STANDARD

PLUS APPLICATIONS

A CALLERLAB Supplemental Document
Showing the Most Standard
Formations and Arrangements for Each
of the Plus Calls

Developed by the
Choreographic Applications Committee
of CALLERLAB

Revised October 09, 2006

**The International Association of
Square Dance Callers**

Revision History

Date	Page	Change
1992		Original Document Published
1995		First Revision
1997		Second Revision
2001		1997 Document revised as follows: 1) Eight Chain Thru added
2005		1) Eight Chain Thru deleted and moved back to Mainstream 2) Formations listed for 8 dancers using the CALLERLAB Formation Sheet names. In some cases this required the discussion of several additional possibilities. 3) Changes made to reflect current usage.
10/09/2006		Moved Spin Chain Thru to Basic and Mainstream Standard Applications

STANDARD PLUS FORMATIONS AND ARRANGEMENTS
October 2006
PREAMBLE

The world of modern square dancing encourages dancers and callers to travel and expects them to be able to dance with and call to strangers. This means that dancers must receive adequate training to ensure a reasonable level of competency in a given program. Callers must know which moves are on the appropriate program list and use them in accordance with the definitions while paying attention to correct timing, smooth body flow, and clarity of delivery. In addition, callers must be able to make some assumptions about the competency level of unknown dancers.

The purpose of this book is to document the accumulated knowledge of experienced callers regarding the crucial skill of being able to choose, from the multitude of possibilities, those starting positions for each move which are likely to be danced successfully. To make these choices callers must develop realistic expectations about the knowledge of the average dancer. The reality for most teachers is a limited teaching time that requires compromises regarding the depth of detail taught. Over time, more or less common ground has evolved regarding those compromises. The concept of *Standard* versus *Extend Applications* was developed to assist in studying this aspect of modern square dance choreography. Our intention is to help callers distinguish between choreography that will likely be successful and choreography that may cause confusion.

To achieve this goal, it is necessary for a caller to know beforehand the specific Formations and boy-girl Arrangements with which the dancers are likely to be most comfortable. Since this varies from one call to another, a caller must know this for each and every call used. In this document, these applications are designated as *standard*. The listed applications for each call are those from which a caller may reasonably expect close to 100% dancer success. The comments identify where a few cues or clues may be necessary. Variations that are not listed are considered *extended applications*.

Listing only the standard or "safe" applications for each call should not be interpreted as implying that these are the only variations that callers should teach, or that they should never call the extended applications. Creativity and variety are important parts of modern square dancing so there are times when the use of some extended applications is decidedly appropriate. Sometimes ample variety is provided by using a few of the less common applications listed here. At other times the priority should be smooth and successful sequences of standard choreography. Successful callers are the ones who have learned how to accurately identify and exploit each of these times. This means that it is important for today's caller to study, understand, and be able to control the choreographic difficulty. They must be able to recognize when their choreography acquires the potential for causing squares to break down and be ready to adjust as needed.

In addition to proper training, dancer success with a call usually depends upon two factors:

1. Experience – Dancers will succeed if they have sufficient previous experience dancing the call from the particular Formation and Arrangement used. Comfort and confidence with a move improves with repetition. The Formations and Arrangements that callers tend to use most often may, therefore, be defined as *Standard*.

2. Familiar Feeling – Dancers will succeed if they sense a familiar feeling to the action or result even though the situation is new. It is sometimes possible to consider a certain Formation and Arrangement as standard for a given call, if, despite the fact that the application is not called regularly, the dancers can, nevertheless, be counted upon to dance the call successfully.

The following chart defines, for each of the listed calls and according to the above-defined criteria, the particular Formations/Arrangements that most experienced callers would, at this time, consider to be *standard*. This information can be used both as a reference for callers who need to judge the likely competence of unknown dancers and for teachers who need to decide which applications to emphasize when preparing students for entrance into the wide world of modern square dancing.

