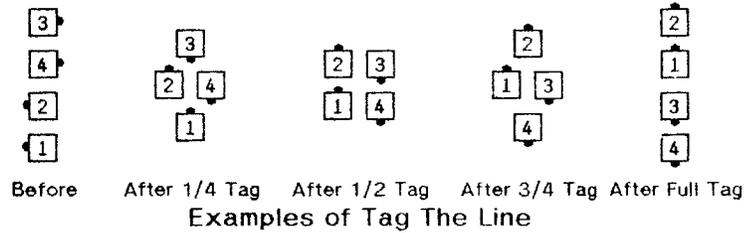
**Move Along or On To The Next [M]** -- When directed to the ends of *Lines*, where the ends are facing out, this means move forward in a 90° arc as in Bend The Line. When directed to everyone in *Right- and Left-Hand Two-Faced Lines* in a *Thar*, this means do half of a Bend The Line. In general, walk forward in an arc about the center of the set until you are facing someone.

**Veer [M]** -- From a setup where one dancer or couple is facing another dancer or couple, take one step forward on a diagonal, to end standing beside that person or couple. The direction is determined by flow or caller's instruction. For example, Circle To A Two-Faced Line can be defined as Circle Left Half Way and Veer Left. This call can also be done from a *Two-Faced Line*. From a *Left-Hand Two-Faced Line*, a Veer Left would end in *Couples Back-To-Back*.

**Double Pass Thru [M]** -- From a *Double Pass Thru* setup, walk forward passing other dancers right shoulders until you are past everyone. This ends in a *Completed Double Pass Thru* setup. It is different from a Pass Thru Double.



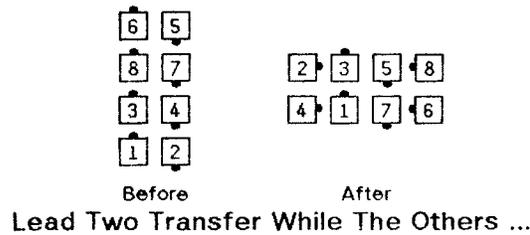
**Tag The Line 1/4, 1/2, 3/4, Full [M,A]** -- From a *Line Of Four*, face the center of the line and Double Pass Thru. If called fractionally, do only part of the Double Pass Thru. 1/4: the first people meet to join right arms. 1/2 ends in *Right-Hand Ocean Waves*. 3/4 ends with trailers in *People With Right Hands Joined*. Full ends in a *Completed Double Pass Thru* setup. Sometimes a direction (like Right, Left, In, or Out) is given after this call, meaning to Face in the indicated direction (e.g. Face In) after completing the call. The Left version of this call is called Left Tag The Line.



**Partner Tag [M]** -- From a *Line Of Two*, face the center of the line (Quarter In), and Pass Thru (passing right shoulders). A fractional partner tag (i.e. 1/2), means to do half of the Pass Thru.

**Lines Divide [C4]** -- From any *Line*, turn to face the nearest end of the line. This is a turn in the opposite direction from a Tag The Line.

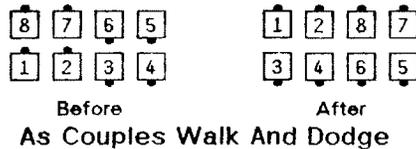
**Transfer [A]** -- From a *Column*, the indicated number of leading dancers will walk forward, 180° around the end of the *Column*, down the other side and Face In. The trailing dancers will usually walk forward to meet each other. This term is useful in describing Transfer The Column, Checkmate The Column, and Triple Play.



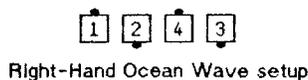
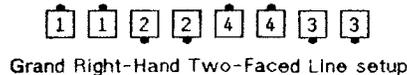
# Concepts

There are phrases (like Funny or Tandem) that can be used to modify some calls. They specify various ways groups of dancers interact when performing a given call. Funny Square Thru and Tandem Square Thru are very different moves, but are identifiable as Square Thrus. In this way, much variety can be added to dancing without the addition of many unnecessary calls. Once the modifications caused by a given phrase are understood, no problems should occur when that phrase is used along with an already understood call. These modifications are considered important enough to be called Concepts.

**As Couples [C2]** -- This can be used from any setup where there are *Couples*. Each *Couple* acts as a single dancer in doing the call. In practice, it helps to hold on to the partner and remember not to rush, especially the inside pivot. From *Two-Faced Lines*, an *As Couples Walk And Dodge* requires that those facing out dodge, or slide over, and those facing in walk forward, to end in *Lines Facing Out*.



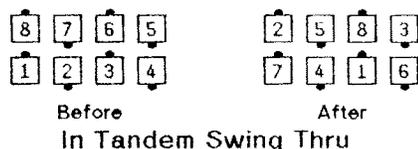
It should also be noted that a *Grand Two-Faced Line* setup can be thought of as an *As Couples Ocean Wave* setup, so the prefix *As Couples* from a *Grand Right-Hand Two-Faced Line* results in the dancers working in pairs and doing the call as if in a *Right-Hand Ocean Wave* setup.



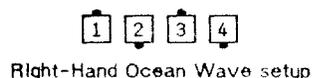
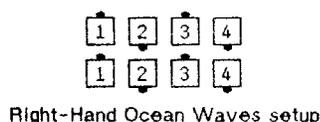
A list of setups and the corresponding "As Couples" setups appears below.

Setup	As Couples Setup
Lines Facing In	Couples Facing
Lines Facing Out	Couples Back-To-Back
Right-Hand Two-Faced Lines	Right-Hand Half Waves
Left-Hand Two-Faced Lines	Left-Hand Half Waves
Grand Right-Hand One-Faced Line	Right-Hand Two-Faced Line
Grand Left-Hand One-Faced Line	Left-Hand Two-Faced Line
Eight Chain	Single Eight Chain
Trade By	Single Trade By
Double Pass Thru	Single Double Pass Thru
Completed Double Pass Thru	Single Completed Double Pass Thru

**In Tandem [C2]** -- This can be used from any setup where one dancer follows another. Examples of such setups are *Waves*, *Double Pass Thru*, *Completed Double Pass Thru*, and *Two-Faced Lines*. The dancer and the one behind him act as a single dancer in dancing the call. In practice, the trailing dancer often places a finger on the shoulder of the lead dancer. In this way, he remembers to stay behind the lead but at the same time does not interfere with the dancing. For example, from *Right-Hand Waves*, it is possible to do an In Tandem Swing Thru.



From a *Double Pass Thru* setup, an In Tandem Pass Thru is exactly the same as a *Double Pass Thru*. After some practice, In Tandems can be danced without placing the hands on the leader's shoulders although it is often helpful if the trailing dancer signifies his presence by tapping the lead dancer gently on the shoulder to identify a tandem unit. It should be noted that a *Right-Hand Ocean Waves* setup can be thought of as an *In Tandem Right-Hand Ocean Wave*, so the prefix In Tandem from *Right-Hand Ocean Waves* results in the dancers working one behind the other and doing the call as if in a *Right-Hand Ocean Wave* setup.

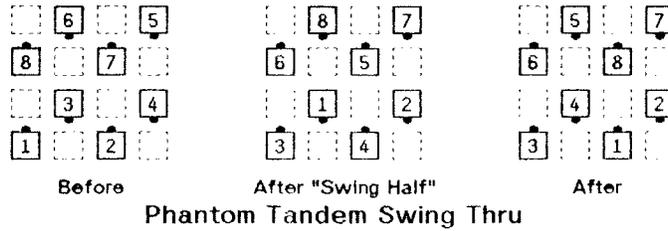


A list of setups and the corresponding "In Tandem" setups appears below.

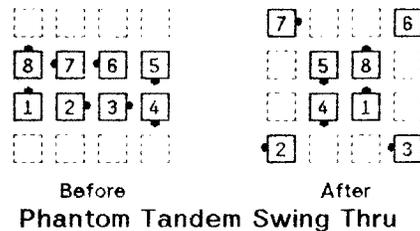
Setup	In Tandem Setup
Double Pass Thru	Couples Facing
Completed Double Pass Thru	Couples Back-To-Back
Right-Hand Ocean Waves	Right-Hand Ocean Wave
Left-Hand Ocean Waves	Left-Hand Ocean Wave
Right-Hand Columns	Right-Hand Half Waves
Left-Hand Columns	Left-Hand Half Waves
Right-Hand Two-Faced Lines	Right-Hand Two-Faced Line
Left-Hand Two-Faced Lines	Left-Hand Two-Faced Line
Grand Single Double Pass Thru	Single Eight Chain
Grand Single Completed Double Pass Thru	Single Trade By
Grand Pass Thru	Single Double Pass Thru
Grand Completed Pass Thru	Single Completed Double Pass Thru

**Phantom Tandem [C4]** -- This indicates that each dancer is working with another dancer who is phantom. In addition, they are working as a tandem unit. This means that the imagined setup is a *Rectangle*. It is important to remember whether the phantom started in front of or behind you. To help them, dancers often place their hands on the shoulders of the phantom if the dancer is behind the phantom (this makes the dancers look like they are sleep-walking). Phantom Tandem is similar to the Big Block

concept.

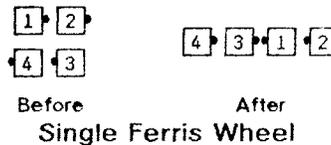


With respect to the selection of the phantom with which to work, always choose the one in the opposite type (center vs. end) of phantom line from yourself. If you are in a center phantom line, your phantom will be in the nearest end phantom line. This becomes important from *T-Bone* setups.



In the above diagram, no pair of real dancers is In Tandem. Dancer 8 is In Tandem with the phantom in front of him and dancer 1 is In Tandem with the phantom behind him.

**Single [A,C1,C2,C3]** -- This indicates that a call normally done by *Couples* is to be done with each dancer acting as a *Couple*. If necessary, the "singles" work on one half of the set. For example, from *Right-Hand Half Waves*, the call *Single Ferris Wheel* ends in a *Single Double Pass Thru* setup. The four dancers below really represent a *Right-Hand Two-Faced Line* setup if the call is to be performed as a "Single" move. Each person, dances the Ferris Wheel as if actually a couple in those *Two-Faced Lines*, to end in a *Double Pass Thru* setup. However, the real ending setup is *Single Double Pass Thru*, since each "couple" is really a single dancer.



A list of calls that are commonly done Single appears below.

### Calls that are done Single

- Single Hinge
- Single Ferris Wheel
- Single Hinge And Trade
- Single Mix The Deal
- Single Mix The Line
- Single Cross And Wheel
- Single Cross Trade and Wheel
- Single Turn And Deal

Single Wheel (short for Single Wheel And Deal)  
 Single Shuffle (short for Single Shuffle The Deck)  
 Single Rotate  
 Single Turn To A Line  
 Single Wheel To A Line  
 Single Triple Wheel  
 Single Circle To A Wave  
 Single Circle By  
 Single Strut Left/Right  
 Single Polly Wally

If dancers are in a *Right-Hand Half Wave* and the caller indicates Single, each dancer should each think of himself as representing a couple in a *Right-Hand Two-Faced Line* setup.

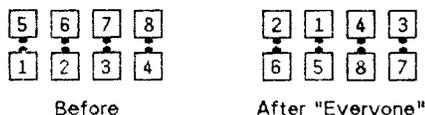


A list of setups and the resultant "Single" setups appears below.

Setup	Single Setup
Couples Facing	Lines Facing In
Couples Back-To-Back	Lines Facing Out
Right-Hand Half Waves	Right-Hand Two-Faced Lines
Left-Hand Half Waves	Left-Hand Two-Faced Lines
Right-Hand Two-Faced Line	Grand Right-Hand One-Faced Line
Left-Hand Two-Faced Line	Grand Left-Hand One-Faced Line
Single Eight Chain	Eight Chain
Single Trade By	Trade By
Single Double Pass Thru	Double Pass Thru
Single Completed Double Pass Thru	Completed Double Pass Thru

There are a few cases when Single is used to mean something different than the above. Two examples of such a use are Single Pass And Roll and Single Zoom. In these cases, the Single is unnecessary and is included only to help dancers. Other examples in which Single does not have the usual meaning are Single Rotary Spin, Single Trade By, and Single Scoot And Trade.

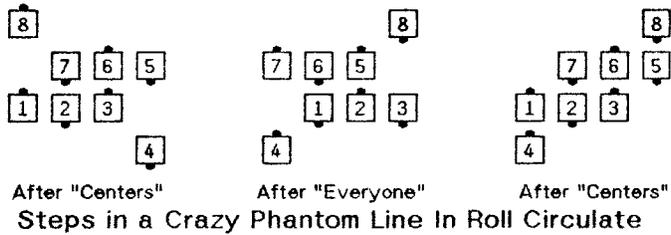
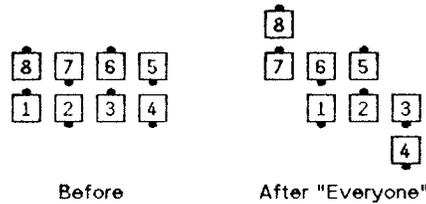
**Crazy [C2]** -- From any setup that has centers and ends, such as *Rectangles* and *Grand* setups, the Crazy prefix before a call indicates that everyone does the call on his own side (perhaps split), then the centers do the call in their center setup, then everyone on his own side, then the centers. Since Crazy has four parts, it can also be done fractionally (1/2 Crazy, 3/4 Crazy, or Full Crazy).





**Reverse Crazy [C2]** -- Like Crazy except the indicated call is performed by centers, ends, centers, ends. Think about the difference between a Reverse Crazy Flutter Wheel and a Crazy Reverse Flutter Wheel. Or between a Half Crazy Single Rotate 1/4 and a Quarter Crazy Single Rotate 1/2.

**Crazy Phantom Line and Column [C3]** -- This is the concept of Crazy applied to the Phantom Line and Column concept. From a 16 Matrix, on a Crazy Phantom Line call, everyone does the call in their Phantom Split Lines, then the center Phantom Lines do the call, then everyone does the call in their Phantom Split Lines, and then the center Phantom Lines do the call. The same is true for Crazy Phantom Column.

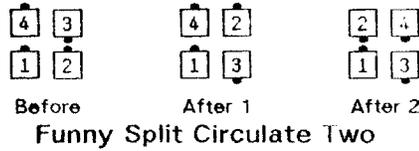
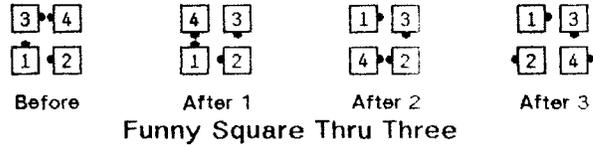


**Arky [A]** -- From setups where there are *Couples*, a sex-dependent call prefixed with "Arky" indicates that the person who started on the left should do the man's part and the person who started on the right should do the woman's part. See the chapter entitled "The Role Of Sex In Advanced Dancing".

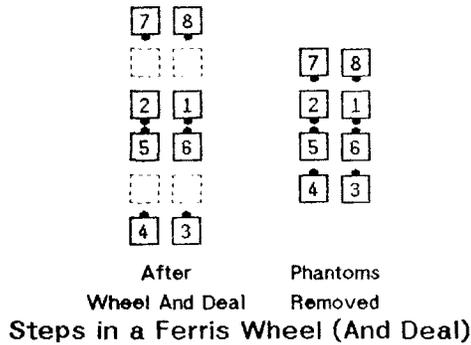
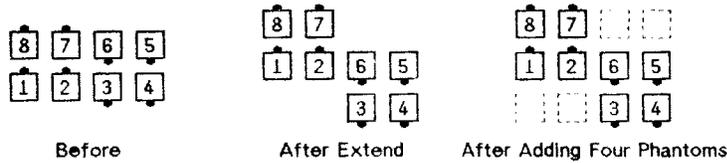


Arky Star Thru (M = Men, L = Ladies)

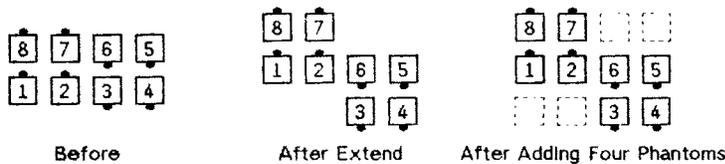
**Funny [C2]** -- Only those dancers who can do the call in the usual fashion (without phantoms or dancers moving to the same spot) are active. The actives can change as the call progresses. Usually it is those facing who can move. Another way of looking at it is that the dancers who are active are the ones who will pass each other when performing the movement. The most common examples are Circulates and Square Thru type movements. Note that everyone would be active on a Funny Split Circulate from *Lines Facing Out*. The diagrams below shows a Funny Square Thru Three. The important item to remember on a Funny Square Thru is to Quarter In after each Pull By except the last.

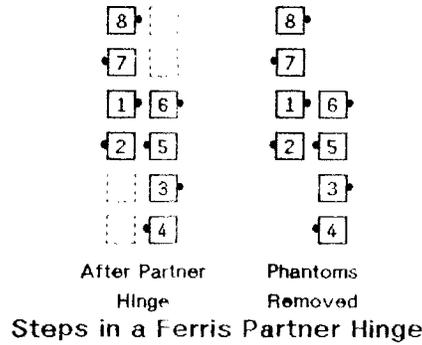


**Ferris [C3]** -- The prefix Ferris indicates that first, all dancers extend, and next, the ends add a total of four phantoms and everyone does the next call. Usually the phantom spots are removed at the end of the call. The initial call that created this concept is Ferris Wheel which is a Ferris Wheel And Deal.



