

# *Harmony*

by Tim Marriner

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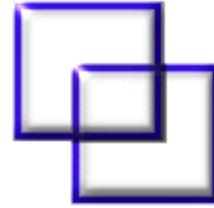
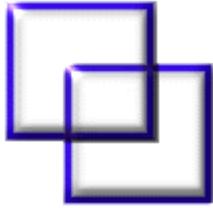
Modern Western singing calls usually provide a great deal of enjoyment for our square dance activity. Callers can apply different vocal and showmanship techniques to create various moods or levels of excitement that can transfer across the dance floor. Adding other vocalist can also enhance a performance. Many callers never get the chance to work with others so when they do, many find it difficult to manage. Practice is utmost important for those that are not well trained on how to layer vocals with harmonies that sound pleasant to the ear.

First of all, someone must sing the lead vocal without drifting off into a harmonic. This anchor vocal allows others to blend harmonies with the main melody. With that, other vocalist can seek a vocal blend that sounds pleasant in either bass tones, thirds, fifths, or possibly even octaves/sevenths. Some callers have a talent to quickly find harmonies. This is an acquired skill that can be learned with lots of practice. Not only do you need to train your voice but you must also train your ears to hear the possible blends.

As a rule, harmonies should not override the lead vocal and should be softer tones to maintain the ability to listen to all the parts blend. Often, multiple callers sing in unison, creating just a loud tone. Microphones volumes usually need to be turned down to avoid the vocals overdriving the music.

Some music has minor cords that increase the difficulty to perform with other callers. Occasionally music might already provide vocal harmonies that might muddy the overall sound. Just be careful what songs are chosen to harmonize with others.

There are many callers that only hear the melody and should not try to harmonize. Their vocal is necessary for others to work around. Some callers have higher timber vocals and should always take the thirds or fifths without alternating with others. Some callers hear base tones best and would be best suited to sing those notes. The trick is to predetermine who is doing what part and follow the pattern throughout the entire song. Very few callers are able to interchange harmonic parts between figures during a song. Again, practice and cooperation are the keys to performing as a collective unit. Without which the blends can be brash or harsh on the ears. When possible record and listen back to a practice performance or have an unbiased individual critique the overall sound. Individuals could practice their own parts by themselves until they are confident to stay on pitch; then, join the others to find the sweet blend of harmonies sure to excite a dance floor. With computers, it is now easier to record lead vocals and record harmonies, to be played back for review. The more you practice the more instinctively you will be able to hear and sing the natural harmonic blends.



# **AGENT OF THE RING 2016 CALLERLAB CONVENTION NORFOLK, VA KEN RITUCCI**

## **BECOMING THE MASTER**

- 1. DRESS FOR SUCCESS**
- 2. DRESS REHERSAL**
- 3. PERFECT NOTES FOR A PERFECT EVENT**
- 4. YOU ARE THE LEADER, ACT APPROPRIATELY**
- 5. THE SHOW MUST GO ON**
- 6. TIME AND TIME AGAIN**
- 7. IT'S ALL ABOUT THE DELIVERY**

## **RESPONSIBILITY**

- 1. IN CASE OF AN EMERGENCY**
- 2. SHARE THE FUN, SHARE THE WEALTH**
- 3. YOU'RE THE CEO, MIGHT HAVE TO MAKE A DECISION**
- 4. MASTERING THE RIGHT CEREMONY**
- 5. KNOW YOUR AUDIENCE**
- 6. KEEP IT CLEAN**
- 7. WOULD YOU DO IT AGAIN?**
- 8. HOW DOES IT END UP?**

**“Ceremonies are different in every country, but true politeness is everywhere the same.” Oliver Goldsmith**

## BASIC INTERROGATIONS

### #11A HALF SASHAY

#### 11. Half Sashay Family

The calls in the **Half Sashay** family have the two dancers in a couple exchange places while retaining their original facing direction.

##### 11.a. Half Sashay

**Starting formation:** Couple

Command examples:

Heads Half Sashay

Right and Left Thru; Half Sashay

Sides Pass Thru, Half Sashay, and Separate Around One to a Line

All 4 Ladies Chain; Half Sashay; Circle Left

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

**Timing:** 4

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

#### **Comments:**

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

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

The command "Half Sashay Once and a Half" is proper and has been seeing increased usage. It ends in a Tandem. See the section "Additional Detail: Fractions".

**Half Sashay!** *What?* How do we do half of something that we officially don't have a full one to then fractionalize? Oh and by the way, I hate fractions! I use this humor when I teach this call and actually infer that a Sashay could be thought of as a Sideways DoSiDo with a traffic pattern. Right hand dancer across and the Left hand dancer back and then across. Real fun to do this from a static position to help get the point across.

#### **BEGINNING CHOREOGRAPHY:**

Static Square: Everyone **Half Sashay**, Heads Pass Thru and **Half Sashay**, U Turn Back, Sides Pass Thru **Half Sashay**, U Turn Back, Heads Pass Thru, Sides Pass Thru, All U Turn Back. You're Home!

Or variations of the same calls in a different sequence, can even be adapted to a Singing Call allowing time for newer dancers to adjust.

The key with Half Sashays is that the Right hand dancer always goes in front and that later as we learn a Rollaway, it is a different dance action that accomplishes the same result and should be known as 2 separate calls.

#### **MORE BEGINNING CHOREOGRAPHY:**

Static Square: Heads/Sides Right and Left Thru and then **Half Sashay**, Star Thru > Zero Box

Static Square: Four Ladies Chain  $\frac{3}{4}$ , Heads/Sides **Half Sashay**, Pass Thru, Separate Around One to a Line. Everyone Right and Left Thru > Zero Line or  
Four Ladies Chain  $\frac{3}{4}$ , Heads/Sides Pass Thru, **Half Sashay**, Separate Around One to a Line. Everyone Right and Left Thru > Zero Line

Geographic Zero: Right and Left Thru, **Half Sashay**, Pass Thru, U Turn Back or Right and Left Thru, **Half Sashay**, Pass Thru, Girls Run Right, Boys Run Right

#### **MORE CHALLENGING CHOREOGRAPHY:**

Geographic Zero: Right and Left Thru, Turn Girls  $\frac{1}{4}$  more to connect and Trade, Everyone **Half Sashay**, Boys Cross Run, Bend the Line

The  $\frac{1}{2}$  Arrangement that this call usually creates can take simple Basic Calls and produce a plethora of Choreography that will need help or assistance to guide the dancers, i.e.