This document is reviewed regularly and reflects the current state of the Plus Program. Check the revision history for further details.

TABLE OF CONTENTS

CALL	FORMATION(S)	ARRANGEMENT(S)	COMMENTS

Acey Deucey

Parallel Waves or Parallel Two-Faced Lines, (Right or Left Handed)	All Arrangements	The most common applications are Parallel Right-Handed Waves and Two-Faced Lines.

All Eight Spin the Top

Right and Left Grand Circle	Boys facing CCW and Girls facing CW	Right and Left Grand Circle with Boys facing CW and Girls facing CCW should also be successful. Very often called twice.
Wrong Way Thar	Center 4 all the same sex	

(Anything) and Roll

Various formations and arrangements depending on the (Anything) call	If the *(Anything) and Roll* call leaves active pairs facing after turning in opposite directions then success is nearly guaranteed. Also saying *Roll to Face* helps. Examples: *Star Thru and Roll, Slide Thru and Roll, California Twirl and Roll, Partner Trade and Roll.* Confusion regarding which wall to face is likely when the anything call involves 1/4 or 1/2 turns with both dancers moving in the same direction. These moves are best used just before a resolution or clarified with *Lines Go Up and Back*. Examples: *Touch 1/4 and Roll, Single Hinge and Roll*, and (from a mini-wave) *Trade and Roll*

(Anything) and Spread

Various formations and arrangements depending on the (Anything) call	The most common *and Spread* applications include:
	     From a Static Square: *Heads Star Thru and Spread*
	     From "0" (Normal Couples) Two-Faced Lines:
	             Ferris Wheel and Spread
	     From Lines Facing Out: *Wheel and Deal and Spread*
	     From "1" (Boys facing in) Parallel Right-Hand Waves:
	             Follow Your Neighbor and Spread

Chase Right

Lines Facing Out	"0" (Normal Couples)	Setting up a smooth body flow should be carefully considered. *Walk and Dodge, Chase Right* is a nice combination.
Centers Active in Back-To-Back couples (*Center ...*)	"0" (Normal Couples)	This use is not as common and will likely need helping words to keep the dancers in the center. (e.g. *Heads Pass Thru and in the center Heads Chase Right.)*

CALL	FORMATION(S)	ARRANGEMENT(S)	COMMENTS

Coordinate

Right-Hand Columns	"0" (#1 & #3 dancers are girls and #2 & #4 dancers are boys)	From any other arrangement, expect considerable breakdown.

Crossfire

Right-Hand Parallel Two-Faced Lines	"0" (Normal Couples)	This is the most common application. The other two listed applications will also likely be successful, but using any other formation or arrangement will cause significant breakdown.
Right-Hand Tidal Two-Faced Line	Normal Couples	Saying *Each Four Crossfire* and clearly establishing the ending wave will help.
Center Right-Hand Two-Faced Line (*Center ...*)	Normal Couples in the Two-Faced Line	Successful if caller is clear about who is active.

Cut the Diamond

Right-Hand Diamonds (All four Diamond centers in one wave)	"1/2" (Boys as centers, Girls as points)	"0" (Boys as points) may be successful with some helping words. Other arrangements tend to be more successful with *Cut* than with *Flip*. (See Diamond Circulate comment.)

Diamond Circulate

Right-Hand Diamonds or Left-Hand Diamonds (All four Diamond centers in one wave)	All Arrangements	"0" or "1/2" (centers are same sex) are most common. Other arrangements are usually successful.
Center Four Dancers in a Diamond (*Center Diamond ...*)		Point-To-Point Diamonds will need helping words especially if *Cut* or *Flip* is called. Facing Diamonds are not standard.