Another example is Ferris Partner Hinge which ends in a *Parallelogram*.





I believe that Ferris can also be used from *Parallel Waves* as in Ferris Swing Thru. Note that from this position, the outsides are not in a *Couple* after the Extend. There are a few exceptions to the rule. They are Ferris Trade And Wheel (Ferris Out Wheel, In Slip And Wheel), Ferris Cross Fire (Ferris Out Wheel, In Cross Fire), Ferris Checkmate (Ferris Out Wheel Across, In Tag The Line Right And Extend), and Ferris To A Column (nothing to do with Ferris).

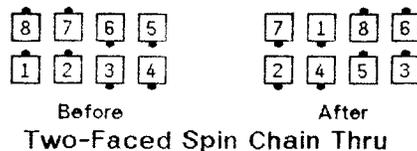
It is worth noting that 1) Ferris can be used from a *Quarter Line* in which case there are no phantoms after the Extend, and that 2) Ferris Wheel is defined from *Lines Facing In* in which case the couple on the left does the Extend (as in Weave from *Facing Couples*).

**Two-Faced [C3]** -- This term adds additional positions from which some calls can be used. Where the call's definition includes *Swing Half* but there is a *Couple* in place of a *Half Wave*, a *Partner Trade* should be done instead. Wherever a *Star* must be turned, but there are *Facing Diamonds* instead, replace each quarter the star would turn with a *Diamond Circulate*. Where one would normally do an arm turn *Cast Off 1/4 (3/4)* but again there is a *Couple*, a couples *Cast Off 1/4 (3/4)* is the correct movement. Since this is so unusual, the caller will preface the call with the words "Two-Faced". Here is a list of popular Two-Faced calls:

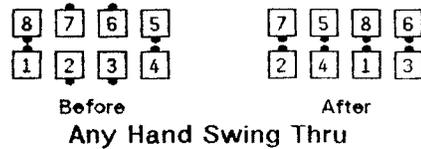
### Calls That Can Be Done Two-Faced

- |                                    |                         |
|------------------------------------|-------------------------|
| Relay The Deucey                   | Relay The Top           |
| Motivate                           | Spin Chain The Gears    |
| Spin Chain and Circulate The Gears | Swing Thru (do not use) |
| Spin The Top                       | Spin Chain Thru         |

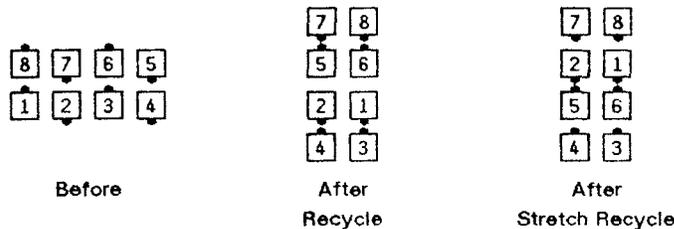
The call *Swing Thru* should not be used with the Two-Faced concept because it always starts with the right hand. See the section entitled "Some Calls Always Start With The Right Hand". The calls *Chain Reaction* and *Spin Chain The Line* use the Two-Faced concept, but the caller does not have to say Two-Faced *Chain Reaction* or Two-Faced *Spin Chain The Line*. Some Two-Faced calls can also be done from *Three-And-One Lines*.



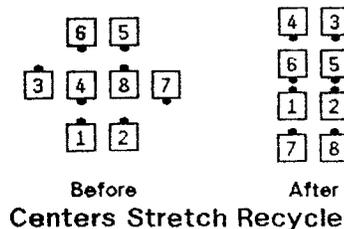
**Any Hand [A]** -- This concept is usually used from a setup in which some dancers have left hands joined and some have right hands joined (e.g. *Inverted Lines*). The call is usually one which normally starts with the right hand. However, an Any Hand call always starts on the end (i.e. everyone is active for the first part). In addition, some parts may have to be done Two-Faced.



**Stretch [A]** -- As a general definition, the call is begun as usual, with the dancers who end in the center going to the far center.



If the centers are asked to do a Stretch then they end behind the ends and the ends move into the center.



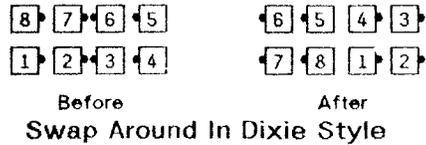
The Stretch concept has been applied to the following calls.

#### Calls that can be Stretched

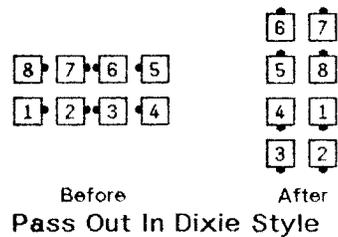
- |                            |                               |
|----------------------------|-------------------------------|
| Recycle                    | Ah So                         |
| Flutter Wheel              | Right And Left Thru           |
| Turn And Deal (do not use) | Destroy The Line (do not use) |
| Shakedown                  | Chase                         |
| Explode The Line           | Wheel And Deal                |

Another definition that seems to be used by some callers from *Lines* is for the end facing in to Extend, taking the center next to him along, and all doing the call (the outsides working with phantoms). Since there are these two definitions of Stretch, Stretch Turn And Deal can be ambiguous from some setups (e.g. *Left-Hand Two-Faced Lines*).

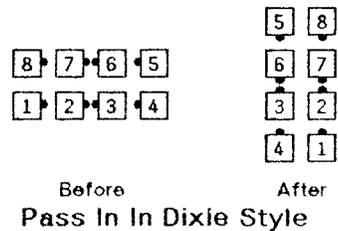
**In Dixie Style [C3]** -- This concept is usually added to the end of a call rather than the beginning (e.g. Star Thru In Dixie Style). The idea is that the center four dancers do the call and then the other four do the call "behind" the first ones (i.e. behind their backs). There are four cases to consider. If the *Centers* are facing the *Ends* after they complete the call, then all Pass Thru and the new *Centers* do the call.



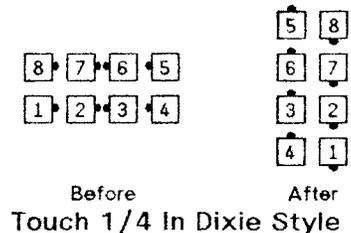
If the *Centers* are facing out of the set but not facing the *Ends* after the call, then all step forward and the new *Centers* do the call.



If the *Centers* end facing into the set but not lined up with the *Ends*, then the *Ends* Divide and Move Along to do the call around the outside.



If the *Centers* are not a *Couple*, but have hands joined, the *Ends* do the call around the outside.

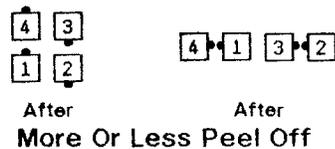


The "In Dixie Style" concept can be applied to the following calls.

**Calls that can be done In Dixie Style**

- |                |                   |
|----------------|-------------------|
| Star Thru      | Slide Thru        |
| Swap Around    | Split Swap Around |
| Cross And Turn | Pass In/Out       |
| Curlique       | Curli Cross       |
| Touch 1/4, 3/4 |                   |

**More Or Less [C4]** -- The original leaders are to do the call and "A Quarter More" while the original trailers do the call and "A Quarter Less". For the leaders, this is usually a Roll. If a Roll is not possible then some callers want you to do another fraction of the call. For the trailers, this usually involves doing the whole call except for the last fraction.



**Calls that can be done More Or Less**

- |                |                |
|----------------|----------------|
| Peel Off       | Trail Off      |
| Peel And Trail | Trail And Peel |
| Turn And Deal  | Polly Wally    |

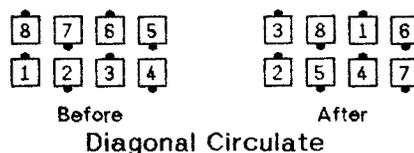
The terms More, Less, and Normal may be combined in any order. The first term used modifies the leaders and the second modifies the trailers (e.g., Less And More Trail And Peel).

**Diagonal [C3]** -- From a *Rectangle* formation, each end works with three dancers in addition to himself. They are 1) the near center on his side, 2) the far center on the other side, and 3) his diagonal opposite. There are no phantoms in Diagonals.



Who works with whom: Diagonal

The diagram below illustrates a Diagonal Circulate.



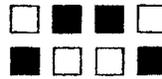
Diagonals are usually used from *Lines*. However, there is no reason why they cannot be used from *Columns*.

Below is a list of setups and the resultant "Diagonal" setups. Note that the dancers

in one Diagonal could be in one setup while the dancers in the other Diagonal are in a different setup. Only those cases where both groups are in the same setup are listed below.

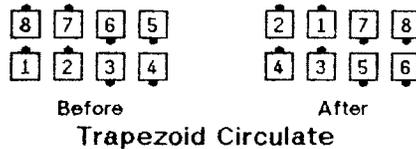
Setup	Diagonal
Lines Facing In	Couples Facing
Lines Facing Out	Couples Back-To-Back
Right-Hand Ocean Waves	Right-Hand Half Waves
Left-Hand Ocean Waves	Left-Hand Half Waves
Double Pass Thru	Single Double Pass Thru
Completed Double Pass Thru	Single Completed Double Pass Thru
Eight Chain	Single Eight Chain
Trade By	Single Trade By

**Trapezoid [C3]** -- From a *Rectangle* formation, each end works with three dancers in addition to himself. They are 1) the other end on his side, 2) the near center on the other side, and 3) the far center on the other side. There are no phantoms in Trapezoids.



Who works with whom: Trapezoid

The diagram below illustrates a Trapezoid Circulate:



Trapezoids occur in *Lines* and in *Columns*. In all cases, one circulates one's position as opposed to taking the facing direction of the next dancer. To circulate one's position is to do the circulate without regard to the facing direction of anyone else. This results in an ending facing direction the same or 180° different from the starting facing direction. If one takes the facing direction of the next dancer then one could have changed facing direction by 90°. The only formations from which one takes facing directions are *Triangles* and sometimes *O's* and *Galaxies*.

Here is a list of setups and the resultant "Trapezoid" setups. Note that the dancers in one Trapezoid must be in the same setup as the dancers in the other Trapezoid. However, that setup need not be symmetric.

Setup	Trapezoid
Lines Facing In	Couples Facing
Lines Facing Out	Couples Back-To-Back
Right-Hand Ocean Waves	Inverted Half Wave
Left-Hand Ocean Waves	Inverted Half Wave
Right-Hand Two-Faced Line	Right-Hand Half Wave

Left-Hand Two-Faced Line	Left-Hand Half Wave
Inverted Lines	Couple Following Another Couple
Double Pass Thru	Single Double Pass Thru
Completed Double Pass Thru	Single Completed Double Pass Thru
Eight Chain	Single Eight Chain
Trade By	Single Trade By

**Once Removed [C2]** -- From a *Rectangle* formation, the ends will work with the far centers instead of the near centers in performing the indicated call. Calls normally requiring four dancers can be performed "Once Removed". In the diagram below, the shaded dancers work together and the non-shaded dancers work together.



Who works with whom: Once Removed

For a Once Removed Right And Left Thru from *Lines Facing In*, give a Right Pull By and Courtesy Turn the dancer one person away. Since this results in a traffic problem, the end on the right and his Once Removed partner take a step forward, everyone does the Courtesy Turn, and they take a step forward to form *Lines Facing In* again.



Before After

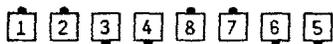
Once Removed Right And Left Thru

From a *Grand* formation, every other person is considered to be in the same setup.

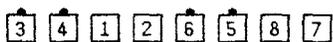


Who works with whom: Once Removed

The following conventions have been established for dancing Once Removed calls from *Grand* formations: A Once Removed Cast Off 1/4 from a *Right-Hand Two-Faced Line* is danced as a Half Tag. A Once Removed Cast Off 1/2 from a *Right-Hand Two-Faced Line* is danced as either a Tag The Line Right or as a Turn And Deal and Veer. A Once Removed Cast Off 3/4 from a *Right-Hand Two-Faced Line* is danced as a Half Tag and Trade (or in some places, as a Slither and Cast Off 3/4). From a *Grand Right-Hand Two-Faced Line*, a Once Removed Swing Thru could be called. In the Once Removed setup, everyone is in a *Right-Hand Ocean Wave*. Starting the Swing Thru, swing half by the right hand. This is best danced as a Turn And Deal And Veer. (This is the same as a Tag The Line Right.) Now the centers swing half by the left. This results in the centers doing a Left Turn And Deal And Veer or a Left Tag The Line Left.



Starting setup: a Grand Right-Hand Two-Faced Line

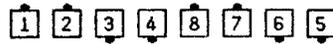


After "Half By The Right"



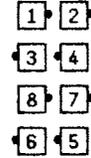
After "Half By The Left"

Steps In a Once Removed Swing Thru



Before

Once Removed Fan The Top

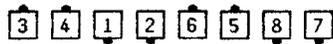


After

On the Once Removed Fan The Top, dancer #2 noticed that he was to the east of dancer #1. Throughout the call, he will be to the east of dancer #2. That is how dancer #1 knows that he ends in front of dancer #2. The following diagram shows a Once Removed Alter The Wave. This is a particularly difficult movement.



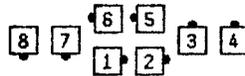
Starting setup: a Grand Right-Hand Two-Faced Line



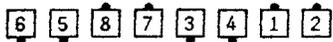
After "Half By The Right"



After "Centers 3/4, Ends Turn Back"



After "Turn the Star Half"



After "Flip The Diamond"

First a normal Once Removed Swing Half (Tag The Line Right). Next the Once Removed ends individually U Turn Back while the Once Removed centers Cast Off 3/4 (Left Half Tag and Trade). Now comes the hard part. To "turn the star 1/2", the centers simply Trade while the Once Removed ends exchange places with each other (like a Concentric Left Tag The Line Left). Now all do a Once Removed Flip The Diamond (the ends Turn And Deal toward the center while the centers walk forward and Quarter Left). While there are many other ways to do this call and get to the correct ending spot, they will not work on either a Once Removed Alter The Wave, Turn The Star 1/4 or a Once Removed Alter The Diamond. Here is one more example.



Below is a list of setups and the resultant "Interlocked Parallelogram" setup. Note that the dancers in one Parallelogram could be in one setup while the dancers in the other Parallelogram are in a different setup. Only those cases where both setups are the same are listed below.

Setup	Interlocked Parallelogram
Lines Facing In	Couples Facing
Lines Facing Out	Couples Back-To-Back
Right-Hand Two-Faced Lines	Right-Hand Half Waves
Left-Hand Two-Faced Lines	Left-Hand Half Waves
Double Pass Thru	Couples Facing
Completed Double Pass Thru	Couples Back-To-Back
Right-Hand Columns	Right-Hand Half Waves
Left-Hand Columns	Left-Hand Half Waves

**Twice Removed [C3]** -- From a *Rectangle* formation, the ends work with the ends in the indicated call. The centers should not be active since they are not Twice Removed from anyone. In the diagram below, all the shaded dancers (and only those dancers) work together.



Who works with whom: Twice Removed

Twice Removed cannot be used from *Grand* formations. However, it can be used from a *Line Of Six*.



Who works with whom: Twice Removed

Below is a list of setups and the resultant "Twice Removed" setups.

Setup	Twice Removed
Lines Facing In	Couples Facing
Lines Facing Out	Couples Back-To-Back
Right-Hand Two-Faced Lines	Right-Hand Half Waves
Left-Hand Two-Faced Lines	Left-Hand Half Waves
Ocean Waves	Inverted Half Waves
Inverted Lines	Couples Facing or Back-To-Back

**Thrice Removed [C3]** -- From a *Grand* formation, each dancer works with the dancer who is four people away from him.

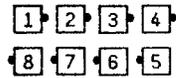


Who works with whom: Thrice Removed

From a *Grand Completed Pass Thru* setup, one can do a Thrice Removed Latch On: first do a Thrice Removed Roll Right, then a Thrice Removed Hinge.



Starting setup is a Grand Completed Pass Thru



After a Thrice Removed Roll Right



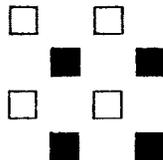
After a Thrice Removed Hinge<sup>\*</sup>  
Steps in a Thrice Removed Latch On

<sup>\*</sup>Note: Even though the call Latch On can be broken down into two parts, one cannot call a Thrice Removed Hinge from *Right-Hand Columns*. However, one could call "Do the last half of a Thrice Removed Latch On".

Thrice Removed cannot be used from *Rectangle* formations. Below is a list of setups and the resultant "Thrice Removed" setups.

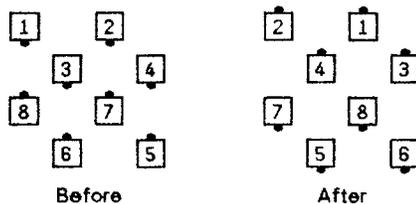
Setup	Thrice Removed
Grand Right-Hand One-Faced Line	People With Right Hands
Grand Left-Hand One-Faced Line	People With Left Hands
Grand Single Double Pass Thru	Person Following A Person
Grand Single Completed Double Pass Thru	Person Following A Person
Grand Pass Thru	People Facing
Grand Completed Pass Thru	People Back-To-Back

**In Your Block [C1]** -- From a *Block* formation, either *Interlocked* or *Offset*, the dancers in each *Block* will do the indicated call, working with the dancers in their respective *Blocks*.