Geographic Zero: Right and Left Thru, **Half Sashay**, Flutter Wheel (Boys going in), Reverse Flutter Wheel (Girls going in)

With Boys and Girls together as partners it changes the dynamics immensely and even needs more helping words. i.e.

Fractional Zero (needs 2 to make Geographic Zero) #1 Arrangement of in facing lines: Pass Thru, (Who's the Left Hand Dancer?), Wheel Around, **Half Sashay** (Go with the Flow)

#### **GETTING A LITTLE HARDER WITH A FEW MORE BASICS AND FRACTIONS:**

Geographic Zero: Right and Left Thru, **Half Sashay Once and a Half**, Double Pass Thru, Face Right, Bend the Line (can be adapted for Singing Call with a Square Thru 3 at end to a Swing, or depending on the group after Face Right Wrong Way Promenade or Face Right, California Twirl and Promenade

Geographic Zero: Right and Left Thru, **Half Sashay Once and a Half**. Boys DoSiDo Once and a Half, Touch  $\frac{1}{4}$ , Girls Trade, Girls Run, Bend the Line, Up and Back, Half Sashay (or replace the Up and Back and **Half Sashay** with a **Reverse Half Sashay** (left hand dancer goes in front?) not proper but I know that dancers would do it with coaching

Now let's go over the deep end! Sort of!

Geographic Zero: DoSiDo  $\frac{3}{4}$  (LH wave) Boys **Sashay** past each other (not really a Half Sashay by definition but they will do it), Cast off  $\frac{3}{4}$  (but since this is Basic, Reverse Bend the Line Twice, Then Bend the Line), Reverse Flutter Wheel, Star Thru (Whew!)

And if you get away with that!

Geographic Zero: Left Shoulder DoSiDo  $\frac{3}{4}$  (RH wave) Girls **Sashay** past each other (not really a Half Sashay by definition but they will do it), Cast off  $\frac{3}{4}$  (but since this is Basic, Reverse Bend the Line Twice, Then Bend the Line), Flutter Wheel, Star Thru (OMG)

Have fun with **Half Sashays!**

# Teaching and Using “Square Thru”

Guy L. Steele Jr.

“Basic Interrogation”

CALLERLAB Convention, March 2016

The current CALLERLAB definition of Square Thru (from *Basic and Mainstream Definitions*, May 31, 2013) has quite a bit of material and useful commentary that deserves study:

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## 28. Square Thru (1,2,3,4) / Left Square Thru (1,2,3,4)

*Starting formation:* Facing Couples

*Command examples:*

Square Thru 4  
Square Thru 2  
Left Square Thru 3

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

In what follows, “Face partner” means to make a 90-degree turn in place to face ones current partner. Complete as many of these actions as appropriate:

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

*Ending formation:* Back-to-Back Couples

*Timing:*

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

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

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

*Comments:* Left Square Thru (1,2,3,4) is similar to Square Thru (1,2,3,4) except that it is started with the left hand and hands are alternating thereafter; the word “Left” is required. E.g., Heads Lead Right, Circle To A Line, Left Square Thru 4, Left Allemande.

The Ocean Wave Rule applies to this call.

The movement can be continued beyond 4 hands (e.g., Square Thru 5).

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

- “Half Square Thru” can be used for Square Thru 2
- “Square Thru 3/4” can be used for Square Thru 3
- “Square Thru” can be used for Square Thru 4

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

- Square Thru, on the Third Hand Spin the Top
- Square Thru, on the Third Hand Eight Chain 5
- Square Thru, on the Third Hand Box The Gnat and Right and Left Grand
- Square Thru, on the Fourth Hand Left Swing Thru
- Square Thru, on the Fourth Hand Left Allemande

Unless the caller specifies, the call “Square Thru, on the Third (or other) Hand” does not have a clear ending formation. Some believe it ends in facing couples, others in a wave. For this reason, the call that follows must be proper and have the same effect from both these formations; that is, the Facing Couple Rule or Ocean Wave Rule must apply. Historically Touch 1/4 and Left Touch 1/4 are exceptions that are considered proper, with the Pull By blending into the Touch:

- Square Thru, on the Third Hand Touch 1/4
- Square Thru, on the Fourth Hand Left Touch 1/4

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

## 1 Making It “Different”

There are at least a dozen ways to make a familiar call “different”:

1. Try it left-handed. [Left Square Thru?]
2. Try it from a different formation. [Eight Chain Thru rather than Facing Lines?]
3. Try it from a different arrangement. [All Boys? Two Boys facing Two Girls?]
4. If the call uses a number or a fraction, try a different number or fraction. [Square Thru 2? Square Thru 1? Square Thru 5?]
5. Try leading into it with a different call.
6. Try following it with a different call.
7. Try doing it twice. [Heads Square Thru 4, then Everyone Square Thru 4?]
8. Does the Facing Couples Rule or Ocean Wave Rule apply? [Yes, the Ocean Wave Rule applies to Square Thru.]
9. Does the CALLERLAB definition suggest extended applications or variants? [Sure: how about Square Thru, on the Third Hand Swing Thru?]
10. If it is usually called to just four dancers (for example, to start a sequence), try calling it to all eight. [Square Thru 4, already mentioned]
11. Try using it to set up an unexpected getout. [from zero facing lines, Left Square Thru, on the Fourth Hand Wrong Way Grand?]
12. Try modifying the dance action in some way, for example by altering just one part of a multipart call. (This is usually not appropriate at Basic, but it is bread and butter at Challenge.)