Dixie Grand

Double Pass Thru	"0" (Normal Couples)	Cue words *right, left, right* will increase success from other formations and arrangements.
Single File Promenade with BBGG and Boy's U Turn Back	Arrangement as indicated at left.	
Trade By	"0" (Normal Couples)	These are less common and may need the cue *Everyone begin with the right, Dixie Grand*.
Eight Chain Thru		

Explode the Wave

Right-Hand Parallel Waves	"0" (Girls as centers and Boys as ends)	Marginally successful from "1" or "2" Right-Hand Wave, provided the cue *boys with boys and girls with girls* is given prior to the call.
Left-Hand Parallel Waves	Girls as ends and Boys as centers	Successful because the turning direction and ending action is the same as for "0" Right-Hand Waves.
Tidal Wave	Right: BGGBBGGB Left: GBBGGBBG	*Each 4* will help success, and this is best used just before *Left Allemande*.
Center Right-Hand Wave *(Center ...)*	Same arrangements in wave as above	Call directed to Centers. Successful if caller is clear about who is active.

Explode and (Anything)

Right-Hand Parallel Waves	"0" (Girls as centers, and Boys as ends)	Success will depend greatly on the Anything call. Emphasizing the word *and* helps success. Success is best with Anything calls that begin with a Right Pull By (e.g. *Right and Left Thru, Square Thru*), or use the Right Hand (e.g. *Touch 1/4, Box the Gnat*).
Left-Hand Parallel Waves	Girls as ends and Boys as centers	
Tidal Wave	Right: BGGBBGGB Left: GBBGGBBG	Saying *Each 4* will increase success. *Explode and Swing* is nice in singers.
Center Four dancers in a Right-Hand Wave (*Center ...*)	BGGB wave	Successful if caller is clear about who is active. (e.g. *Center Wave Explode and ...*)

Extend

Right-Hand 1/4 Tag	All Arrangements	Most common is "0" (*Heads Pass the Ocean*) which is the Mainstream application.
Right-Hand Parallel Waves	All Arrangements	Becoming more popular. The cue *outsiders stay facing out* will help dancer success.

Fan the Top

Right-Hand Parallel Waves	"0" (Girls as centers and Boys as ends)	This is rarely a "safe" call because Centers, who must start the action with left hands (when it is called from Right-Hand Waves), must resist their natural tendency to start all calls with a right hand. Best success with this call is after a call where all have used their right hands, as in the series: *Single Hinge, (Girls connect) Fan the Top*.
Center Four dancers in a Right-Hand Wave (*Center ...*)	BGGB wave in the Center	
Right-Hand Tidal Wave (*Each Four ...*)	BGGB in each four	

CALL	FORMATION(S)	ARRANGEMENT(S)	COMMENTS

Flip the Diamond

Right-Hand Diamonds (All four Diamond centers in one wave)	"1/2" (Boys as centers and Girls as points)	"0" (Boys as points) may be successful with helping words. (See Diamond Circulate Comment.)

Follow Your Neighbor

Right-Hand Parallel Waves	"1" (Boys facing in and Girls facing out)	*And Spread* follows so often, *do not Spread* may have to be added.
Center Four dancers in a Right-Hand Box Circulate	Boys facing in and Girls facing out	This is not as common and the call must be clearly directed to the Box.

Grand Swing Thru

Right-Hand Tidal Wave	All Arrangements	Most common from a BGGBBGGB or GBBGGBBG Tidal Wave.
Left-Hand Tidal Wave	All Arrangements	*Grand Left Swing Thru* will likely be successful from all arrangements, but is most common from GBBGGBBG or BGGBBGGB.

Linear Cycle

Right-Hand Parallel Waves	"0" (Girls as centers and Boys as ends)	Other arrangements are not safe without a workshop.
Center Four dancers in a Right-Hand Wave (*Center ...*)	BGGB center wave	Successful if caller is clear about who is active. It is a nice resolution to home when used from a "0" Quarter Tag.
Right-Hand Tidal Wave	BGGBBGGB	Saying *Each Four* will increase success; however, this is not as common and dancers will tend to stop where *Recycle* would end.
Left-Hand Parallel Waves	Boys as centers and Girls as ends	This is not standard and will need clue words; but, because it ends in normal lines, it is a fairly easy extended application to workshop.