Who works with whom: In Your Block

For example, the diagram below shows an In Your Block Square Thru Three Hands.

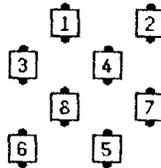


In Your Block Square Thru Three hands

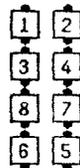
Notice that there are two possible orientations for *Interlocking Blocks*: those with the main diagonal extending from upper left to lower right (as in the above example),

and those with the main diagonal from lower left to upper right. It is not possible for an "In Your Block" call to change the direction of the main diagonal. This fact can be used to verify that the square completed the call correctly, and is especially useful on calls that have a Counter Rotate as a part. Counter Rotate will only change the main diagonal if it is danced incorrectly. When dancing In Your Block calls from an *Offset* formation, be sure to maintain the offset.

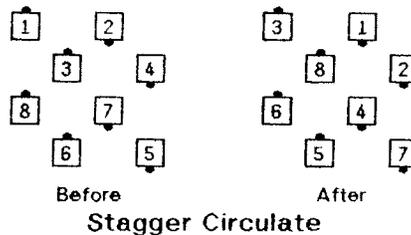
**Stagger [C2]** -- From *Interlocked Blocks*, do the call as if in *Columns*. That is, from



pretend that this *Column* setup



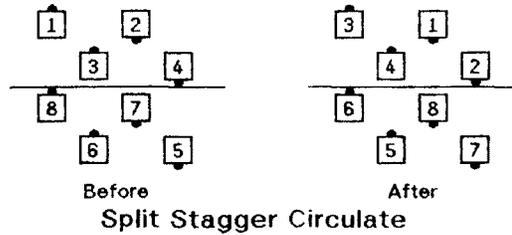
exists and do the indicated call. Most calls will keep the *Interlocked Blocks*. An example is Stagger Circulate.



Some calls will not end in *Blocks* such as, Stagger Coordinate, Stagger Stimulate and Stagger Peel And Trail. On a Stagger Coordinate, everyone does a Stagger Circulate Once And A Half, which leaves the center six dancers in a perfect *Column* and the end dancers not lined up with each other. The center six trade and four move up to end in *Two-Faced Lines*.

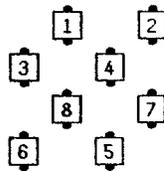
Stagger Circulate has been in existence longer than the Stagger concept. This means that there are other places from which a Stagger Circulate can be called, whereas other Stagger calls cannot. From *Inner And Outer Blocks*, one often hears a Stagger Circulate to move dancers from one *Block* to the other.

**Split Stagger [C2]** -- This concept is applied in an *Interlocked Block* formation. For Circulates, a Split Stagger call is the same as a Stagger Split call. For example, a Split Stagger Circulate is the same as a Stagger Split Circulate, which is like a Split Circulate from *Columns*, except that the *Blocks* must be maintained.

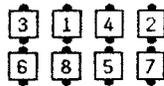


Sometimes the Split is used unnecessarily as in Split Stagger Walk And Dodge. This can be called simply a Stagger Walk And Dodge. The Split is included to help the dancers stay on the correct half of the set.

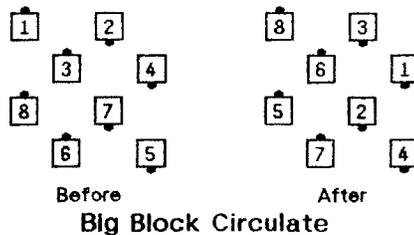
**Big Block (All Eight Block) [C3]** -- From *Interlocked Blocks*, do the call as if in *Lines* (without phantoms). That is, from



pretend that these *Lines*

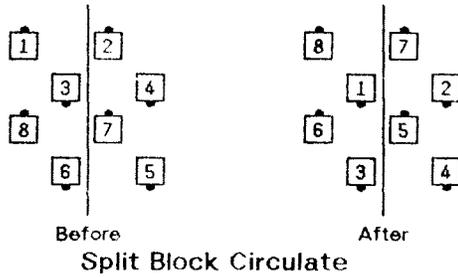


exist and do the indicated call. All calls will leave the setup in *Interlocked Blocks* again, on the same footprints occupied before the square began the call, unless otherwise specified. An example is Big Block Circulate.



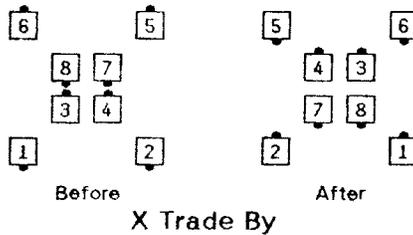
A call which often does not end in *Blocks* is Big Block Cast A Shadow, which can end in either *Interlocked Blocks* or *Lines*. If the caller wants *Lines*, he will usually specify Big Block Cast A Shadow To A Wave. Big Block can also be used from Inner And Outer Blocks. The call is still done as if in *Lines*. It is the same as Vertical Split X, except less confusing to the dancer. The term All Eight Block is no longer used.

**Split Block [C3]** -- This is danced from *Interlocked Blocks*. For circulates, a Split Block call is the same as a Big Block Split call. For example, a Split Block Circulate is the same as a Big Block Split Circulate, which is like a Split Circulate from lines, except that *Blocks* must be maintained.

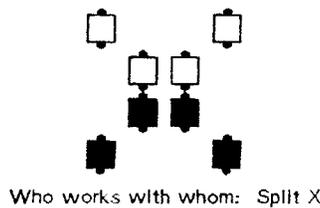


Sometimes the Split is used unnecessarily as in Split Block Right And Left Thru. This can be called simply a Big Block Right And Left Thru. The Split is included to help the dancers stay on their correct half of the set.

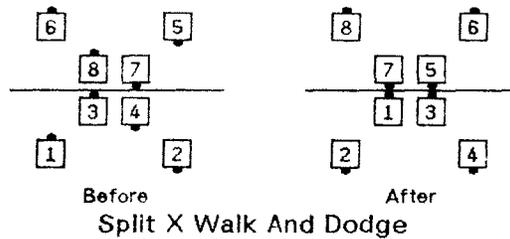
**X [C3]** -- There are three calls that are "X" calls. They are, X Circulate, X Trade By, and X Pass And Roll. Any other use of X has been subsumed by the Butterfly concept. This is because there has been disagreement on whether or not the dancers who cross the center of an X Pass Thru or Crosstrail Thru (as in the original X Circulate). On the three calls listed above, they do cross. For example, an X Trade By would result in the following.



**Split X [C3]** -- From an X, pretending that the setup is *Columns* (without phantoms), do the call in a group of four, to end back in an X. This is similar to Split Stagger. For the following diagram, it is assumed that the dancers are facing up and down the page:

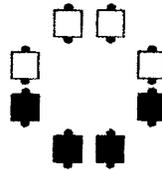


The diagram below shows a Split X Walk And Dodge.



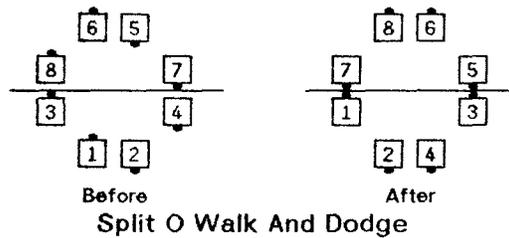


**Split O [C3]** -- From an *O*, pretend there are *Columns* (without phantoms), do the call in the group of four, and end in an *O*. It is similar to Split Stagger. In the following diagram, it is assumed that the dancers are facing up and down the page:

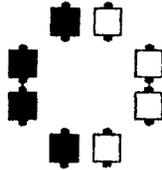


Who works with whom: Split O

A Split O Walk And Dodge results as follows.

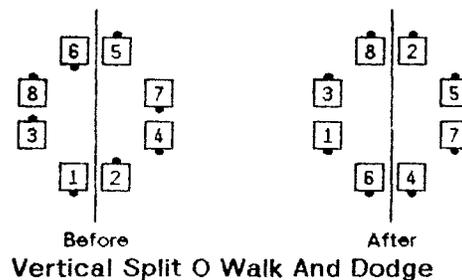


**Vertical Split O [C4]** -- This is similar to Split O except that the split goes the other way (vertically, as with a Vertical Split X, instead of horizontally). It might better have been called Vertically Split so as not to confuse it with the call Vertical. This is similar to Split Block. From an *O*, pretend there are *Lines* (without phantoms), do the call in the group of four, and end in an *O*. In the following diagram, it is assumed that the dancers are facing up and down the page:

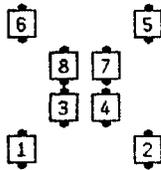


Who works with whom: Vertical Split O

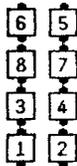
A Vertical Split O Walk And Dodge has the following result.



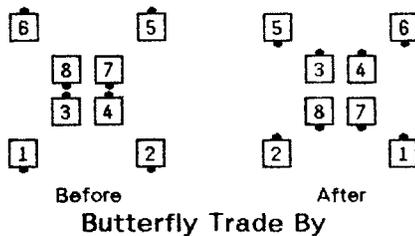
**Butterfly [C2]** -- From an *X*, do the call as if in *Columns* (without phantoms). This is similar to Stagger. That is, from



pretend the setup is

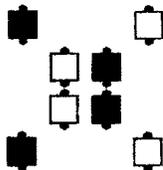


and do the indicated call. The ending setup will be an X. Below is an example of a Butterfly Trade By.



Though this is like the X concept, it eliminates the controversy about whether or not the centers Crosstrail Thru.

**Butterfly Trapezoid [C4]** -- This is a logical combination of two concepts. When you hear Butterfly Trapezoid, you should think "Butterfly, squish the setup into columns" followed by "Trapezoid, find my four spots and pretend I am in a *Box Of Four*". The end result is the following:

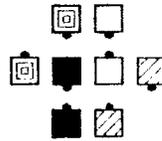


Who works with whom: Butterfly Trapezoid

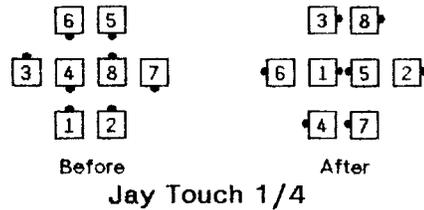
The important thing to remember is to think *Columns* and not *Lines* because Butterfly means *Columns*.

**Parallelogram and Z [C3]** -- Theoretically, a Parallelogram call from an *Offset* setup has the effect of removing the offset, allowing the dancers to do the call, and re-establishing the offset. This however, is not how it is danced. Instead, just go to the correct spot as in the normal version of the call as long as you are staying in your own line. The only position where something different occurs is a spot from which one must go from one line to the other. In this case, if the path is normally a straight line, it becomes a diagonal. If the path is normally diagonal, it becomes either a straight line or more of a diagonal. After the call, the setup will be offset to the same degree as it was at the start. Some examples of Parallelogram calls follow.

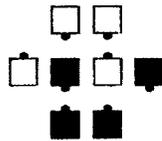




Who works with whom: Jay

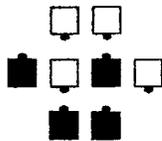


If the call requires a four dancer setup (e.g. Square Thru), then two sets of four dancers work together, as illustrated in the following diagram.



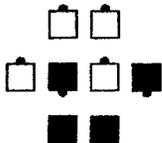
Who works with whom: Jay

From a *Quarter* or *Three Quarter Tag* setup, one can specify Front-To-Back Jays.

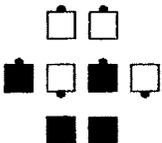


Who works with whom: Front-To-Back Jays

From a *Three Quarter Tag* setup, one can specify either Front-To-Back or Back-To-Back Jays.



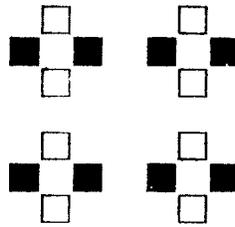
Who works with whom: Front-To-Back Jays



Who works with whom: Back-To-Back Jays

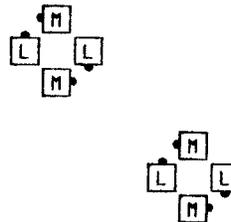
**Phantom [C1]** -- Usually this term is used from a *Phantom* setup, but it can also be used from any setup in which there are more spots on the floor than dancers. One should assume that all the extra spots are filled with dancers (phantoms) who are facing in whatever direction is necessary for the call to be possible. The call is then danced, with both the dancers and the phantoms "participating". Let us look at some

examples of Phantom calls. First, from a *Phantom* formation, the dancers in each line work independently of the dancers in the perpendicular lines.



Who works with whom: Phantoms

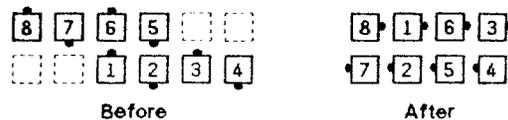
However, when four dancers end in a star they may be asked to work together even though the dancers will work with others who are in lines perpendicular to their own. For example, from *Right-Hand Ocean Waves*, with a man on an end and another man next to him, the call Men Hinge followed by Men Phantom Trade The Wave could end in the following setup:



M = Men  
L = Ladies

The four dancers in each star can then work together if desired.

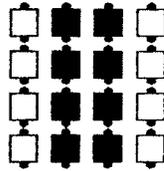
Another formation to which the caller often adds phantoms is the *Parallelogram* formation. In this case, he will say, "Some Are Phantom, All Split Counter Rotate 1/4". This means that each dancer is working in one of three *Boxes Of Four* dancers and that some of the boxes may contain phantom dancers. In any event, each dancer must Counter Rotate 1/4 in that box. This is currently called "Triple Box".



Some Are Phantom, All Split Counter Rotate 1/4

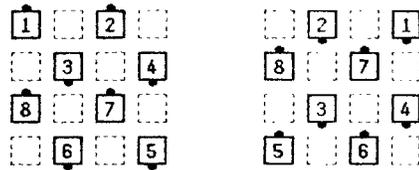
**Phantom Columns, Lines and Waves [C3]** -- The next six phantom concepts (Phantom Columns, Phantom Split Columns, Phantom Interlocked Columns, Phantom Waves or Lines, Phantom Split Waves or Lines and Phantom Interlocked Waves or Lines) are used from either a 3x4 or a 4x4 setup (with four or eight phantoms). Each dancer works in *Generalized Columns* or *Lines* with five or seven other dancers (possibly phantom). In the diagrams which follow the definitions, assume that the setup is a *16 Matrix*, that eight of the dancers are phantom and that everyone is facing up and down the page. If these terms are used from a *T-Bone 16 Matrix*, then each person does his own part, based on his own facing direction. This may result in many intersecting *Columns* and *Lines*. However, no two people should end on the same spot.

**Phantom Columns [C3]** -- (Refer to Phantom Columns, Lines and Waves above.) This defines *Generalized Columns* where the end columns work together and the center columns work together.



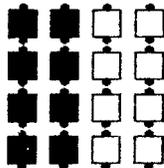
Who works with whom: Phantom Columns

For a Phantom Column Circulate, the dancers move as follows:



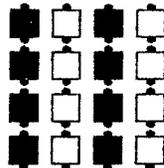
Before After  
Phantom Column Circulate

**Phantom Split Columns [C3]** -- (Refer to Phantom Columns, Lines and Waves above.) This defines *Generalized Columns* where each end column works with the near center column. These have also been called Split Phantom Columns and Phantom Eight Chain Thru.



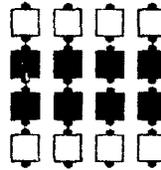
Who works with whom: Phantom Split Columns

**Phantom Interlocked Columns [C3]** -- (Refer to Phantom Columns, Lines and Waves above.) This defines *Generalized Columns* in which the end columns work with the far center columns.



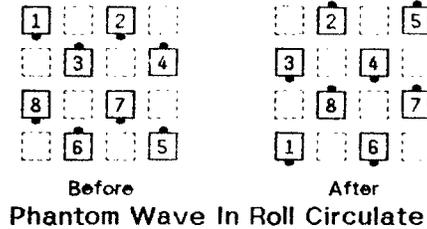
Who works with whom: Phantom Interlocked Columns

**Phantom Lines or Waves [C3]** -- (Refer to Phantom Columns, Lines and Waves above.) This defines *Generalized Lines* in which the end line/wave works with the other end line/wave and the center line/wave works with the other center line/wave. Sometimes, when the caller wants the dancers to think that they are in *Ocean Waves* or *Two-Faced Lines*, he will use the terms Phantom Wave or Phantom Two-Faced Line to indicate which way the phantoms are facing. In calls like Trade Circulate, it can make a difference.

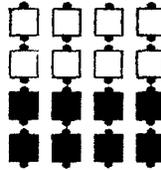


Who works with whom: Phantom Wave or Line

For a Phantom Wave In Roll Circulate, the dancers proceed as follows:

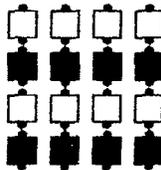


**Phantom Split Wave or Line [C3]** -- (Refer to Phantom Columns, Lines and Waves above.) This defines *Generalized Lines* in which the dancers in an end line work with the dancers in the nearest center line.



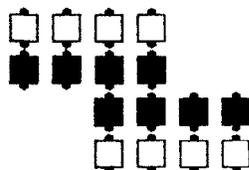
Who works with whom: Phantom Split Wave or Line

**Phantom Interlocked Wave or Line [C3]** -- (Refer to Phantom Columns, Lines and Waves above.) This defines *Generalized Lines* in which the dancers in an end line work with those in the furthest center line.