There are two specific singing call figures that are *very* widely used, one Basic and one Mainstream:

[Basic] Heads (or Sides) Promenade Halfway; come down the middle and Square Thru 4;  
Right And Left Thru; Veer Left; Ferris Wheel; Centers Square Thru 3; Swing and Promenade

[Mainstream] Heads (or Sides) Square Thru 4; Do Sa Do; Swing Thru; Spin The Top;  
Right And Left Thru; Square Thru 3; Swing and Promenade

Thanks to these and others like them, dancers get a *lot* of practice with Square Thru 3 and Square Thru 4 from normal facing couples. We often see Square Thru 3 directed either to the centers (after a Ferris Wheel) or to everyone (after a Right and Left Thru, or after a Star Thru or Slide Thru). We also often see Square Thru 4 directed to the heads or sides of a squared set as a getin. But it's less often that we call Square Thru 4 to all the dancers at once, so that's already one very simple way to change things up. Two singing call figures I like are:

Heads Promenade Halfway; come into the middle and Lead Right; Do Sa Do;  
Swing Thru; Boys Run; Bend The Line; Right And Left Thru;  
Square Thru 4; Swing and Promenade (8/8)

Heads Promenade Halfway; come into the middle, Square Thru 4;  
Right And Left Thru; Slide Thru; Square Thru 4;  
Trade By; Swing and Promenade (8/8)

That second one is used on Rhythm Records 101, *You Ring My Bell*. Wade Driver sings the first five lines of the figure this way:

Head Couples Promenade, it's Halfway you know,  
Square Thru and you get me Four hands you go,  
Go all the way and do a Right And Left Thru,  
Slide Thru and then you Square Thru again,  
Four hands, Trade By, the corner you Swing . . .

## 2 Teaching

Whenever I am teaching a four-person call, in many cases I prefer to teach it first using just the boys, then using just the girls (or vice versa). This immediately tells the dancers two important things without my having to say a word:

1. It's a four-person call and not an eight-person call.
2. The definition is not gender-specific (that is, it does not have a "boy's part" and a "girls's part").

In fact, this forces *me* to talk to the Centers and Ends, or to "those on the left" and "those on the right," rather than lazily saying "boys do this" and "girls do that" when that's not what the definition really says. The dancers will learn soon enough from experience—again, without my ever saying a word—that the boys tend to get one part a lot and the girls tend to get the other part a lot.

So for Square Thru, I get the boys into the middle first (mostly because that's novel—up to that point the girls have been going into the middle a lot for Ladies Chain and for Ladies In, Men Sashay).

Heads Pass Thru; Separate Around 1 To A Line; Pass Thru; Boys U-Turn Back;  
Everyone Veer Left; Girls U-Turn Back

(Possibly not the most elegant way to get there, but it works. In my teach order, Wheel And Deal precedes Square Thru, so I use Wheel And Deal to put the boys in the middle.)

Then here is my spiel:

Square Thru is done by two people facing two other people. Boys, notice that you are standing at the four corners of a box; this call will make each of you walk along the sides of that box, moving from corner to corner—but other people will be coming straight at you, getting in your way, so we use a special traffic pattern.

Square Thru can vary in two ways: It can begin with the right hand or the left hand; if I don't say "Left" then by default it begins with the right hand. I can also say a "magic number"; for example, if I say "Square Thru 3" then 3 is the magic number—it's the number of hands we will use. If I don't say a number, then the default is 4.

On the magic number, you just go straight. So, boys, let's do Square Thru 1. Give a right handshake, walk on by, magic number 1, you're done. It was just like a Pass Thru but with a handshake as you go by. You're looking at the girls now. Ignore them! They're not playing.

Boys U-Turn back. Let's do Square Thru 2. Right handshake, walk by, that's 1. Turn to face the person beside you; look him straight in the eye. Give him a left handshake, walk by, magic number 2, you're done!

Boys U-Turn back. Let's try Square Thru 3. Right handshake, walk by, that's 1. Turn 90 degrees to face the person beside you. Left handshake, walk by, that's 2; face the person beside you. Right handshake, magic number 3, you're done!

Boys U-Turn Back. Square Thru 4: Right hand, walk by, 1, face in. Left hand, walk by, 2, face in. Right hand, walk by, 3, face in. Left hand, walk by, magic number 4, you're done.

Wake up, girls! Everyone pass thru; boys U turn back.

Okay, girls, Square Thru 1: right handshake, straight thru.

Girls U-Turn back. Square Thru 2: Right handshake, walk by, that's 1, face the person beside you. Left handshake, walk by, magic number 2, you're done.

Girls U-Turn back. Notice that if you start on the left, you keep turning to the right, but if you start on the right, you keep turning to the left. The real rule is that you always face *into the box*; in that respect, Square Thru is like a miniature Grand Square in your box of four.

Girls, Square Thru 3: Right handshake, walk by, 1, face in. Left handshake, walk by, 2, face in. Right handshake, magic number 3, you're done!

Girls U-Turn Back. Girls Square Thru 4: Right hand, walk by, face in. Left hand, walk by, face in. Right hand, walk by, face in. Left hand, magic number 4, you're done!

Notice that within that Square Thru 4 there was a Left Square Thru 3: after you did the first Face In, you then started with the left hand and used three more hands. We'll practice that separately later.

Three comments about this approach:

1. I avoid using the term "pull by" because it can mislead some dancers into being too rough. (I do of course teach the term "Pull By" so that dancers will know what it means when they read the definitions; it's just that I don't want to say the word "pull" repeatedly over the mic when teaching.)
2. The next step is Girls U-Turn Back, Girls Square Thru 3, Star Thru with the Boys (thus giving them a nice example of hand alternation coming out of a Square Thru), Couples Circulate, Bend The Line, and then we're ready to do it from normal couples. From here they'll get used to the boy nearly always being on the left, but at least they don't have it "burned in" that the boy *must* be on the left.
3. When we practice Left Square Thru later, we'll have the boys in the middle, then do Boys Left Square Thru 3, Star Thru with the girls, Chain Down The Line—again demonstrating hand alternation, without making a fuss about it.