Load the Boat

Facing Lines	"0" (Normal Couples)	*Ends Load the Boat* will probably succeed from any arrangement. *Centers only Load the Boat* usually succeeds only from half-sashayed couples in the center ("0" (BGBG) or "2" (GGBB) lines).

CALL	FORMATION(S)	ARRANGEMENT(S)	COMMENTS

Peel Off

Completed Double Pass Thru	"0" (Normal Couples)	In some areas, *Peel Off* is rarely called so no variation is truly "safe". This is the most common application.
	"4" (Half-Sashayed Couple followed by a Normal Couple)	The "4" ends in a normal line so dancers can correct errors easily.

Peel the Top

Right-Hand "Z" formed from Parallel Right Waves, Tidal Wave or Center Wave	"Z" formed from "1/2" Right-Hand Wave plus the call *Ends (Girls) Fold.*	Called almost exclusively from this formation/arrangement. For Tidal Waves say *Each Four ...* For Center Wave say *Centers ...*

Ping Pong Circulate

Right-Hand 1/4 Tag	"0" (Right-Hand Wave with Girls as centers and Boys as ends between Normal Couples)	Often called twice. "0" is most common. "1" or "2" (one sex in wave) should not cause significant breakdown if those ending outside are cued.

Relay the Deucey

Right-Hand Parallel Waves	"0" (Girls as centers and Boys as ends)	Called almost exclusively from this arrangement.

Single Circle to a Wave

Eight Chain Thru	All Arrangements	Most common from "0" (Normal Couples).
Double Pass Thru (*Center ...*)	All Arrangements	Successful if caller is clear about who is active; however, many following choreographic options may be non-standard.
Center Four dancers in Facing Couples	All Arrangements	

Spin Chain and Exchange the Gears

Right-Hand Parallel Waves	"0" (Girls as centers and Boys as ends)	Called almost exclusively from this arrangement.

Spin Chain the Gears

Right-Hand Parallel Waves	"0" (Girls as centers and Boys as ends)	Called almost exclusively from this arrangement.

CALL   FORMATION(S)   ARRANGEMENT(S)   COMMENTS

Teacup Chain

Static Square	Normal Couples	*Head Ladies center for a Teacup Chain* is the most common call. Success is higher if it is preceded by a left arm turn with partner or a Courtesy Turn with partner. You may need to add the cue *Side Ladies to the Right*.

3/4 Tag the Line

Right-Hand Parallel Two-Faced Lines	"0" or "1/2" (Both Normal or both Half-Sashayed Couples)	Saying *Boys (Girls) end in wave*, as appropriate, will help insure dancer success.
Lines Facing Out	Same sex in the center (GBBG or BGGB)	(Above comment helps here too.)

Track Two

Completed Double Pass Thru	"0" (Normal Couples)	Called almost exclusively from this arrangement.
	"3" (Normal Couple leading, with Half-Sashayed Couple following)	May be successful here if trailers are reminded to follow the leader.

Trade the Wave

Left-Hand Parallel Waves	Girls as ends and Boys as centers	Most commonly called to change from Left-Hand to Right-Hand Waves. Many dancers expect to hear *Take a Peek* first.
Center Four dancers in a Left-Hand Wave (*Centers ...*)	Girls as ends and Boys as centers	Successful if caller is clear about who is active.

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THIS SEPTEMBER 2005 REVISION WAS PREPARED BY
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FURTHER CREDITS
Several years ago, this project was undertaken by the CAC
under the able leadership of Charley Muff,
followed by Stan Burdick, who completed the Mainstream report and
Jerry Reed who completed the Plus report.
Since then, many CALLERLAB members have contributed many hours to finish the job.
We must especially thank Nate Bliss, Elmer Claycomb, Ron Counts, and Wayne Morvent for
their able leadership in this project and Bill Peters and Jay Klassen for their expert advice.

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