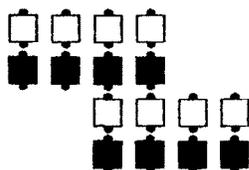


Who works with whom: Phantom Interlocked Wave or Line

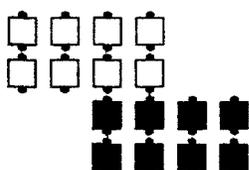
**Offset Phantom Wave or Line [C4]** -- From a *Parallelogram* formation, the Offset Phantom Waves or Lines represent a 16 *Matrix* with a "jag" in it. There are still 16 spots on the floor. When moving across the centerline, one has to remember to move on a diagonal. The important item to remember is that there is only one jag, not three. In other words, it is not the case that each *Line Of Four* is offset by two dancers from any adjacent *Line Of Four*, but that the two pairs of *Waves* are offset from each other by two people.



Who works with whom: Offset Phantom Wave or Line

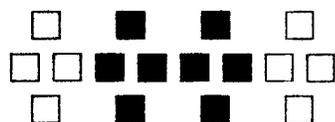


Who works with whom: Offset Phantom Interlocked Wave or Line



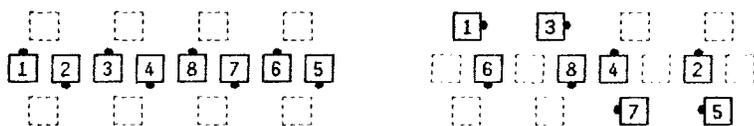
Who works with whom: Offset Phantom Split Wave or Line

**Phantom Twin Diamonds [C4]** -- This term defines 16 spots on the floor, arranged in four *Diamond* formations side-by-side. The dancers in the end diamonds work together, as do the dancers in the center diamonds. Note the similarity between this concept and **Phantom Lines**.



Who works with whom: Phantom Twin Diamonds

The following action results on a Phantom Twin Diamond Six By Two Acey Deucey:

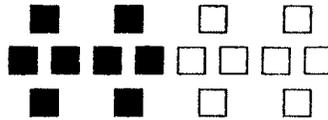


Before

After

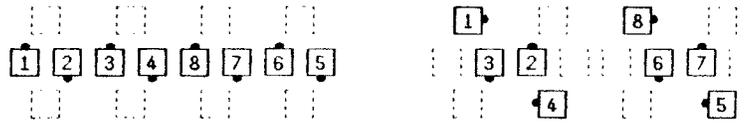
Phantom Twin Diamond Six By Two Acey Deucey

**Phantom Split Twin Diamonds [C4]** -- This is just like Phantom Twin Diamonds, except that the dancers in an end diamond work with the dancers in the nearest center diamond. An analogy can be seen between this concept and Phantom Split Lines. It has also been called Split Phantom Diamonds.



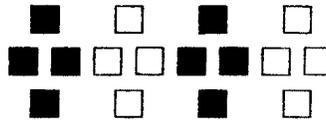
Who works with whom: Phantom Split Twin Diamonds

Dancers move as follows for a Phantom Split Twin Diamond Six By Two Acey Deucey:



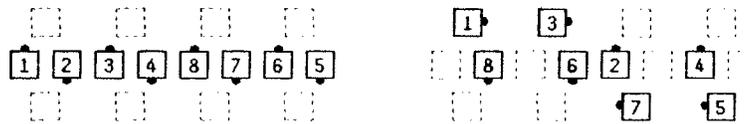
Before After  
Phantom Split Diamond Six By Two Acey Deucey

**Phantom Interlocked Twin Diamonds [C4]** -- This is another setup which is very similar to Phantom Twin Diamonds but the dancers in an end diamond work with the dancers in the furthest center diamond. It is analogous to Phantom Interlocked Lines.



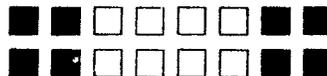
Who works with whom: Phantom Interlocked Twin Diamonds

For example, a Phantom Interlocked Twin Diamond Six By Two Acey Deucey results as follows:



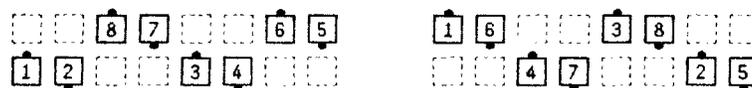
Before After  
Phantom Interlocked Twin Diamond Six By Two Acey Deucey

**Phantom Twin Boxes [C4]** -- This term defines 16 spots on the floor, arranged in four *Box Of Four* formations side-by-side. The dancers in the end *Boxes Of Four* work together as do the dancers in the center *Boxes Of Four*. This means that each dancer is working in a *Rectangle* formation. Note the similarity between this concept and Phantom Lines.



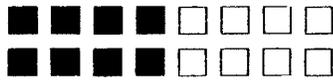
Who works with whom: Phantom Twin Boxes

The following action results on a Phantom Twin Box Circulate:



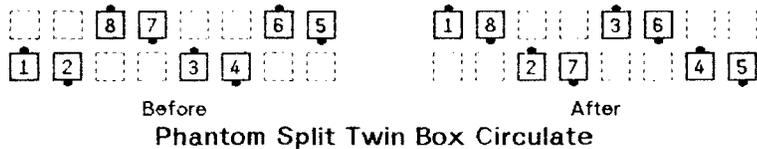
Before After  
Phantom Twin Box Circulate

**Phantom Split Twin Boxes [C4]** -- This term defines 16 spots on the floor, arranged in four *Box Of Four* formations side-by-side. The dancers in the end *Boxes Of Four* work with the dancers in the near center *Boxes Of Four*. This means that each dancer is working in a *Rectangle* formation. Note the similarity between this concept and Phantom Split Lines.

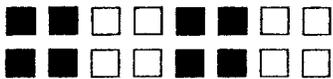


Who works with whom: Phantom Split Twin Boxes

The following action results on a Phantom Split Twin Box Circulate:

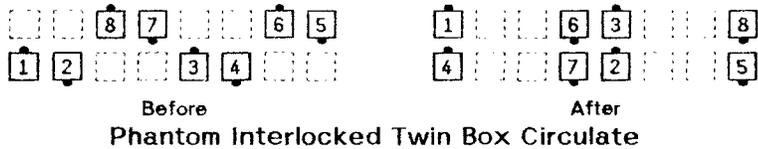


**Phantom Interlocked Twin Boxes [C4]** -- This term defines 16 spots on the floor, arranged in four *Box Of Four* formations side-by-side. The dancers in the end *Boxes Of Four* work with the dancers in the far center *Boxes Of Four*. This means that each dancer is working in a *Rectangle* formation. Note the similarity between this concept and Phantom Interlocked Lines.

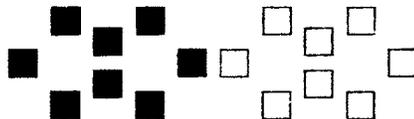


Who works with whom: Phantom Interlocked Twin Boxes

The following action results on a Phantom Interlocked Twin Box Circulate:

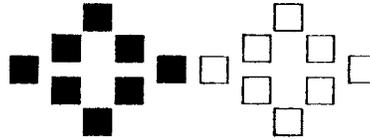


**Phantom Split Twin Hourglasses [C4]** -- This term defines 16 spots on the floor, arranged in two *Hourglass* formations end-to-end (such that the *Diamonds* are point-to-point). The dancers in each *Hourglass* work together.



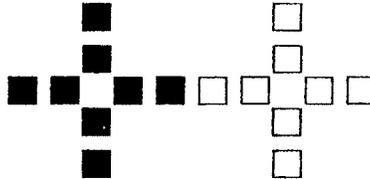
Who works with whom: Phantom Split Twin Hourglasses

**Phantom Split Twin Galaxies [C4]** -- This term defines 16 spots on the floor, arranged in two *Galaxy* formations end-to-end. The dancers in each *Galaxy* work together.



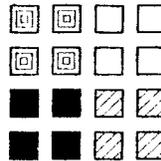
Who works with whom: Phantom Split Twin Galaxies

**Phantom Split Twin Thars [C4]** -- This term defines 16 spots on the floor, arranged in two *Thars* formations side-by-side. The dancers in each *Thar* work together.



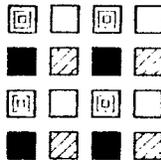
Who works with whom: Phantom Split Twin Thars

**Split Split [C4]** -- In a *16 Matrix* setup (with eight phantoms), the dancers do Phantom Split Line Split anything. Note that this is the same as a Phantom Split Column Split anything. Each dancer is working in a *Box Of Four* dancers. This term is not used much any more. Instead the caller will usually use either of the other two designations.



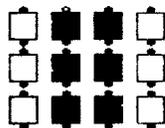
Who works with whom: Split Split

**Four Phantom Interlocking Blocks [C4]** -- In a *16 Matrix* setup (with eight phantoms), this is the same as a Phantom Interlocked Line (or Column), Once Removed anything. Each dancer works in *Box Of Four* dancers.



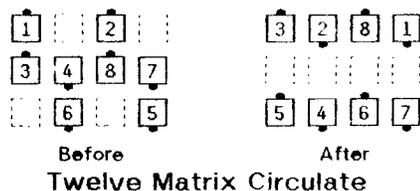
Who works with whom: Four Phantom Interlocking Blocks

**Twelve Matrix [C3]** -- In a 3 by 4 setup (with four phantoms), with everyone perpendicular to the long direction, the ends will work with the ends and the centers with the centers. Each dancer works in *Generalized Columns*, with five other dancers. Below, assume that four of the dancers are phantom and that everyone is facing up and down the page.

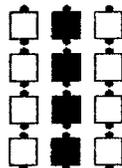


Who works with whom: Twelve Matrix

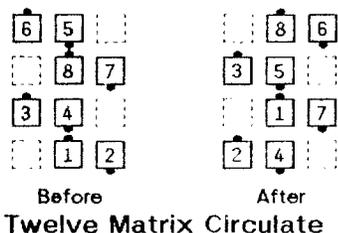
A Twelve Matrix Circulate requires the following action:



Sometimes, dancers are facing in the other direction which results in two *Columns*, one with eight dancers and one with four dancers. The *Column* containing four dancers is on the centerline, and the number of calls that can be done from this position is limited.



Who works with whom: Twelve Matrix



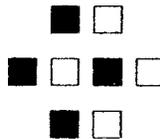
**Generalized Matrix Calls [C4]** -- Callers can generate arbitrary M by N matrices. Usually these are referred to by the product of M and N (e.g. a 6 long by 3 wide matrix of dancers would be referred to as an *18 Matrix*). In general, the only calls used from the more unusual matrix setups are Circulates and simple calls like Wheel Thru. *Twelve* and *Sixteen Matrices* are the most common.

**All Four Couples [A,C2]** -- From a *Squared Set* or any setup derived from a *Squared Set* (e.g. some dancers have done a U Turn Back), the dancers at the Heads' position do the call independently of the dancers at the Sides' position. If the dancers at the Heads' position end in a *Box Of Four*, with each of the dancers facing in either the same or the opposite direction from which he started, then the *Box Of Four* will end at the Heads' position; otherwise the dancers will move along to end at the Side's position. The decision of ending position for the case of the *Box Of Four* is not a clear cut one. A similar problem exists with the concept Concentric. If the call ends in a *Thru*, then there is no question as to ending position. The next issue is that of traffic pattern. If the call starts with a Pass Thru or Pull By movement (as in Right And Left Thru, or Curlique), then each dancer will pass his corner right shoulders, perform the call with his opposite and, if necessary, pass the next person left

shoulders to complete the call (if required, with his partner). If the call has a crossing type movement where only two of the four dancers (in each *Box Of Four*) are going across the very center of their setup the four active people they will make a left or right hand star (as in the cross part of *All Four Couples Curli Cross*). If two of the four dancers (in each *Box Of Four*) are going across the setup, but not through the very center, then there is no traffic problem (as in *All Four Couples Walk and Dodge*). If the call requires everyone to move around the outside (as in *All Four Couples Chase Right*), then there is also no traffic problem. See also "All Eight".

**All Eight [M,C2]** -- From some form of *Thar*, each dancer works only with the dancers in his line for the call (except in *Fractional Tops*). There should be no traffic problems. The call may end in an *All Eight* setup or in an *All Four Couples* setup. (See *All Four Couples* for more information.) An example of an All Eight call is an *All Eight Swing Thru*. Exception to the name are *All Eight Circulate* and *All Eight Recycle*. Also, *All Eight Walk And Dodge* and *All Eight Scoot And Dodge* are used in place of *Grand Walk And Dodge* and *Grand Scoot And Dodge* when the caller does not want the centers to "go again".

**Interlocked [C1,C2]** -- From a *1/4 Tag* setup (with dancers facing any direction), the end of the wave works with three other dancers. They are the far center dancer in the wave and the two points of his diamond.



Who works with whom: Interlocked

There are two main classes of Interlocked calls. The first is those involving a *Scoot Back*.

### Interlocked Calls Involving A Scoot Back

- Interlocked Scoot Back
- Interlocked Scoot And Little
- Interlocked Scoot And Little More
- Interlocked Scoot And Plenty
- Interlocked Scoot And Ramble
- Interlocked Scoot And Rally
- Interlocked Scoot And Counter
- Interlocked Scoot The Diamond
- interlocked Scoot The Diamond Chain Thru
- Interlocked Scoot The Diamond And Little
- Interlocked Scoot The Diamond And A Little More
- Interlocked Scoot The Diamond And Plenty
- Interlocked Single Scoot And Trade

These calls begin with an *Interlocked Scoot Back*. Remember that the dancer who starts in the center of the line finishes on the end of the line after an *Interlocked Scoot Back*. After the *Scoot Back*, the second part of the call takes place, but the end of the line works with the far center instead of the near center. This means that the "Ends Fold" of *Little*, *Little More*, *Plenty*, *Rally*, and *Ramble* turns into "Ends Cross

Fold" and that the "Cast Off 3/4" of Counter turns into a "Once Removed Cast Off 3/4 (danced as a Half Tag and Trade). After the dancers in the line have completed an Interlocked movement, the rest of the call is normal. This means that on a Plenty, there are no interlocked stars to turn, just the usual Split Circulate Double, followed by the lead dancers in the center Peeling Off while the ends move forward to form a *Couple* on the outside.

The other class of Interlocked calls deal with diamond movements.

### Interlocked Calls Involving Diamonds

Interlocked Diamond Circulate  
Interlocked Flip The Diamond  
Interlocked Cut The Diamond  
Interlocked Diamond Chain Thru  
Interlocked Single Rotate  
Interlocked Diamond Single Wheel  
Interlocked Diamond Turn and Deal  
Interlocked Erase The Diamond  
Interlocked Exchange The Diamond  
Interlocked Unwrap The Diamond  
Wrap To An Interlocked Diamond  
Switch To An Interlocked Diamond

These are danced exactly like normal diamond calls except that each *Diamond* includes the center farther away from it, rather than the nearer center.

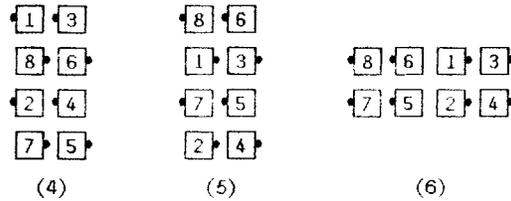
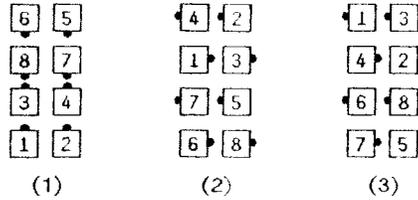
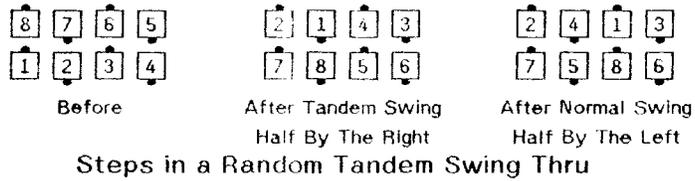
**Anything [C4]** -- This concept is used after a call which ends with the centers Casting Off 3/4 (e.g. Spin Chain The Line And Anything). The words "And Anything" are actually said, as opposed to substituting a call for the Anything. The call is performed as usual except that the final centers Cast Off 3/4 is replaced with a centers Cast Off 1/4 while the ends U Turn Back. If the call name ends with Thru, the Thru is omitted. Here is a list of calls that end with the centers Casting Off 3/4.

### Calls that can be done "And Anything"

Spin Chain Thru  
Spin Chain The Line  
Spin Chain (And Circulate) The Gears  
Chain Reaction  
Relay The Deucey  
Relay The Top  
Motivate  
Diamond Chain Thru  
Cast And Relay

**Random [C3]** -- This is a concept that is used in conjunction with another concept. This is different from other concepts which are used with a call. On a Random Concept Call, the first part of the call is done using the concept, the second part of the call is done normally, the third part of the call is done using the concept, and so forth. The difficulty is not in alternating the parts, but in the somewhat arbitrary determination

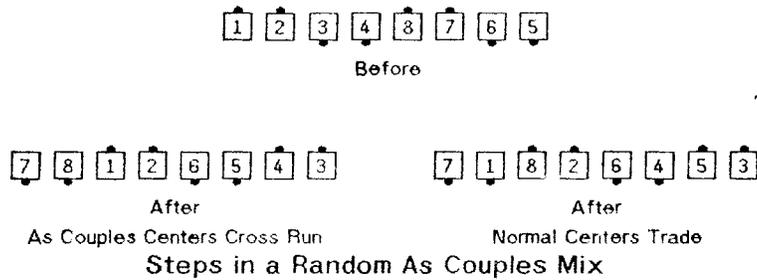
of parts. The first concept that was done Random is Tandem.