My goal is not to get the dancers doing all-position dancing at Basic. It's important to get them used to the idea of being in normal couples, and to the idea of using that expectation of being in normal couples to help fix dancing mistakes. But there is a lot of value in being able to do certain calls all-girls or all-boys, and Square Thru is one of them. One of my favorite change-of-pace singing call figures is

[Mainstream] Heads (or Sides) Square Thru 4; Do Sa Do; Swing Thru; Boys Run;  
Tag The Line; Cloverleaf; Girls Square Thru 3; Swing And Promenade

Now that's Mainstream, but we can use the same idea at Basic:

Heads (or Sides) Square Thru 4; Do Sa Do; Swing Thru; Boys Run;  
Couples Trade; Everyone Face Right; Girls Square Thru 5; Swing And Promenade

### 3 Patter Using Square Thru

Here are some patter sequences I like:

Heads Square Thru; Everyone Square Thru (4 hands); Bend The Line;  
Right And Left Thru; Two Ladies Chain; Pass Thru; Wheel And Deal;  
Centers Square Thru 1; Allemande Left (promenade 1/4)

Heads Square Thru 2; Split The Outsides, Around 1 To A Line;  
Box The Gnat; Square Thru 4; Trade By; Dive Thru;  
Centers Square Thru 2; Separate, Around 1 To A Line;  
Box The Gnat; Pass Thru; Wheel And Deal;  
Boys Left Square Thru 3; Star Thru; Chain Down The Line;  
Star Thru; Dive Thru; Centers Square Thru 3;  
Allemande Left, Right And Left Grand (promenade 1/4)

Heads Square Thru 2; Right And Left Thru; Dive Thru;  
Centers Square Thru 3; Everyone Square Thru 3; Trade By;  
Star Thru; Right And Left Thru; Pass Thru; U-Turn Back;  
Square Thru 4; Right And Left Grand (1/2 promenade)

(If I'm going to mess with sashayed couples at all, I do it near the end of the sequence!)

Head Ladies Chain; Heads Back Away;  
Sides Pass Thru and Separate, Around 1 To A Line;  
Pass Thru; Wheel And Deal; Girls Square Thru 4; Separate, Around 2 To A Line;  
Boys Square Thru 6; Girls Square Thru 4 (work around the boys!);  
you have lines facing out;  
those who can, California Twirl (that's the Sides); the others (Heads) U-turn Back;  
Up To The Middle And Back;  
Left Square Thru, on the Fourth Hand Box The Gnat;  
Right And Left Grand (5/8 promenade)

These last two sequences are Mainstream (one uses Recycle, the other Spin The Top).

[Mainstream] Heads Pass The Ocean; Extend and Square Thru 4; Wheel And Deal;  
Double Pass Thru; First Couple Go Left, Next Go Right; Right And Left Thru; Flutter Wheel;  
Pass Thru; Bend The Line; Left Square Thru 3 1/2; Recycle; Allemande Left (1/4 promenade)

[Mainstream] Heads Pass The Ocean; Extend; Swing Thru; Spin The Top; Square Thru 4;  
Trade By; Allemande Left (at home)

# Basic Interrogations

## #9 Stars – Left Hand and Right Hand

Let's start with the official Callerlab definition:

### 9. Left-Hand Star / Right-Hand Star

*Starting formations:* Facing Couples, Squared Set, In facing Circle Of 8

*Command examples:*

Men Center Right Hand Star; Back By The Left  
Heads Square Thru; Make A Right Hand Star With The Sides; Heads Center  
Left Hand Star; Back To The Same Girl With A Right and Left Thru  
Heads Square Thru; Right Hand Star; Heads Star Left Inside To The Same Folks;  
Right and Left Thru  
Heads Star Thru; Square Thru 3; Left Hand Star; Head Ladies Lead Flutterwheel  
4 Ladies Center, Right Hand Star  
Heads Square Thru; Right Hand Star; Heads to Center star across the square  
Heads Square Thru; Right Hand Star 1/2 Way; Veer Left

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

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

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

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

*Styling:* Palm star (see Styling section). Men's outside arms in natural dance position, women's outside hands work skirt.

Some areas dance any stars containing men with a Pack-saddle Star (see Styling section).

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

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

**Left and Right hand STARS!** How fun! We teach these very early, often on the first night. They are one of a number of calls that we still dance from our square dancing predecessors. **STARS** can be any combination of people, boys, girls, heads or sides. As the Callerlab definition points out, we can have two-handed **STARS** but most often they are four or eight hand **STARS**.

#### **BEGINNING CHOREOGRAPHY:**

Join hands, CIRCLE LEFT, CIRCLE RIGHT the other way back, drop hands SINGLE FILE PROMENADE, everyone stick their left hand into the center for a **LEFT HAND STAR**; turning toward the center stick your right hand in for a **RIGHT HAND STAR**.

Or do it in the opposite order.

CIRCLE LEFT, drop hands SINGLE FILE PROMENADE, stick your right hand in for a **RIGHT HAND STAR**, back by the left for a **LEFT HAND STAR**.

The key with **STARS** is that as soon as hands touch to establish the **STAR** everyone starts moving forward. Whether it is girls or boys or some combination of each, the palms are gently touching with fingers pointing up. Styling may vary in different regions of the country and world. In areas where there is a strong contra dance presence, some dancers may insist on the packsaddle **STARS** that MWSD has reserved for the Boys in THAR formations.