Steps in a Random Tandem Square Chain Thru

- 1) Before
- 2) After In Tandem Pull By, In Tandem Quarter In and In Tandem Step To A *Left-Hand Wave*
- 3) After Normal Swing Half By The Left
- 4) After In Tandem Swing Half By The Right
- 5) After Normal Swing Half By The Left
- 6) After In Tandem Extend The Tag

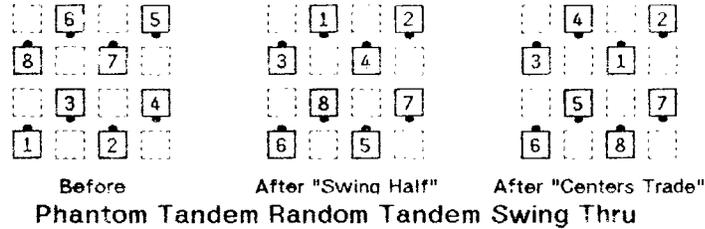
Another concept that Random has been applied to is As Couples.



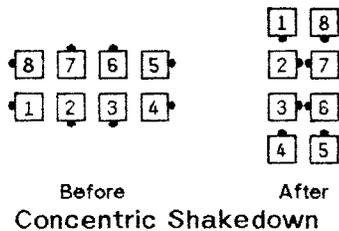
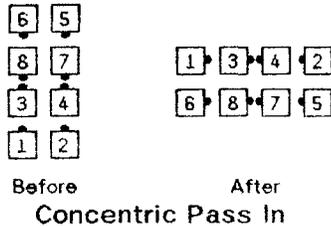
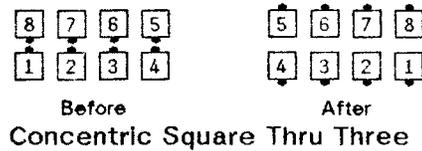
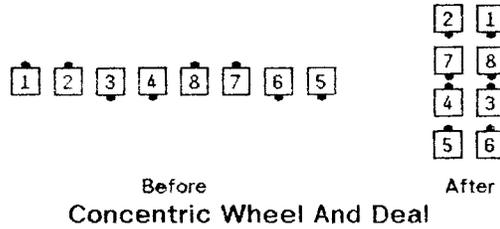
Here is one more example, this time with Trapezoid.



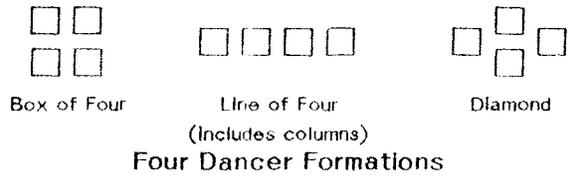
**Phantom Tandem Random Tandem [C4]** -- This is a logical combination of two concepts. Phantom Tandem takes a sixteen dancer setup and makes it work as if there were only eight dancers. Random Tandem is a concept that can be used from an eight-dancer setup. The first part will be done in Tandem which means (because of the Phantom Tandem), by a tandem four dancers long. The next part will be done singly which means (because of the Phantom Tandem), by a tandem two dancers long (one of which is phantom).



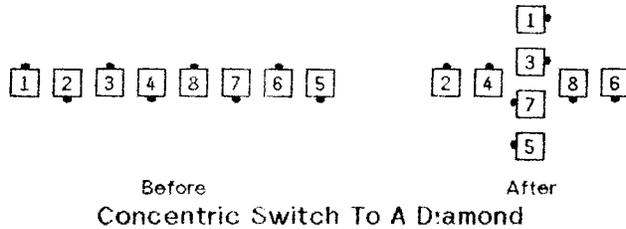
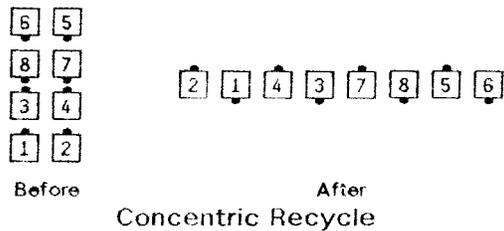
**Concentric [C2]** -- This term indicates that the center four dancers do the call and end in the center while the others do the call, working around the outside, and end on the outside. A few examples follow.



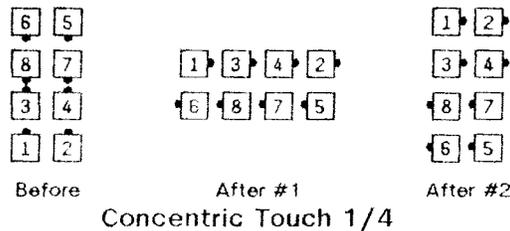
Any call that is to be done Concentric, must be a call that can be performed by four dancers. Such calls are usually executed from one of the following formations:



In addition, the calls end in one of the above four dancer formations (not necessarily the same as the one in which they started). As was said before, the centers do the call and remain in the center. There should not be any problem in determining either the traffic pattern or ending position for the centers. The ends do the call working around the outside. When the call ends in a *Line of Four* or a *Diamond*, the ending position of the ends is not ambiguous.

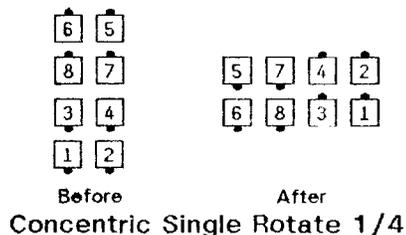


For the calls that end in a *Box of Four*, there are two possible ending positions for the outsides. They correspond to ending at the Heads position and ending at the Sides position. Here is an example that shows the two positions.



There is a rule for this situation. It comes in two parts. The first part is for the case when the call starts in a *Box of Four* and ends in a *Box of Four* (and hence, the overall eight dancer setup is some type of *Line* or *Column*). It says, "If the starting setup is *Lines* (i.e. *Ocean Waves*, *Inverted Lines*, *Lines Facing In* or *Out*, *Two-Faced Lines* or *Three-And-One Lines*), then the ending setup will be *Lines*. If the starting setup is *Columns* (including *Eight Chain*, *Trade By*, *Double Pass Thru*, *Completed Double Pass Thru*, *Three-And-One Columns*, etc.) then the ending setup will be *Columns*." This means that, in the above example, since the call started in a *Column*, it must end in a *Column*, so After #1 is the correct ending setup. There is one exception to this *Lines*

to *Lines* and *Columns* to *Columns* rule. On the call Single Rotate, *Lines* will end in *Columns* and *Columns* will end in *Lines*. This exception is due to the initial quarter turn on a Single Rotate. This means that from any *Column*, a Single Rotate 1/4 is exactly the same as a Concentric Single Rotate 1/4.



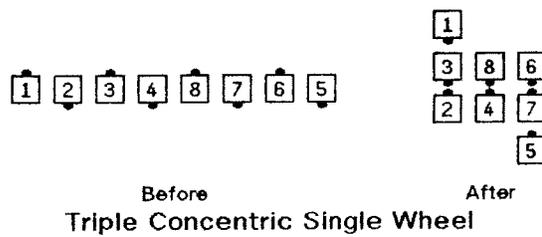
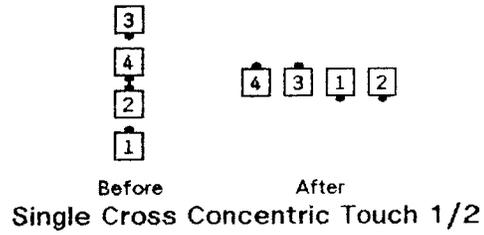
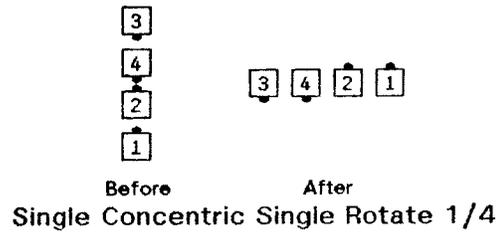
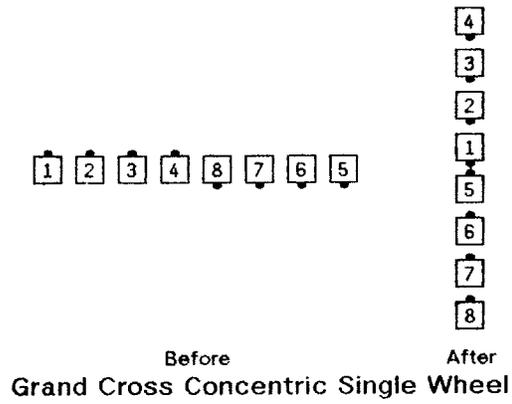
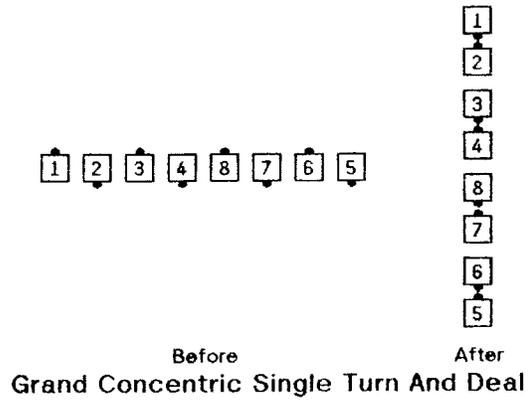
The second half of the rule covers the case when the call starts in either a *Line of Four* or in a *Diamond* and ends in *Box of Four*. It is an imprecise rule and says, "The ending setup will be determined so as to end near the dancer with whom you are working." On a Concentric Recycle from a *Grand Ocean Wave*, the two dancers who start together are working with each other and hence will end near each other in a *Double Pass Thru* setup.



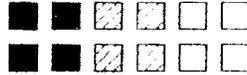
The rule is imprecise because the concept of "working" with another dancer is not a precise one. In order to clarify the issue, a list of calls covering most of the *Line of Four* and *Diamond* calls ending in a *Box of Four* has been created. For each call, it tells where the Concentric version should end.

Starting Setup	Call	Ending Setup
Line	Half Tag	Line
Line	Turn And Deal	Column
Line	Explode The Line	Column
Line	Polly Wally	Column
Line	Ah So	Column
Line	Recycle	Column
Line	Wheel And Deal	Column
Line	Bend The Line	Column
Line	Recycle 2/3	Line
Line	Cross Cycle 2/3	Line
Line	Step And Fold	Column
Line	Explode	Column
Line	Cross Cycle	Column
Line	Cross Fire	Column
Line	Partner Hinge	Column
Line	Pass And Roll	Column

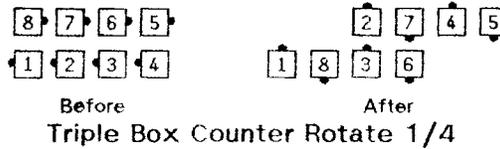




**Triple Boxes, Lines, Waves, Columns, and Diamonds [C3]** -- These terms define three four-dancer setups all side-by-side. Four of the twelve dancers will be phantom. The Triple Box concept is used in place of the "Some Are Phantom, All ..." that was used from *Parallelograms*.

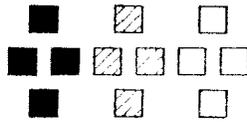


Who works with whom: Triple Box



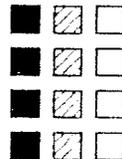
Before After  
Triple Box Counter Rotate 1/4

The term Triple Diamond has also been referred to as Twelve Matrix Diamonds.



Who works with whom: Triple Diamonds

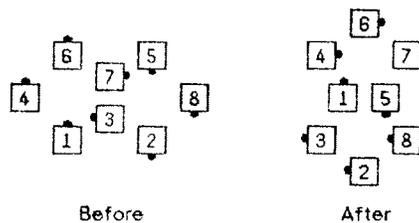
The term Triple Wave or Line has also been referred to as Twelve Matrix (e.g. Twelve Matrix Mix). The term Triple Column has also been referred to as Twelve Matrix Phantom Column from the three columns of four type of *Twelve Matrix*.



Who works with whom: Triple Wave, Line, or Column

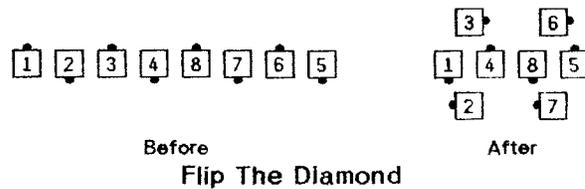
The Triple concept has also been extended to the case of Quadruple. From a two by eight setup, one has Quadruple Boxes.

**Dunlap Hourglasses [C4]** -- This term defines two *Hourglasses* perpendicular to each other and intersecting at their centers. The dancers in each *Hourglass* work with themselves and do not interact with the other dancers. One method of creating Dunlap Hourglasses would be for the *Box Of Four* to Counter Rotate 1/4 from a *Right-Hand Hourglass*. From here, one could do the following:



Before After  
Dunlap Hourglass Hourglass Circulate

**Overlapping Diamonds [C4]** -- These are the "Thar" diamonds that existed before Phantom Twin Diamonds. Before the creation of Phantom Twin Diamonds, one could call diamond calls (like Diamond Circulate, Flip The Diamond, and Cut The Diamond) from either a *Grand Ocean Wave* or *Parallel Ocean Waves* without any preface. Dancers would assume that they were in a *Thar* and do the call.



With the advent of Phantom Twin Diamonds, it was felt that using diamond calls from *Ocean Waves* without any warning would be confusing. Therefore, the term used is Overlapping. The above call would be an Overlapping Flip The Diamond. When one hears Overlapping, one should think of "Thar" diamonds. The centers of the wave are the centers of a phantom diamond and the ends of the wave are the points of a phantom diamond. The two diamonds are like Dunlap diamonds (see above).

## Extensions and Variations

This section contains some general observations about certain terms used in square dancing. Little of this is made up of hard and fast rules. There is usually at least one exception. Sometimes this exception is the first call in a new family. Other times it is a call created by someone who did not realize (or did not care) that it would be in conflict with an existing family of calls.

**Spin vs. Fan [C2]** -- There is a set of calls whose name starts with Spin and whose movement starts with everyone swinging half from *Ocean Waves*.

### Calls that start with Spin

Spin The Top	Spin Chain Thru
Spin Chain The Gears	Spin Back
Spin Chain The Line	Spin Tag The Deucey
Spin Chain And Circulate The Gears	Spin Chain And Circulate In
Spin Chain and Anything	Spin A Web
Spin Chain The Star	

A new call can be created by replacing Spin with Fan. The movement for the call is the same, except that there is no initial swing half. In addition, for the calls Relay The Deucey, Relay The Top, Relay The Shadow, and Relay The Diamond, there are Fan Relay The Deucey, Fan Relay The Top, Fan Relay The Shadow and Fan Relay The Diamond. One could also think of the distinction as "a Fan movement starts in the center and a Spin movement starts on the end."

**Left vs. Reverse vs. Invert [A]** -- The only one of these that seems to have a clear meaning is Invert. Invert always means that the ends do the centers' part and the centers do the ends' part. Some examples of Invert are as follows:

### Examples of Invert

Invert The (Acey) Deucey	Invert The Drift Apart
Invert The Lines Anything Thru	Invert The Rotary Anything
Invert The Snag Circulate	Invert The Detour

There are some call names that start with Invert but have nothing to do with this concept. These include Invert The Column and Invert Anything in which case you Invert The Column 1/2 and finish the Anything (e.g., Invert Your Neighbor).

Next, we have the term Left. This usually refers to the mirror image of the call. In other words, interchange all the rights and lefts in the call's definition and do the call. Often the term is just to help the dancers (e.g. Left Spin The Top and Left Swing And Mix). Sometimes it really makes a difference (see chapter called "Some Calls Always Start with the Right Hand). Examples of Left calls include the following:

### Examples Of Left

Left Tag The Star	Left And Right Thru
Left Turn And Right Thru	Left Star Thru
Left Orbit Circulate	Left Lift Off
Left Chase	Left Dixie Chain
Left Drift Around	Left Remake The Setup
Left Spin The Top	Left Spin The Windmill
Left Square Thru	Left Turn Thru
Left Wheel Thru	Left Wheel Fan Thru
Left Wheel Fan And Cross Thru	Left Stack The Line
Left Tag The Line	Left Quarter Thru
Left Swing Thru	Left Grand Chain Eight
Left Chain The Square	Left Cross Chain Thru
Left Star To A Wave	

Next are the calls that start with Reverse. This generally has one of four possible interpretations: 1) Do the mirror image (left version) of the call, 2) Do the parts of the call in the reverse order (i.e. do the last part first, the second to last part second, etc.), 3) Interchange two parts (e.g. centers and ends or men and women), or 4) Invert the call (sometimes Reverse is used when the caller could (and should) have used Invert). The following list gives a better feel for this idea.

### Examples Of Reverse

Reverse Cross And Turn	Mirror Image
Reverse Cross Breed Thru	Men & Women
Reverse Flutter Wheel	Mirror Image
Reverse Shuffle The Deck	Mirror Image
Reverse Shuffle And Wheel	Mirror Image
Reverse Side Track	Mirror Image
Reverse Slide Thru	Men & Women
Reverse Swap Around	Mirror Image
Reverse Switch The Wave	Centers & Ends
Reverse The Axle	Order
Reverse The K	Order
Reverse The Remake	Order
Reverse The Top	Order
Reverse Swing The Fractions	Order
Reverse Single Rotate	Mirror Image
Reverse Split Swap Around	Mirror Image
Reverse Flip The Diamond	Centers & Ends
Reverse Cut The Diamond	Centers & Ends & Order
Reverse Flip The Galaxy	Centers & Ends
Reverse Right And Left Thru	Order
Reverse Stack The Line	Leaders & Trailers
Reverse Explode	Centers & Ends
Reverse Step And Slide	Centers & Ends
Reverse Drift Apart	Centers & Ends

Note that there are a few calls that start with Reverse but that have nothing to do with this concept. These include Reverse The Pass and Reverse The Diamond.

**Roll vs. A Quarter More [C1]** -- When used after a call name (e.g. Right And Left Thru And Roll), the term Roll means to individually quarter turn in place, turning in the direction of body flow. If there is no body flow in a turning direction, such as after walking forward, then it is not possible to roll. When Roll appears in a call name like Roll Right To A Wave or Pass And Roll it usually indicates a U Turn Back in some direction. However, more information is needed to figure out how to do the call. Callers sometimes misuse the term. For example, from *Ocean Waves*, in the call "Scoot Back And Everyone Roll", only four dancers can Roll. When misused in this manner, the caller usually wants those who cannot Roll to Quarter In towards the center of the setup around which they were working. (For a Scoot Back from *Waves*, this would be toward the center of the *Box Of Four*.)

Before Roll was invented, "A Quarter More" was used to indicate a Roll. The two other uses of the term A Quarter More which differ from a Roll are shown in the examples "Curlique And A Quarter More", which is a Curlique followed by a Hinge, and "Right And Left Thru And A Quarter More", in which the Courtesy Turn is performed one and one half times to end in *Right-Hand Two-Faced Lines* with the couple with whom the Right And Left Thru was performed.

**Split vs. Box [A]** -- As might be expected, the term Split usually means to split the square somewhere and work on one's own half. From a *Grand* formation, there is only one way to split the set (unless all the dancers are split in half!) However, from a *Rectangle* there are two possible ways to split the set. The term Split always means to divide the set into two boxes of four instead of two lines of four. Once this split is made, there are two possible interpretations: 1) The actives start the call, or 2) Do the four dancer version of the call. We will look at each of these in turn.

Split can mean for the actives to start the call and finish with the inactives. This can be most clearly seen from a squared set. For example, on a "Heads Start A Split Square Thru Two," the heads give a Right Pull By and finish the Square Thru with the sides (i.e. Quarter In and Left Pull By with the inactives). Because the square is split, the first Quarter In is a Quarter Left for the head men. This method of splitting has been extended to include any setup from which the actives can start a call and finish it with the inactives, usually a *Facing Couples* setup from which one couple has Quartered In. The latter two people are the ones who can start a Split call. Examples of such calls include:

### Calls That Can Start Split

Square Thru	
Square Turn Thru	
Right On	
Barge Thru	limited starting setups
Square The Barge	limited starting setups
Mixed Up Square Thru	limited starting setups
Square Chain Thru	
Square Chain The Top	
Catch	
Dixie Style	
Dixie Diamond	limited starting setups
Dixie Sashay	limited starting setups
Dixie Spin	limited starting setups

Dixie Chain	limited starting setups
Dixie Grand	limited starting setups
Dixie Daisy	limited starting setups
Grand Chain Eight	limited starting setups
Double Star Thru	
Turn And Q	
Susie Q	
Curli Cross	

The other usage of Split indicates that the dancers are to do the four dancer version of an eight dancer call. In this case, Split should be used when it is desired that all dancers are active and performing the four dancer version of the call. When the four dancers in the center are to do the call, the term Box should be used. Most callers do not understand this and instead cue something like "Center Four Split Checkmate". This is confusing to the dancers because, when they hear the word Split, they try to split the square somewhere. In fact, with a call like Counter Rotate, "Center Four Box Counter Rotate 1/4" is the same as "Center Four Counter Rotate 1/4" but both are different from "Center Four Split Counter Rotate 1/4". Many a caller has cued the latter when he meant the former. Call of this type are listed below.

#### **Calls That Can Be Done Split Or Box**

Circulate	Transfer The Column
Checkmate The Column	Counter Rotate
Quad	Round Off
Twin Orbit Circulate	Side Track
Trade Circulate	Single Rotate
Rotate	Mark Time

There are a set of calls that start with an All Eight Circulate, but have a variation where the Circulate is replaced by a Split Circulate. Their names begin with the word Split which is an abbreviation for Split Circulate.

#### **Anything Calls Which Can Be Done Split**

Motivate  
Percolate  
Perk Up  
Cover Up

As always, there are calls and concepts that have the word Split in them and that do not fit into the above categorization. Since there are many calls to which the concepts can be applied, it is easier to keep the distinctions clear between those concepts and the Split defined here. However, the other calls must just be handled on an individual basis.

### Split Calls That Do Not Fit The Rules

Split Recycle	Split Swap Around
Split Swap The Wave	Split And Cross
Split Cast	Split Coordinate
Split The Ring	Split Two, Around One

**Triple vs. Grand [M,C1,C2]** -- Triple has one of two meanings. In some calls, Triple indicates that three pairs of dancers are working together in a eight dancer setup when normally one pair of dancers would be working together in a four dancer setup. Examples of this include Triple Scoot, Triple Trade, Triple Cross, and Triple Slide. In other calls, Triple indicates that the call is to be done three times. Examples of this include Triple Single Wheel, Triple Grand Chain Eight and Triple Star Thru (in which the second Star Thru is a Left Star Thru). Triple is used in the concept of Triple Box. Triple is also used in the concept of Triple Concentric (as opposed to Grand Concentric which is something different). Triple also is used in some call names like Triple Cast and Triple Play.

Grand has many meanings. The most usual one is for eight dancers to do a four dancer call by having six of them be ends, centers, belles or beaux. In some calls (like Grand Mix), some dancers will perform both parts.

### Calls that can be done Grand

(Left) Swing Thru	Grand Ocean Wave
(Left) Swing Back	"
Mix	"
Swing and Mix	"
Cross Roll To A Wave	"
Switch	"
Switch To A Diamond	"
Cross And Divide	"
Spin The Top	"
Fan The Top	"
Lock It	"
Spin Back	"
Fan Back	"
Erase	"
You All	"
Quick Change	"
(Left) (Arky) Curli Cross	Lines Facing In
(Reverse) Swap Around	"
(Reverse) Swap The Wave	"
(Reverse) Split Swap Around	"
(Reverse) Split Swap The Wave	"
(Reverse) Cross And Turn (The Wave)	"
(Reverse) (Cross) Swap The Top	"
Wheel (Fan) (And Cross) Thru	"
(Left) Fan Thru	"
Follow Your Neighbor (And Spread)	Column
Cross Your Neighbor (And Spread)	"
Single Hinge And Trade	"

Single Ferris Wheel	"
Single Cross (Trade) And Wheel	"
Cross Back	"
(Cross) Follow Thru	"
Weave	"
Ease Off	"
Pass And Roll (Your Neighbor (And Spread))	Grand Single Eight Chain
Single Rotary Spin	"

Grand calls that start from *Grand* setups and contain Runs and Cross Runs seem to be difficult to dance. On a Grand Mix, the center six must Cross Run. They often have problem knowing in which direction to head. I dance it as a center six Trade and all Spread. This will work from any *Grand* line. A Grand Switch can be danced as all Trade and the center six Spread. A Grand Cross Roll To A Wave can be danced as the center six Trade and Spread while the end two Run. Another issue with some of the above Grand calls is how far do the end two dancers move up on calls like Spin The Top and Erase. On Spin The Top, Fan The Top, and Lock It, the ends pretend that they are the end of a four hand Ocean Wave and move up around that wave. On Erase they Counter Rotate  $1/4$  around the whole set.

In three calls, Grand means for everyone to do the call (Triple), and then for the centers to do the call. This is the case on Grand Scoot Back, Grand Scoot And Dodge, and Grand Walk And Dodge. The versions of these calls in which the centers do not go again are called Triple Scoot, All Eight Scoot And Dodge and All Eight Walk And Dodge.

There are a lot of calls like Grand Square and Grand Parade that have everyone active, start from a *Squared Set* and end in a *Squared Set* 64 beats later. Since these are not usually used at Challenge levels, a list is not given here. However, one should be aware that some of these types of Grand calls have the same names as the ones in the above list (like Grand Weave).

The following calls have nothing to do with Grand: Grand Right And Left, Grand Chain Eight, Dixie Grand, Grand Sashay, and Grand Teacup Chain.

**Fractions and Plus [A]** -- Many calls can be modified through the use of fractions. These fractions have a number of standard interpretations. A common meaning is that only a part or a fraction of the specified call is to be done. For example, on a Swing The Fractions  $4/5$ , one divides the call Swing The Fractions into five parts, and does the first four of them. On occasion, the fraction to be done is greater than one. A Swing Thru  $1\ 1/2$  means a full Swing Thru, followed by  $1/2$  a Swing Thru. Once a call has been divided into parts, these parts may be further divided, so that only a fraction of a part should be completed. For example, Swing The Fractions  $7/10$  means Swing The Fractions  $3/5$  and then do  $1/2$  of the next part (i.e. Cast  $1/4$ ,  $1/2$ ,  $3/4$ , and  $1/4$ ). Usually this splitting of parts of calls does not go beyond dividing a part in half. Calls whose fractional specifications are like those of Swing The Fractions appear below.

<b>Calls Fractionalized Like Swing The Fractions</b>	<b>Number of Parts</b>
Swing The Fractions	5
Remake The Setup	3
Recycle (waves)	3
Recycle (lines)	2
Cross Cycle	3
Follow Your Neighbor	3
Swing Thru	2
Quarter Thru	2
Three Quarter Thru	2
Exchange The Diamond	4
Unwrap The Diamond	3
Wrap To A Diamond	3
Reset	4
Crazy	4
Swing And Circle	4
Reverse The Pass	3
Spin Chain The Gears	6
Spin Chain Thru	4
Mix	2
Swing And Mix	3
Hot Foot Spin	3

Another usage of fractions is as follows. Instead of calling a Pass The Axle  $7/8$ , callers use Pass The Axle  $3 \frac{1}{2}$ . In other words, the call is divided into parts, and dancers should do all of the first part and  $1/2$  of the second part. Other than on a call-by-call basis, there is no way of deciding *a priori* which calls are fractionalized this way (i.e.  $1 \frac{1}{2}$ ) and which are fractionalized in the previous manner (i.e.  $3/8$ ). The only other call which comes to mind whose fractional specifications are like those of Pass The Axle is Load The Boat.

Next, there are calls which involve turning, tagging, circling, or squaring thru, for which the fraction indicates how many positions, how far to circle, or how many hands to go. Sometimes the denominator is omitted as in Square Thru 3. In some cases, a fraction must be specified, while in other calls have defaults.

<b>Calls involving turning, tagging, circling or squaring thru</b>	<b>Default</b>
Touch	0/4
Latch On	1/4
Cast And Relay	none
Tag The Line	4/4
Flip The Line	4/4
Vertical Tag The Line	4/4
Tag The Star	4/4
Snap The Tag	4/4
Invert The Column	4/4
Cross Invert The Column	4/4
Square Thru	4/4

Catch	none
Right On	none
Track	0/4
Corners Change	none
Four Ladies Chain	2/4
Circle To A Wave	2/4
Circle To A Two Faced Line	2/4
Single Circle To A Wave	2/4
Fractional Tops	4/4
Zip Code	none
Inner Code	none
Outer Code	none
Area Code	none
Counter Rotate	4/4
Single Rotate	4/4
Rotate	4/4

The fractions can have mixed meanings, making the calls very complicated. In a Right On 3 1/2, one will Square Thru, but on the third hand, step to a wave, Cast Off 1/2 and Roll. While the whole number (here 3) is always specified, the fraction is optional (with a default of 3/4). There are other calls that always have two fractions specified, with the meaning of the fractions depending on the particular calls. Usually the fractions apply to a motion that can be divided into four parts (such as circling, casting, and turning in place). Such calls are as follows:

Calls with two fractions	Default
Circle By	none
Veer And Turn	none
Touch And Go	none
Touch Tone	0 and 0

Fractions can also be used to modify some part of the call, usually a casting motion different from the default (e.g. Chain Reaction, but turn the star 1/2). This kind of modification can be used in the following calls:

Calls like Chain Reaction	Default
Chain Reaction	1/4
Motivate	1/2
Relay The Top	1/4
Spin Chain The Gears	3/4
Spin Chain And Circulate The Gears	3/4
Pass The Axle	1/2
Plenty	1/2
Cast A Shadow	1/4
Split Cast	1/2
Quarter The Deucey	1/4

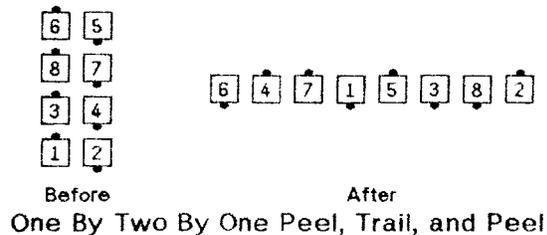
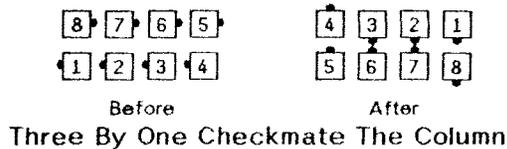
Another term related to fractions is Plus, which has many meanings. In most cases, it is used as a suffix (e.g. Turn And Deal Plus 1). The other times it is used as a prefix (e.g. Plus Two Destroy The Line). One meaning which was used only at club level, is to extend the specified number of times (1, 2, 3, or 4). This originated from the call Track 2. A second meaning, which is used at challenge level, is to step (extend) sideways the indicated number of half spots. I use the term extend since, like extend, Plus 1 requires all the dancers to move 1/2 spot. Any other uses of Plus are call specific, and existed before the general term was defined. These uses are unambiguous (i.e. both meanings can not apply at the same time), and can appear in the following calls:

**Calls that can use the term Plus**

- Sets In Motion
- Square The Bases

**But [M]** -- After performing some part of the call, the dancer will change something, and possibly finish the call. Here are some examples: On a Spin Chain The Gears But Turn The Star 1/2, the dancers are doing the whole call, except that they are modifying a certain part of the call. On a Spin A Pulley But Six Pull By And All Trail Off, the dancers do part of a Spin A Pulley and finish with a Trail Off instead of a Peel Off. Usually, the place where the But takes place is well known (as in Spin The Pulley), or obvious (as in Spin Chain The Gears). The well known ones are Spin A Pulley, Anything The Axle, and Rally. Note that this ability to modify calls "on the fly" saves the creation of many new calls that are just a slight variation of old ones.

**A By B (By C) [C2]** -- Examples of this include "Three By One Checkmate The Column" and "One By Two By One Peel, Trail, and Peel". In general, the first A dancers to the leader's part, and the other B dancers do the trailer's part. In the case of Peel and Trail, the first A dancers do the first call mentioned (either a Peel or a Trail), the next B dancers do the next call, and so on. The ending formation will be a *Line* of some number of dancers.



### **Calls that use the term A By B (By C)**

Checkmate The Column	Reach Out
Transfer The Column	Mark Time
Peel Off	Trail Off

**In A, Out B [C2]** -- From *Two-Faced Lines*, this tells the dancers facing in to do the call A and the dancers facing out to do the call B. Examples are "In Wheel, Out Turn And Deal" and "Ferris Out Wheel, In Tag The Line".

**Suffixes [M,A,C1]** -- There are two types of calls which can be used as suffixes: 1) Those that depend on the flow of the previous call, and 2) Those that do not depend on the flow of the previous call, but still are not used by themselves. The first kind are the more interesting ones since they can be harder to dance. The two major calls in this category are Roll and Sweep A Quarter. Roll means turn 90<sup>o</sup> in place, in flow direction. If there is no flow direction, then one cannot Roll. Some callers will use a call and say incorrectly, Everyone Roll, even though some dancers cannot. In these cases, a Quarter In is usually desired. A good example of this is Flip The Hourglass, Everyone Roll. The dancer moving from the center of the hourglass is walking forward and sideways but has no turning direction, and therefore cannot Roll. The term Sweep A Quarter means for facing couples to circle a quarter in flow direction without joining hands. In general, this is easy to do. However, some callers use Slide Thru, Sweep A Quarter and Right And Left Thru, Sweep A Quarter. It is clear that the Slide Thru gives the men and the women opposite flow directions, and that Sweep A Quarter should not be called in this instance. The case of Right And Left Thru remains unresolved. Direction is not a question: if one had to pick a direction, it would be to the right. The question is whether or not there is enough flow for a Sweep A Quarter. If I hear it used, I sweep to the right. However, as a caller, I would not use it. Some calls use parts of the above two calls in their definitions, which means that they can only be used after calls with the necessary types of flows.

### **Calls that must be preceded by flow**

By Golly  
Golly By  
Veer And Turn

The second type of suffix could be used as a normal call, but because of the name, fits better as a suffix. Examples of such calls appear below.