#### **MORE BEGINNING CHOREOGRAPHY:**

Boys or Girls make a **RIGHT HAND STAR** to your corner, ALLEMANDE LEFT

Heads or Sides make a **RIGHT HAND STAR** to your corner, ALLEMANDE LEFT

Boys make a **LEFT HAND STAR** pick up your Partner STAR PROMENADE, back out CIRCLE LEFT, ALLEMANDE LEFT

Girls make a **RIGHT HAND STAR** pick up your Partner STAR PROMENADE, back out CIRCLE LEFT, ALLEMANDE LEFT

Boys make a **RIGHT HAND STAR** pick up your Corner STAR PROMENADE, back out CIRCLE LEFT, ALLEMANDE LEFT

Girls make a **LEFT HAND STAR** pick up your Corner STAR PROMENADE, back out CIRCLE LEFT, ALLEMANDE LEFT

Boys make a **RIGHT HAND STAR** pick up your Partner STAR PROMENADE, back out CIRCLE LEFT, LADIES IN MEN SASHAY, ALLEMANDE LEFT

Girls make a **LEFT HAND STAR** pick up your Partner STAR PROMENADE, back out CIRCLE LEFT, LADIES IN MEN SASHAY, ALLEMANDE LEFT

*Susan Morris, Redmond, WA  
Basic Interrogations, Callerlab Convention  
March 21 – 23, 2016, Norfolk, VA*

Boys make a **LEFT HAND STAR** pick up your *Corner* STAR PROMENADE, back out CIRCLE LEFT, LADIES IN MEN SASHAY, ALLEMANDE LEFT

Girls make a **RIGHT HAND STAR** pick up your *Corner* STAR PROMENADE, back out CIRCLE LEFT, LADIES IN MEN SASHAY, ALLEMANDE LEFT

Boys/Girls/Heads/Sides **STAR LEFT**, to your corner, DOSADO

Boys/Girls/Heads/Sides **STAR LEFT, STAR RIGHT** to your corner, ALLEMANDE LEFT

Boys/Girls/Heads/Sides **STAR RIGHT, STAR LEFT**, to your corner, DOSADO

### **MORE CHALLENGING CHOREOGRAPHY:**

Heads/Sides **STAR RIGHT**, with the outside two (Sides/Heads) **STAR LEFT**, Heads/Sides **STAR RIGHT** in the middle, to your corner, ALLEMANDE LEFT

Heads or Sides make a **RIGHT HAND STAR** pick up your *Corner* STAR PROMENADE, back out, CIRCLE LEFT...**you now have Boys and Girls together**

Heads or Sides make a **LEFT HAND STAR** pick up your *Corner* STAR PROMENADE, back out, CIRCLE LEFT...**you now have Boys and Girls together**

With Boys and Girls together as partners, you can teach all kinds of things or let them practice calls that you would like them to know dancing with the same gender. A get-out using **STARS** from a BBGG circle or square is

Boys make a **LEFT HAND STAR** pick up your partner for a **STAR PROMENADE**, and **PROMENADE** home.

### **GETTING A LITTLE HARDER WITH A FEW MORE BASICS AND FRACTIONS:**

Heads/Sides SQUARE THRU 4, make a **RIGHT HAND STAR** with the outside two, **STAR LEFT** in the middle, RIGHT AND LEFT THRU, STAR THRU, PASS THRU, SWING your corner, PROMENADE [*singing call figure*] (There are lots of other endings possible after the **LEFT HAND STAR** back to the corner.)

Heads/Sides PROMENADE 1/2, RIGHT AND LEFT THRU, SQUARE THRU 4, **RIGHT HAND STAR, LEFT HAND STAR** in the middle, SWING corner, PROMENADE [*singing call figure*]

Heads/Sides PROMENADE 1/2, Sides/Heads RIGHT AND LEFT THRU, SQUARE THRU 4, **RIGHT HAND STAR**, **LEFT HAND STAR** in the middle, SWING corner, PROMENADE. [*singing call figure*]

Heads/Sides SQUARE THRU 4, make a **RIGHT HAND STAR** turn it 1/2 and VEER LEFT

Heads/Sides SQUARE THRU 4, make a **RIGHT HAND STAR** turn it 3/4 to a line, FORWARD AND BACK

Heads/Sides SQUARE THRU 4, make a **RIGHT HAND STAR** turn it 3/4 to a line, FORWARD AND BACK, RIGHT AND LEFT THRU, PASS THRU, WHEEL AND DEAL, ZOOM, CENTERS PASS THRU, SWING corner, PROMENADE [*singing call figure*]

Heads/Sides **STAR LEFT** to your corner DOSADO TO A WAVE, SWING THRU.

Heads/Sides **STARS** can be used as equivalents to **SQUARE THRU 4**. You need to pay attention to the hand needed for the next call in order to have the handedness of the **STAR** correct so you avoid using the same hand twice.

#### **OLDIES BUT GOODIES VARIATIONS:**

##### **TEXAS STAR** – From a squared set

Girls to the CENTER BACK TO THE BAR (Girls walk in, turn backs to the center and curtsy then walk out to place) [8];

Boys go to the center and **RIGHT HAND STAR** about half [8],

Turn Back in place to make a **LEFT HAND STAR**, to your Corner to pick her up in a STAR PROMENADE [8]

Boys back out and the Girls go in to STAR PROMENADE [8]

Girls back out and the Boys go in to STAR PROMENADE [8]

Break in the middle and SWING [8] your Girl and PROMENADE [16]

There are several variations of this figure. One variation that I have seen has the backing out and changing stars being a one and half turn instead of a half turn only. I tried it once but the dancers got too dizzy. That and they couldn't move fast enough. If you have a young and energetic crowd you might try it. Another variation has the Boys passing their partner to pick up their Right Hand Lady. This figure can be used as a singing call figure with the addition of Opener, Middle, and Closing figures.

**VENUS AND MARS** – From an eight-hand star turning counterclockwise (**LEFT HAND STAR**)

Number One Man and Number One Lady will Lead Out of the **STAR** to form **TWO STARS**, one for Ladies and one for the Men (One like Venus, One like Mars). Men **STAR LEFT** and Ladies **STAR RIGHT**. Turn each **STAR** until the Number One couple meets and again in sequence you move over into the other **STARS** (Ladies go in front of their Partner). Men are now in a **RIGHT HAND STAR** and Ladies in a **LEFT HAND STAR**. Turn **STAR** until Number One couple meets again and trade **STARS**, with Men moving in behind Partners. When they meet again the Number One Man starts and picks up his partner for a STAR PROMENADE.