### **Suffixes**

About	Away
Along	You All
Nicely	With A Touch Of Class
Zig	Zag
And Spread	And Weave
In Style	

**Spread [M]** -- This suffix is used in three different ways. In general, some actives do the call and spread apart, and then the inactives may step into the space vacated by the actives. When a call ends in a Couple Following Another Couple setup, a Spread is the same as a Trailers In. This occurs in Wheel And Spread (short for Wheel And Deal and Spread) from Lines Facing In or Out, and in Ferris Wheel And Spread. Also, from a Squared Set, a Heads Star Thru And Spread usually means that the sides are to step forward to form lines with the heads. The second usage occurs when the call ends in *Ocean Waves* or *Two-Faced Lines* (e.g. Coordinate or Acey Deucey). In this case, the centers go to the end spots (usually by spreading apart) while the ends go to the center spots. Another example is from a *Diamond*, Fan The Top and Spread to give a *Diamond* with new centers and points. The third possibility to consider is for the specified dancers take one step sideways (In sideways flow direction) after completing a call with no one taking the vacant spot. For example, from normal Lines Facing In, Touch 1/4 And Men Spread ends in blocks. This raises the question of the ending setup on a Heads Touch 1/4 And Spread from a Squared Set. Do the sides step forward or does it end in an O? I think that unless the caller indicates otherwise (such as "Sides Squeeze In"), the sides should stay put.

**Merged Calls [C1]** -- Two calls may be merged together to form a new one. There seem to be three basic ways in which this is done. First there are many calls in which there is an Anything which can be filled in with the appropriate call. Usually there was a base call from which the extension was derived. For example, the base call Rotary Spin has been extended to Rotary Anything in which the Anything is any call that can be done from a *Left-Hand Ocean Wave*. The Anything can occur at the beginning of the call (Anything The Windmill), in the middle (Lines Anything Thru), or at the end of the call (Rotary Anything). Here is a list of Anything calls.

Anything Calls	Base Call
Mixed Up Anything	?
Ferris Anything	Ferris Wheel
Step And Anything	Step And Slide
Twist And Anything	Twist The Line
Breaker Anything	Breaker 1-2-3
Anything The Action	Barge The Action
Anything The Axle	Pass The Axle
Transfer And Anything	Transfer The Column
Checkmate And Anything	Checkmate The Column
Track And Anything	Track 1-2-3-4
Walk Out And Anything	Walk Out To A Wave
Open Up And Anything	Open Up The Column
Busy And Anything	Keep Busy
Stroll And Anything	Stroll And Cycle
Rotary Anything	Rotary Spin
Rotary Anything The Windmill	Rotary Spin The Windmill
Dodge Anything	Dodge Circulate
Lines Anything Thru	Lines Swap Thru
Anything The Windmill	Spin The Windmill
Rlms Trade Anything	Rlms Trade Back
Hubs Trade Anything	Hubs Trade Back
Explode Anything	Explode The Wave

There is another use of the word Anything that should not be confused with the above use. See the entry for Anything in the Concepts chapter.

The second class of merged calls are those of the form "CallA CallB" in which CallB starts with an All Eight Circulate. The Circulate of CallB is replaced with CallA and then the rest of CallB is done. On an In Roll Motivate, one does an In Roll Circulate followed by all of a Motivate except the initial Circulate. Note that the last word of CallA is usually removed (In Roll for In Roll Circulate, Split Counter for Split Counter Rotate 1/4, and Curli for Curlique). If CallB starts with a Circulate 1 1/2, do CallA and then 1/2 of an All Eight Circulate. In other words, a Split Cover Up does not start with a Split Circulate 1 1/2, but rather a Split Circulate followed by 1/2 of an All Eight Circulate.

### **Calls that are used as CallA**

In Roll Circulate	Out Roll Circulate
Split Circulate	Trade Circulate
Split Trade Circulate	Counter Rotate
Trade Counter Rotate	Split Counter Rotate
Curli Que	

### **Calls that are used as CallB**

Motivate	Percolate
Perk Up	Cover Up
Coordinate	Stimulate

The third class of merged calls are those of the form "CallA CallB" in which CallA is a Tag The Line variation (e.g. Flip The Line). In this, one does as much of CallA as necessary and then finishes a CallB. CallA will be a call that ends like a Tag The Line, in that 1) one ends by walking forward (Double Pass Thru), and 2) it can be done fractionally (1/4, 1/2, 3/4, full). CallB will be a call that can be finished from a *Fractional Tag* setup. Here is a list of Tag The Line type calls. Unfortunately, half of them are C4 calls and are not used very often.

### **Calls that finish like Tag The Line**

- Tag The Line
- Vertical Tag The Line
- Flip The Line
- Tag The Star
- Snap The Tag
- Loop And Tag
- Chase Right
- Drift Around
- Switch The Wave

The last three calls are special in that they can only be used with certain of the following calls.

### **Calls that can be finished after a Fractional Tag The Line**

The Line	Tag The Line
Back (To A Wave)	Tag Back To An Ocean Wave
Your Neighbor (And Spread)	Tag Your Neighbor
Chain Thru	Flip Chain Thru
The Top	Tag The Top
Eroo	Taggeroo
And Spin	Tag And Spin
Your Leader	Tag Your Leader
And Trade	Three Quarter Tag And Trade
Reaction	Flip Reaction
Chain Thru Reaction	Flip Chain Thru Reaction

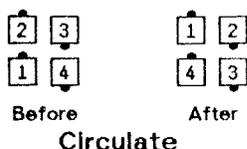
Note that Reaction is a term that can be used after a Scoot Back (as in Scoot Reaction). Since Back is on the above list (as in Flip Back), so is Reaction (as in Flip Reaction and Flip Chain Thru Reaction).

Another term that can be used with tagging type calls is Revert. To any of the above tagging calls (except the last three), one can add Revert which means to do the tagging call  $1/2$ , Cast Off  $3/4$ , and finish for the indicated amount. Hence a Revert The Three Quarter Tag And Trade is a Half Tag, Cast Off  $3/4$ , Extend The Tag, Centers Trade The Wave While The Others Partner Trade.

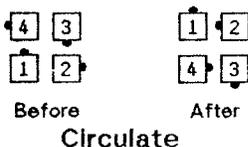
# Calls

While my purpose in writing this book was to define everything except the individual calls, there are a few calls that are either so widely misunderstood or so important that they have to be included.

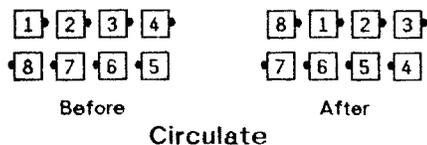
**Circulate [M]** -- This is an important call which could be covered either here or in the section on Descriptive Terminology. First, look at a Circulate from a *Box Of Four* dancers:



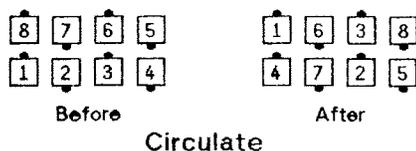
Dancer #1 starts facing in and walks forward to the next spot. Dancer #2 is facing out and cannot walk forward anymore so he turns 180° to end in the adjacent spot. This is the basic rule of a Circulate. If facing in, walk forward to the next spot; if facing out, walk in a 180° arc to end in the next circulate spot. Another example of a Circulate, from a *T-Bone Box Of Four*, appears below.



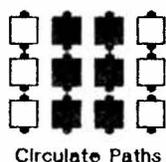
Sometimes the circulate path is longer than four spots. Consider a Circulate from a *Column* which has eight circulate spots:



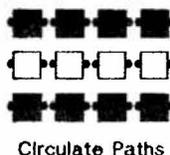
From *Generalized Lines*, there are two circulate paths: the ends in one and the centers in the other.



When there are phantoms, there can be a number of circulate paths of several spots each. In the *Twelve Matrix* below, there are two circulate paths of six spots each. (Assume that all the dancers are facing up and down the page.) The shaded boxes indicate one circulate path, and the white boxes the other.



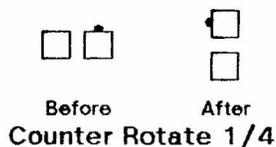
Note that a dancer standing on and facing up or down a centerline can Circulate only if he is facing in. If he were facing out, there would be nowhere for him to go. If we assume that all of the dancers are facing across the page, the circulate paths would be as follows:



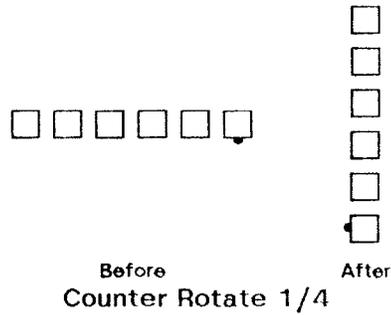
As long as one keeps track of where the spots are and which direction one is facing, one can Circulate without regard to other dancers. In other words, where one moves on a Circulate does not depend on anyone else's location or facing direction, but only on one's own.

**Counter Rotate [C1]** -- The basic result of a Counter Rotate is the rotation of one's position in the set some number of quarters about the center of the set. This is accomplished by walking on an arc toward the final ending location. Any dancer who is facing promenade or reverse promenade direction can counter rotate. On a Counter Rotate  $1/4$ , the ending position is rotated by  $90^\circ$  from the starting position, about the center of the setup. The rotation is in promenade direction for those dancers who are facing promenade direction and reverse promenade direction for those who are facing reverse promenade direction. If everyone is involved in the Counter Rotate then the ending setup will be the same as the starting setup.

The easiest position from which to do a Counter Rotate is on a centerline (but not facing up and down the centerline). In the diagram below, the dancer is facing promenade direction. To Counter Rotate  $1/4$ , he will walk forward in a  $90^\circ$  arc toward promenade direction keeping a constant distance from the center of the set.

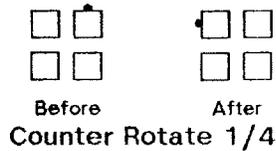


No matter how far from the center of the set, one must only walk forward in an arc, as long as one is on the centerline.

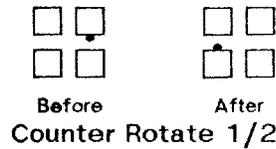


Other setups in which there are dancers on the centerlines include *Diamonds*, *Hourglasses*, *Galaxies*, and *Grand* setups.

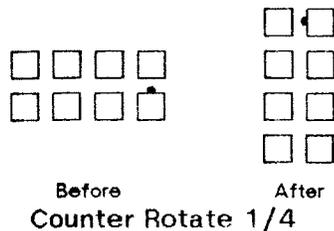
The next location from which to consider a Counter Rotate is a *Box Of Four* dancers. In the diagram below, the dancer is not on a centerline, although he is facing promenade direction. To Counter Rotate 1/4, he will walk forward in a 90° arc toward promenade direction, keeping a constant distance from the center of the set.



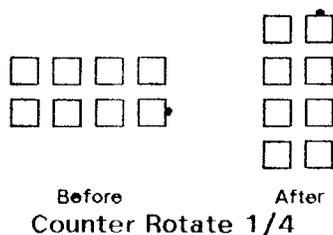
In another example, the dancer is facing reverse promenade and will Counter Rotate 1/2.



In both of the above examples, the dancer was equidistant from both centerlines. This is not always the case. In the following example, the distance from the dancer's shoulder to a centerline is greater than the distance from his front (or back) to the other centerline:

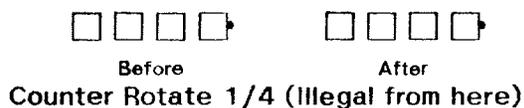


As always, he walks in an arc, keeping a constant distance from the center of the set. Consider next the case when the distances from the centerlines are reversed:

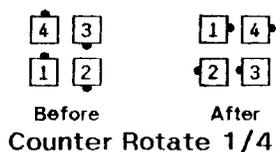


Again, he walks in an arc, keeping a constant distance from the center of the set. However, the effect is that he must slide sideways to his left. This is not a smooth place from which to Counter Rotate and is rarely used (except in Phantom Tandem Random Tandem moves).

There is one more location from which to consider a Counter Rotate. In the diagram below, the dancer is standing on and facing up and down a centerline. He is facing neither promenade nor reverse promenade direction. Which way should he move on a Counter Rotate 1/4? The answer is that he cannot Counter Rotate, since he has no facing direction with respect to promenade.

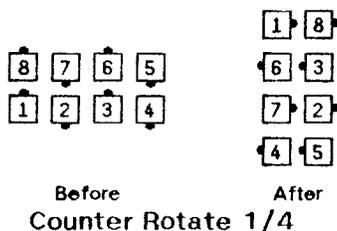


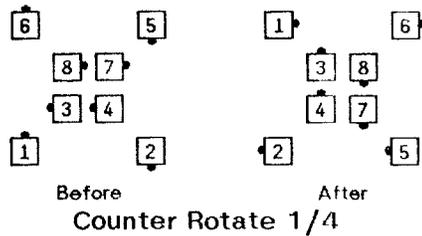
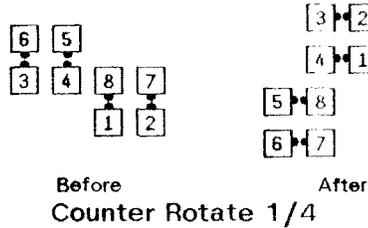
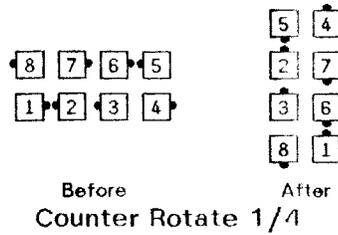
The most popular setup from which to do a Counter Rotate 1/4 is *Right-Hand Half Waves*. The movement is smooth since the dancers can maintain their handholds.



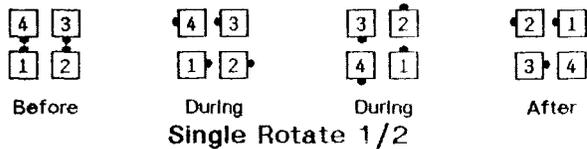
From *Ocean Waves* or *Columns*, the above movement should be called a Split Counter Rotate 1/4 since it takes place from a *Box Of Four*. Most dancers are taught this particular Counter Rotate long before the generalized one. As a result, there are ways of teaching Counter Rotate from a *Box Of Four* that do not extend to all the other setups. The definition most often given is, Walk And Quarter Or Quarter And Walk. I think that this definition should be avoided.

Further examples of Counter Rotate are shown in the diagrams below.

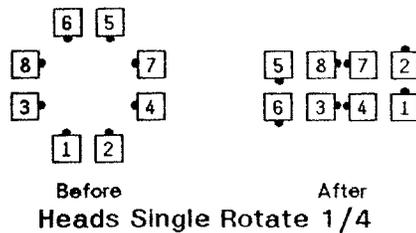




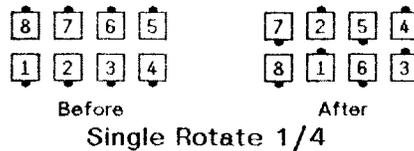
**Single Rotate [C1,C2,C3]** -- From a *Box Of Four*, Quarter To Promenade and Counter Rotate the indicated amount.



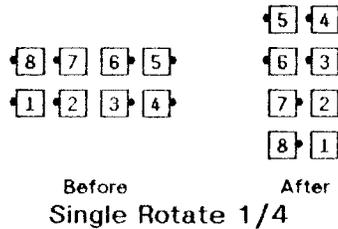
From a *Squared Set*, the indicated dancers move around the outside of the set singly, while the inactives take the next call.



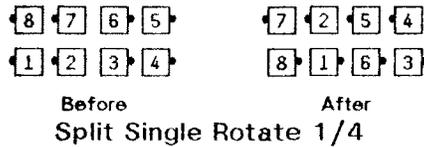
Since a Quarter To Promenade leaves any (non *T-Bone*) *Box Of Four* in a *Left Handed Box Of Four*, and Counter Rotate does not change the handedness of the setup, Single Rotate ends in a *Left Handed Box Of Four*. From *Generalized Lines*, the Single Rotate is danced as if it were called as a Split Single Rotate, that is, in a *Box Of Four*.



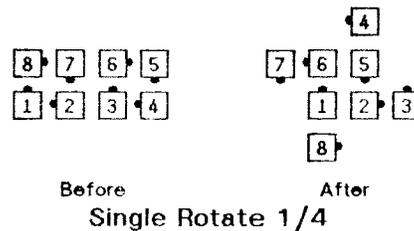
The only remaining case is a Single Rotate from *Generalized Columns* which is not danced in a *Box Of Four*, but rather with respect to the whole set. Again, the ending position is a left handed setup (*Left-Hand Two-Faced Lines* to be exact).



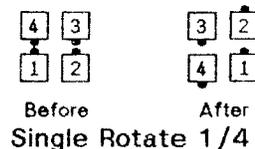
Contrast the above with the following diagram.



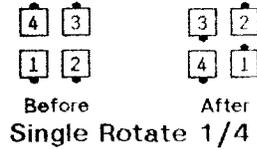
From a *T-Bone* setup, each dancer does his part, some will be doing the call from *Lines* and some will be doing the call from *Columns*. The ending formation will probably be a *Pinwheel*.