This is the Basic way to get into and out of these **STARS**. The key is that everyone needs to be moving at the same speed so that the Number One couple meets at the same place. When switching **STARS** back and forth the ladies go in front of the men both times.

**STAR THE ROUTE** – From a squared set those designated (heads or sides):

Heads **STAR RIGHT 3/4**, **LEFT HAND STAR** a full turn with their Right Hand couple, Heads to the middle for a **RIGHT HAND STAR 1/2** to **LEFT HAND STAR** with their original Left Hand couples a full turn, Heads **STAR RIGHT 3/4** to end at home.

**“ON THE TRAIL OF THE LONESOME PINE”** (*an unusual singing call figure*)

Head/Side 2 Men take your corners to the middle and back

Same four CIRCLE LEFT

**LEFT HAND STAR** go back home

RIGHT HAND around your own

LEFT HAND around your corner, go back home

DOSADO

SWING your corner

PROMENADE

Have fun with **STARS!**

## INTRODUCING and TEACHING STYLING

Teaching a person the Basics of square dancing is one thing; teaching comfortable dancing and correct styling is something else. It is much easier to teach correct styling in the very beginning of a class (after they pay) than it is to try to correct bad styling later on. CALLERLAB has recognized that there are regional differences in styling BUT it does **not** recognize roughness!

The only way to teach Swing is to teach it correctly in the very beginning. This applies to EVERY CALL on the program list. SHOW and TELL is very important. Use a good demo square or couple to show how the calls *should be done*. Teaching timing is also important to styling. Clip timing encourages poor styling because the dancers cannot keep up. Slow timing creates stop-and-go styling which is not good either.

The teacher and partner should get out on the floor and practice dancing with every new dancer. You will be surprised how much this will help. The teacher must be completely knowledgeable with the correct styling, where the hands go, how many steps are required and which way to face – **FOR BOTH POSITIONS**.

The teacher should have good knowledge of body mechanics (Kinesiology). Dancers should be taught good posture, move smoothly and to the music, proper hand positioning and grips.

Good styling makes someone a more pleasant person to dance with. Good styling eliminates jerks and bumps and reduces the amount of black-and-blue spots.

The competent teacher knows that it takes no longer to teach the correct styling method. Emphasize smoothness from the very beginning. There is nothing worse than dancing with a dead fish! Teach proper counter-dancing and why it is important.

All callers/teachers should be the very best and most stylish dancers in their area! You must teach properly, dress properly and act properly!!!

**DANCING SMOOTHNESS**  
**N.E. SQUARE & ROUND DANCE CONVENTION**  
**PRESENTATION**  
by  
**JIM MAYO - BANGOR, ME - APRIL 1997**

**THIS IS DANCING**

Square dancing should be dancing. It is not just "getting through" the figures. The movement calls for a shuffling step. When we walk, the heel hits first. When we dance, the ball of the foot is the first to touch the floor. It's also important to think about how we look. Stand tall. Be proud of how you look when you dance.

Square dancing is also something that we do with other people. It's not a "solo" activity. The interaction between us is sometimes called counter dancing. When we turn, we should counterbalance each other. A swing is not two people walking around each other. The swingers should become a single unit. Some have described the interaction as "giving weight." The same is true of hand or arm turns like Allemande Left and Swing Thru.

Another aspect of counter dancing is the way we move to make dancing easier for others in the square. Actions like Separate Around One require the "inactive" people to move also. In a run, the "runnee" moves into the space the "runner" came out of and on Ladies Chain, the men should move to their right and start the turn before the ladies get to them.

**COURTESY**

We hope that courtesy is not yet dead in square dancing. If you want to dance with someone, ask

them. Don't stand in a square and yell or gesture to them. It's best if you go together as a couple to fill squares and it's not polite to pass a square that needs a couple so that you can dance with your friends in another square.

If you must save a place for a couple that is late getting onto the floor, at least fill that place by separating a couple to put one person in the position you are saving. If you don't want to dance this tip, leave the room if that's at all possible, so that you don't seem to be refusing to dance with the people who are in the square that needs a couple.

Sometimes it is necessary to leave a square - never because you don't want to dance with these people - but you might get sick. If possible, get someone from the sidelines to fill in for you and, certainly, explain to the folks you left as soon as possible. It's also nice to applaud the caller's performance and the pleasure of dancing in your square. THEN, thank those who shared this tip with you - including the partners.

Some dancers seem to enjoy gimmicks like extra spins and twirls. These are not usually a problem - unless you have new or fragile dancers or folks you don't know in your square. Be careful that your enthusiasm doesn't spoil the dancing for others. Sometimes your eagerness to help others leads you to yank, shove or yell at someone - **DON'T**. The best way to help is to dance your part of the action absolutely correctly with NO unusual styling.

**TIMING**

One aspect of square dancing is not under your control. Callers call it "Timing." The best timing happens when you know what the calls mean and the caller delivers the call JUST before you need to

hear it. When the call comes too late, you have to stop for a beat or two between each action. That gets tiring. When the calls come too soon, you have a tendency to rush to keep up. The dancing then becomes scrambling. Sometimes, when the dance pattern is unusual, you need a little more lead time to figure out what you're supposed to do.

All square dance music is based on 8-beat phrases. Your action fits the music best when the caller lets you start each action on the first beat of one of those phrases. Because our actions are not all 8-steps long, you can't get the first beat every time. That would interfere with good timing. But there are a couple of calls where you SHOULD always have the first beat. These are Grand Square and an Alamo Balance.

**ACCEPTED STYLES**

There are a few "accepted standards" of styling in square dancing. Sometimes these are so often ignored that they may not seem so "accepted" but it's good to know what they are anyway. Most important is that grabbing and tight hand grips are never right.

In a Promenade, the men should have palms up and the women palms down. In arm turns, the forearm hold does not mean "grab the elbow." The palm should be flat against the other person's forearm with the elbows bent to encourage counter dancing.

In Ocean Waves, here in New England, we use a forearm hold. The CALLERLAB recommended style for Waves is hands up at (her) shoulder height, palm to palm. In Canada everyone holds hands-up in Waves (including Swing Thru and Spin The Top.)

The recommended style for Stars is the "Palm Star" with all elbows bent to touch hands with the fingers pointing up. The exception is a Thar when everyone holds the wrist of the person in front of them (called the "Pack Saddle" hold.)

### **CONSIDERATION FOR OTHERS**

There are a few calls in square dancing that have become sloppy in execution. Most often the action of the men causes the women to do something uncomfortable. They've done this so much that they often don't even notice.

From the stage, every time I call Star Thru, I see most of the women duck to avoid getting a man's elbow in the face. Guys, keep the elbow high - and, if she's too tall, don't insist on keeping the hands joined.

Another of those troublesome calls is Ferris Wheel. The men usually head directly at each other dragging the women behind them. When Don Beck created this call he described it by saying the In-facing couples move straight ahead until they have formed a Two-Faced line in the center. Then they do a Wheel and Deal.

A similar problem occurs in Recycle which was intended to be a Hinge, Fold and Follow action. Often, these days, it seems to be "women reach across and get dragged by the men around the corner." Small wonder that so many women find this an uncomfortable call.

### **ACCURACY**

My final point is to encourage accuracy in your dancing. This is particularly important in the Basic actions like Runs, Trades and Circulates. A large share of dancing errors occur with these

fundamental actions - even among dancers in the Advanced programs.

In every line, touch hands (and that includes Ocean Waves.)

On the call Run, only the runner changes facing direction. The "runnee" just moves sideways into the vacated spot.

In Trades, both people turn around - and change places.

In any Circulate, the people facing in walk straight ahead with no turn. Those facing out will always make a turn to face in.

Three-quarter turns are tough. Practice being very precise. Try turning half and a quarter more. Another technique is to count walls - as long as the hall isn't circular. Three good sized steps will usually work, too. Find something that works for you and then try to be accurate every time.

One-quarter turns are tough too. Many people turn too far on Hinges. Try taking just one small step. It's better to turn too little than too much for one-quarter turns.

### **DANCE WITH PRIDE.**

Square dancing is a wonderful recreation. At it's best it provides both physical and mental exercise and all in the company of some of the nicest people you will ever meet. Please do your part to make it the best it can be.

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# Program-Related Subjects for New Mainstream Dancers

(Rev D - Approved - December 19, 2007)  
 (Reformatted only December 2007)



This teaching checklist contains information that will benefit the new dancer. It is recommended by the CALLERLAB Mainstream Committee that this information be covered during the course of mainstream lessons.

There is nothing magic about the timing of this information. Often, the topic will be spontaneous as an opportunity arises. The objective is to weave this information into a set of lessons. Caller instructors are encouraged to avoid “long lectures”, instead presenting a bit of information at every lesson.

Caller instructors are encouraged to provide the newest version of “The Illustrated Mainstream Movements of Square Dancing” handbook to new dancers. This handbook provides definitions of the calls and illustrations of the maneuvers. The information can be very helpful to both new and experienced dancers. The first ten items are the 10 “Ground Rules” which are taken from this handbook. This handbook has been endorsed by CALLERLAB. Ten Ground Rules are reprinted with permission from Palomino Records.

Mainstream Program-Related Subjects	Taught & Reinforced		
1. <b>Be a good listener.</b>			
2. <b>Get into squares quickly.</b>			
3. <b>Be a courteous dancer.</b>			
4. <b>Be on time for class and club.</b>			
5. <b>Be a thoughtful dancer.</b>			
6. <b>Be a cooperative dancer.</b>			
7. <b>Take it easy.</b>			
8. <b>Be a friendly dancer.</b>			
9. <b>You're never through learning.</b>			
10. <b>Enjoy yourself – have fun..</b>			
<b>Emergency Call for Medical Aid – ECMA</b> If a medical emergency arises in your square, one person should go to the aid of the stricken dancer while the other six link hands and form a stretched-out circle around the fallen dancer. Their upraised hands are a signal to the caller to seek help for that square. Other dancers in the area should step away from the ring and help clear a path to the door.			
<b>Lost Squares</b> If a square breaks down, the fastest way to resume dancing is to form normal (he/she/he/she) facing lines and watch for the rest of the floor to reach this formation. The caller will recognize when the broken square is in lines, and will assist them by taking the rest of the floor to lines and then calling “Everybody Go Forward and Back” before the next call. Dancers must learn that this movement allows them to resume dancing, but they may not end up with their own partner at the end of the sequence. They should be instructed to finish the sequence with their “new” partner and corner and “fix” partners & corners as they return to home. Dancers form lines by the following: 1. Return to home position as soon as possible. 2. Then the head ladies will take their corner's hand and head couples will back out to form lines at the sides of the square. 3. On the caller's command, "EVERYBODY go forward and back", they enter into the dance pattern.			
<b>Styling</b> Every sport has recognized positions that protect the arms, shoulders, knees, hips and other joints. In square dancing, we call this styling. An emphasis on styling will lead to smoother dancing and timing. It will also protect the dancers from injury. Dancers should be taught to dance upright and independently. They should not jerk, pull or push the other dancers, but move in a free & easy motion around each other, with handholds used only for balance. Encourage a palm-to-palm touch. The CALLERLAB Mainstream definitions and “The Illustrated Mainstream Movements of Square Dancing” handbook, endorsed by CALLERLAB, has styling & timing notations for all of the calls. It is important to focus on the recommended hand and arm positions to protect dancers from injury.			
<b>Club Dance Customs</b> Explain the basics of club dancing in your area. This might include admission fees, split the pot or raffles, banner customs, banner raids, participation awards (travel badges, friendship badges, etc), dance program levels, round or line dancing, and other topics.			
<b>Club Organization</b> Explain the organization of your area – the local federations of clubs, state organization, major dances sponsored by these groups, and national conventions and other dancing events.			