Since Single Rotate is such a hard call (it is not really that hard but most people think it is), there have been some alternate definitions which are easier to dance than the above ones. Since these will probably be encountered, they will be explained. From *Couples Facing*, a Single Rotate 1/4 is danced as follows:



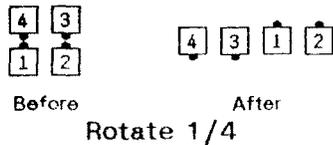
The net effect of the call is the same as a *Belles Walk*, *Beaux Dodge*. From *Couples Back To Back*, the following results:



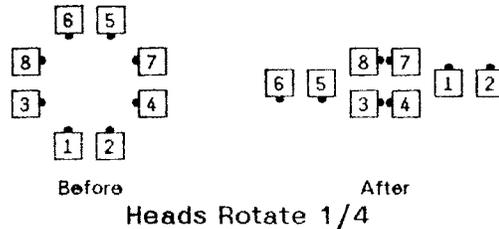
This time, the net effect is the same as an Everyone U Turn Back and Belles Walk, Beaux Dodge. This means that a general rule might be Leaders U Turn Back and Belles Walk, Beaux Dodge. But, what if the fraction is not 1/4, but 1/2 or 3/4? The general rule could be extended to include a Counter Rotate one quarter less than the specified number of quarters, following the Walk And Dodge. If a Roll is called, one would have to Quarter In instead, since one can roll after a Single Rotate but not after a Walk And Dodge. Therefore, the general rule, from a *Box Of Four* or *Generalized Lines*, could be further extended to read Leads U Turn Back (to the left), Belles Walk, Beaux Dodge, Counter Rotate one quarter less than the specified fraction and Quarter In if a Roll is called. Note that this does not work from generalized columns unless a Split Single Rotate is called. Also, this method does not work if the fraction "No Quarters" is used.

Dancers who use the Walk And Dodge method often think that dancers who do Single Rotate by the definition are going wrong and try to correct them. When I do a Single Rotate, I usually look like I am doing a Walk And Dodge, but I think Quarter And Counter Rotate in my mind. This is partly because many people dance that way and partly because the correct way is awkward to dance.

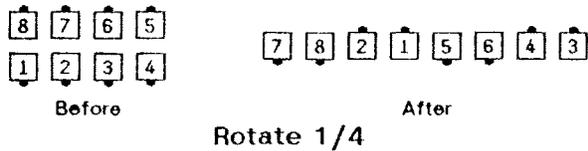
**Rotate [C1,C2,C3]** -- This is like Single Rotate, except that it is danced as couples. From either *Couples Facing* or *Couples Back To Back*, as a couple Quarter To Promenade and Counter Rotate the indicated amount.



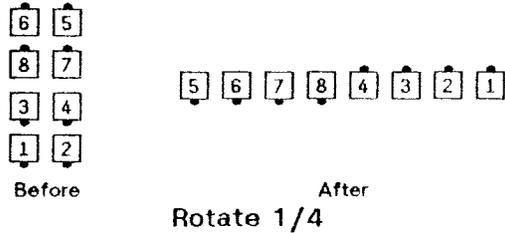
From a *Squared Set*, the indicated dancers move around the outside of the set as a *Couple* while the inactives take the next call.



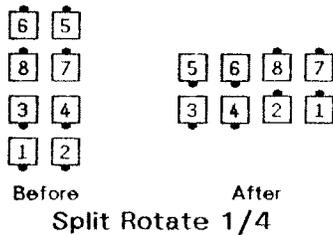
Since a Quarter To Promenade leaves any couples in a *Left-Hand Two-Faced Line*, and Counter Rotate does not change the handedness of the setup, Rotate will always end in a *Left-Hand Two-Faced Line*. From *Generalized Lines* with all dancers in couples, the Rotate is danced as if it were called a Split Rotate, that is, in a *Box Of Four*, always ending in a *Grand Left Hand Two-Faced Line*.



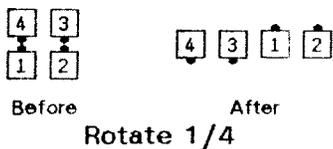
The only remaining case is a Rotate from *Generalized Columns*, with all the dancers in *Couples*. Here the Rotate is danced with respect to the whole set, and not in a *Box Of Four*. Again a left handed setup results (*Left-Hand One-Faced Line* to be exact).



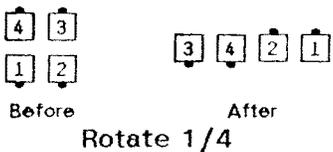
The above should be contrasted with the following:



Since Rotate both is a hard call and has poor flow, there have been some alternate definitions which are easier to dance than the above ones. These are explained below. From *Couples Facing*, a Rotate 1/4 results in the following:



The net effect of the call is the same as a Veer Right. From *Couples Back-To-Back*, Rotate 1/4 is danced as follows:



This time, the net effect is the same as an As Couples U Turn Back and Veer Right. Therefore, a general rule could be stated as Lead Couples U Turn Back and All Veer Right. But if the fraction is not 1/4, but 1/2 or 3/4, then one must Counter Rotate one quarter less than the specified number of quarters following the Veer Right. As with Single Rotate, if a Roll is called, one must Face In instead, since it is not possible to roll after a Veer Right but is possible after a Rotate. Therefore we have come up with the following alternate definition for Rotate from a *Box Of Four* or *Generalized Lines*: Lead Couples U Turn Back (to the left), All Veer Right, Counter Rotate one quarter less than the specified fraction and Face In if a Roll is called. This does not

work from *Generalized Columns* unless a Split Rotate is called. Also, this method does not work if the fraction "No Quarters" is used.

Dancers who use the Veer Right method often think that the dancers who do Rotate by the definition are going wrong and try to correct them. When I do a Rotate, I usually look like I am doing a Veer Right, but think Quarter And Counter Rotate in my mind. Again, this is partly because this is the way many people dance and partly because the correct way is awkward to dance.

# The Role of Sex in Advanced Dancing

There are very few sex-dependent calls. Below is a complete list (to the best of my knowledge).

## Sex-Dependent Calls

Box The Gnat	*
Swat The Flea	*
Star Thru	**
Double Star Thru	**
Triple Star Thru	**
Slide Thru	
Curlique	**
(Grand) Curli Cross	**
Left Allemande	**
Right And Left Grand	**
Weave The Ring	*
(Waist) Swing	
Half Breed Thru	*
Half Breed Twirl	*
Cross Breed Thru	*
Truck	*
Rollaway Half Sashay (from circling)	*

In addition, each of the following calls contains a Slide Thru.

## Sex-Dependent Calls Containing Slide Thru

Ramble	Ride The Tide
Hoop De Do	Push Open The Gate
Twist The Line	Taggers Dream
Shuttle	Looking Good
Filibuster	

One must bear in mind that it is helpful to be able to do all other calls from all positions including those usually occupied by members of the opposite sex. Coordinate is usually called from a position such that the women trade and hold while the men move up, but it can also start from a spot requiring that the women move and the men hold, or even from some half and half setup. When learning a call, pay attention to what the other people are doing. It is very likely that a call learned at club level and used from half the positions will be met at a high level dance and require each dancer to be able to do all of the parts.

In view of this sex-independence, there are few times when "woman's" position or "man's" position are appropriate terms. Instead, advanced dancers call the left hand position in a *Couple* the Beau's position and the right hand position the Belle's. In these terms, for example, the Beau turns the Belle in a Courtesy Turn and the Belle uses the left hand in an Arky Star Thru.

The only calls that can be done Arky are those that are sex-dependent, start from either *Couple* setup or a *Right And Left Grand* setup, and do not involve a Slide Thru. They are marked with a star above. The ones that are really used Arky are marked with a double star.

# Right Hand Calls

Back in the "good old days", when calls were used only from right-hand setups, they were defined using the terms right and left instead of centers and ends and all of the other descriptive terms that we now use. When a caller wished to add variety, he could apply the definition to a left handed setup (like *Left-Hand Ocean Waves*). This is why a Swing Thru is defined as Half By The Right and Half By The Left. After a while, it became clear that this was not the way to proceed. Callers used the "Mirror Image" of a call from a left handed setup (except for Pass Thrus). However, a few calls remain in which the old definition is still used. The complete list is as follows:

## Calls That Always Start With The Right Hand

Swing Thru	Swing The Fractions
Remake The Setup	Three Quarter Thru
Quarter Thru	Three Quarter Cross
Quarter Cross	Three Quarter Mix
Quarter Mix	Three Quarter About
Quarter About	

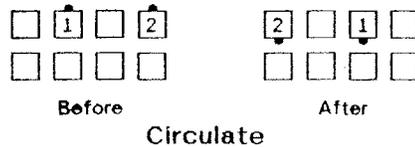
This means that a Quarter Thru is always a (Those Who Can) One Quarter By The Right and a (Those Who Can) Half By The Left. This is an example of a call whose Left version is not the Mirror Image of its Right version. Some callers have incorrectly assumed that some calls other than the ones above always start with the right also. An example of this is Swing And Mix. Correctly used, this is a Swing (i.e. ends swing half with adjacent centers) followed by a Mix (i.e. centers Cross Run and new centers Trade). Incorrectly used, the Swing is interpreted as the first half of a Swing Thru (and hence always by the right hand). These two definitions yield different results from *Left-Hand Ocean Waves*.

Calls that always start with the right hand cause problems when used in conjunction with the Two-Faced concept. From a *Right-Hand Two-Faced Line*, how would one do a Two-Faced Swing Thru? Is it half by the right and then a partner trade or a partner trade and half by the left? The rule states that, if possible, Two-Faced calls always start on the end (i.e. with everyone active). However, it is best not to mix the two.

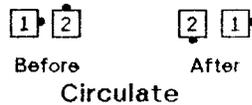
What about a call like Spin The Top which does not always start with the right hand? Is it necessary for the caller to call a Left Spin The Top from a *Left-Hand Ocean Wave*? The answer is no, it is not, but he may wish to use the term "Left" in order to help the dancers. Also note that while the caller can call Spin The Top from a *Left-Hand Ocean Wave*, he should never call a Left Spin The Top from a *Right-Hand Ocean Wave*.

# Traffic Patterns

There are some basic rules of traffic patterns in square dancing. When two dancers temporarily wish to occupy the same spot on the floor, as in a Pass Thru, there is a rule that says they should pass right shoulders. In this manner, no one gets killed. Before we look at other rules, we should look at some common situations in which dancers mistakenly use the right-shoulder rule.

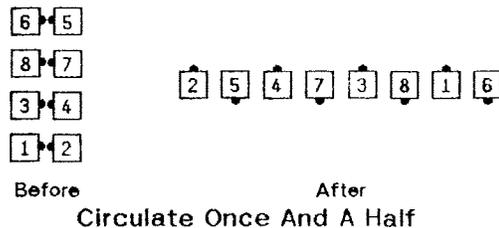


In the above example, dancer #1 is circulating on the inside track and dancer #2 on the outside track. These tracks do not intersect so the dancers never occupy the same spot and the Right-Shoulder Rule does not apply. In fact, half way through their Circulate, they are standing left-shoulder to left-shoulder. A Circulate from a *T-Bone* setup provides another example.



Again, each dancer has a different circulate path. These paths do not intersect. Therefore, the Right-Shoulder Rule does not apply.

Sometimes two dancers end standing on the same spot. If they came from opposite directions, the Right-Shoulder Rule says that they end side-by-side with right forearms joined. This occurs most often when two dancers Circulate an extra half on the same circulate path.



It is illegal for a call to end with two dancers on the same spot at right angles to each other or both facing the same direction. The Right-Shoulder Rule does not cover either of these cases.

There are certain instances where one should pass left shoulders. The first example of such a call is Cross Trail Thru. The criss-cross movement after the Pass Thru may not seem to include any shoulder passing at all. However, if one imagines turning slightly toward the other person, one would see the left shoulders passing. Generally speaking, the Right-Shoulder Rule states that one should pass right shoulders except on cross movements. On a cross movement, dancers who temporarily occupy the same spot on the floor will pass left shoulders. A list of basic cross movements appears below.

### Basic Cross Movements

Cross Trail Thru	Cross Trail
Cross Run	Cross Fold
Cross Over Circulate	Cross Cast Back
Cross Zoom	Cross Cloverleaf
Cross Peel Off	Trail Off
Cross The Loop	

In addition, there are some calls that contain one of the above movements as part of their definitions. These include the following.

### Calls That Contain Basic Cross Movements

Cross Chuck A Luck	Cross Counter
Cross Ramble	Cross Horseshoe Turn
Cross Breed Thru	Cross And Divide
Cross Clover And Anything	Cross Do It
Cross Flip Back	Cross Flip The Line
Cross Pair The Line	Lines Cross Pair In
Cross The K	Cross Cycle

Sometimes two dancers involved in a cross movement end standing on the same spot. If they came from opposite directions, the Left-Shoulder Rule states that they end side-by-side with left forearms joined. This is found most often in a More And Less Peel And Trail or in a Pass The Axle One And A Half. Again, it is illegal for a call to end with two dancers on the same spot at right angles to each other or both facing the same direction. The Left-Shoulder Rule does not cover either of these cases.

Though the Left-Shoulder Rule exists, most dancers ignore it. This causes problems when dancers who pass left shoulders on cross moves dance with others who do not. Usually, those who dance correctly are forced to change their style when dancing with those who do not. I think that this is unfortunate. Why is it that dancers are not taught the Left-Shoulder Rule? There are many reasons. First, their teacher may not know about the rule himself. Second, he may decide that square dancing is complicated enough without the addition of a Left-Shoulder Rule. Third, there are some calls (like Cross Breed Thru) whose alternate definitions use a non-cross movement in place of the original cross movement. This results in dancers not knowing that there really is a cross movement in the call's definition. Personally, I (and dancers whom I teach), will obey the Left-Shoulder Rule.

The Right- and Left-Shoulder rules cover most traffic situations. However, there are times when four dancers temporarily wish to occupy the same spot on the floor! Usually, they solve the problem by making a right (or left) hand star about the spot. An example of such a situation can be found in Diagonal (or Bias) Circulate from Ocean Waves. For more information on Traffic Patterns, see All Four Couples and All Eight in the chapter on Concepts.

Modern choreography has become so complicated that there are cases for which there are no rules governing the traffic pattern. For example, from *Lines Facing In* do a Trapezoid Single Cross Trade And Wheel. In these cases, try to get to the correct spot in a reasonable manner without knocking anyone down. In special cases, specific traffic patterns have been established. For example, Once Removed Right And Left Thru from *Lines Facing In*.

# Dictionaries

There are three major dictionaries of square dance calls. While it is not necessary to own copies of all three, it is useful to have a copy of at least one. This is for the times when one encounters an old or infrequently used call. The three dictionaries are described here.

## The Square Dancing Encyclopedia by Bill Burleson

This is the first dictionary and probably the most complete. All of the definitions have just been reviewed and corrected. Currently there are 2807 calls listed, and supplements are offered at \$3 per year (for three supplements). The dictionary itself costs \$6 and may be obtained from

Jean Burleson  
2565 Fox Av.  
Minerva, OH 44657

Burleson lists calls and their definitions, but not authors or the dates written.

## The Square Dancer's Dictionary by Jay King

This dictionary came out in 1976. It contains most of the calls in Burleson along with a few more. Also, it contains the call's author and the date the call was written (if known). The dictionary is arranged into logical sections and families within each section. The sections are as follows.

Traditional  
Mainstream  
Glossary  
Older Club  
Challenge  
Special  
Directional  
Experimental  
Controversial  
Indexes (Calls and Authors)  
Bibliography

Since Jay King died, the dictionary is no longer maintained. The last supplement is March-June 1977.

## Glossary of Square Dance Calls by Lee Kopman

This dictionary contains most of the calls used in advanced and challenge dancing. It does not have the definitions of basic calls or infrequently used calls. No reference is made to authors or dates. The five sections covered are

Historical Background of Square Dancing

Glossary of Square Dance Calls  
Challenge Dancing  
Tape Recording Tips  
Two Couple Dancing

The definitions are longer and seem to be better than those in either of the other two dictionaries. The cost is \$9.50, which includes one year of supplements. After that, supplements cost \$4.50 per year and come out "approximately every two months". Order both from

Lee Kopman  
2965 Cambell Av.  
Wantagh, NY 11793

As an example of the styles of definitions, the definition of Flip Back as found in each dictionary is listed here.

Burleson:

1605. FLIP BACK. From right or left hand ocean waves: Ends trade and roll while the centers fold and follow the ends but when centers meet they turn thru with inside hands then step forward and make a right or left hand ocean wave using the same hand that they used when they did the turn thru. From starting parallel ocean waves you will end up in parallel ocean waves. From a grand ocean wave of eight dancers, you will end in columns. (The same as single hinge, split circulate and scoot back.)

Kopman (page 67):

FLIP BACK. The call is started from two parallel right/left hand ocean waves. Starting from right hand waves and on the call, Flip Back, the ends of each wave will trade and roll to face down their respective waves. The centers will turn into the nearest end positions and then follow that end. When the centers meet they turn thru by the right and walk straight ahead to form two new, parallel, right hand ocean waves. When starting from left hand waves all movements and turns are to the left, and the resulting waves are left hand type. This call rotates the waves from head to side positions or vice versa.

King (page 39):

FLIP BACK Lee Kopman Wantagh, N.Y. 1973  
From parallel waves: All do a single hinge, then split circulate and Scoot Back. Finishes in parallel waves. NOTE: The author's explanation originally was: Ends trade and roll to end facing the center of new parallel waves. Centers run and then roll and finally turn thru with the other center straight across to walk straight ahead to face out in the new waves. From left-hand waves, the center's final move will be a left-turn thru.

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