## The 10 Ground Rules of Square Dancing

(from "The Illustrated Mainstream Movements of Square Dancing")

1. **Be a good listener.** Think of the caller as the *quarterback* in this game of square dancing. He calls the plays by giving you the dance signals for the movements he wants you to dance. Two beats later you do what he has called. You can't be talking or thinking of something else and count on reacting correctly. Not only does talking during a square dance distract you but it also makes it difficult for other in the square to "catch" then instructions and to hear the music. Remember, too, that there is room for only one teacher at a time. You can help others *best* by being in the correct place at the correct time.
2. **Get into squares quickly.** When the caller announces "sets in order" for the next tip, join the squares nearest to you that needs a couple. If you're looking for a square let the caller know where you are by raising your hand as you move across the floor. If you need a couple to fill out a square, raise your hand with one finger indicated, two fingers for two couples, etc.
3. **Be a courteous dancer.** Good, standard rules of courtesy are always appreciated. Asking a partner for a dance and then saying "thank you" to all those in the set at the end of a tip is a natural, courteous reaction. In squares dancing there are a few *specials* to look out for. It's considered bad manners to pass a square needing dancers in order to fill another. And, even more important, beware of the unpardonable sin: Never leave a square once you have joined it until the tip is over. (If you must leave in an emergency, find a substitute to fill your spot.)
4. **Be on time for class and club.** Tardiness may be stylish in some activities but in square dancing one late couple may mean that three couples must sit out. In planning an evening's program the caller leans heavily on the first and last tips to pace his dance. If you're late, or if you leave early, you are not taking full advantage of the evening the caller has prepared.
5. **Be a thoughtful dancer.** Personal cleanliness is important in any activity where folks exercise vigorously in close contact with each other. For that reason, a good deodorant and an effective mouthwash are among square dancers' best friends. Because the enjoyment of the other people in a square depends upon your and your coordination, *don't drink* before or during a square dance. Be at your absolute dancing and thinking best!
6. **Be a cooperative dancer.** It might be said that square dancing is an activity where everyone is responsible for everyone else's happiness. A square is not made up of eight individuals working independently but rather is one unit with no individual "star". The real pleasure comes when each person does his share in making the square run smoothly.
7. **Take it easy.** Don't overdo. Square dancing can be a strenuous exercise, particularly when you're getting started. If you get tired, sit down. Don't let anyone talk you into dancing if you should stop and breathe a little bit. You can still learn a great deal by watching and listening.
8. **Be a friendly dancer.** "Friendship is Square dancing's Greatest Reward." You are the host in square dancing. As a matter of fact, everyone is. Take the opportunity to get acquainted with others in the square and make it a point each evening to dance with as many different dancers as possible. It has been wisely said that "Square dancing is Friendship Set to Music."
9. **You're never through learning.** You'll find there is always something new that you can learn or some part of your dancing which can be improved upon. Mistakes are a normal part of dancing. The important thing is to find out what you did that was wrong and then try to get it straight in your mind before the movement is called again. When the opportunity present itself, don't hesitate to ask your caller questions if there's something you don't understand. You may be the only one to ask but chances are a number of the others, too shy to raise their hands, will be grateful to you.
10. **Enjoy yourself – have fun.** Pleasure is contagious. You'll be surprised how much your smile will pep up the entire square. Come to a square dance *expecting* a good time and you'll have it. If having a good time to you means making noise, be sure to time your vocal enthusiasm when it won't distract the others in the square from hearing the calls. The end of each dance is a good time to let off steam. Just remember that when you clap at the end of a square you have enjoyed, you're applauding the caller, certainly, and you're saying "thank you" to the others in the square, that's true. But, you're also applauding you, for it is *you* who did the job and it is *you* who experienced that wonderful sense of accomplishment that comes with being a square dancer.

Ten Ground Rules list is reprinted with permission from Palomino Records.

**CALLERLAB**  
**EXTENDED CHALLENGE**  
**(C-3A)**  
**DEFINITIONS**

**Proposed Update**

For Review Purposes Only

Not Yet Approved For Publication

***Working Draft***

**February 26, 2016**

Date	Change
03/04/2004	Initial document, based on Vic Ceder's definitions, with his permission.
03/06/2004	Remove <b>Reverse Cut/Flip the Diamond</b> (Moved to C-2).
04/11/2005	Revise Copyright notice.
03/10/2006	Correct format of <b>Anything Reaction, Bias Circulate, and Big Block Concept</b> . Change definition of <b>Polly Wally</b> .
10/11/2006	Reformat document from two columns to one column.
06/30/2008	Add diagrams to <b>Triple Diamond Concept</b> .
01/15/2010	<p>Minor updates to <b>Breaker (Anything), Catch (Anything) 1, 2, 3, Checker Board/Box, Eight By, Finally Concept, Initially Concept, Latch On, Quick Step, Triple Diamond Concept, Own the (Anyone), Single File Recycle, Slant (Call #1) by (Call #2), and Touch By</b>.</p> <p>Modify <b>Lock the Hinge / Hinge the Lock, Exchange the Triangles, and Quick (Anything)</b>.</p> <p>Add definitions for <b>Scoot Reaction, Breaker 1, 2, 3, (Any Tagging Call) Your Leader, Grand Swing and Mix, Interlocked Scoot and Little, Interlocked Scoot and Little More, Interlocked Scoot and Plenty, Interlocked Little More, Choice, Cross Counter, Left Scoot And Cross Counter, Reverse Polly Wally, Scoot and Fancy, Scoot and Rally, Scoot and Rally But (Anything), Rally But (Anything), Single Rotary Spin, Single Turn to a Line, Single Ferris Wheel, Single Polly Wally, Slant Touch and Wheel, The Pulley, The Pulley But, Swing the Gamut, Tagger's Delight/Dilemma, and (Any Tagging Call) er's Delight/Dilemma</b>.</p> <p>Remove <b>Relocate</b> (Moved to C-2 in 2002) and <b>Single Concept</b> (was never on C-3A).</p> <p>Format "Starting formations" and "parts" differently.</p>
05/19/2013	Add some pictures.
03/15/2014	Convert to pdfLaTeX.
02/22/2015	More pictures, refer to Chain Reaction instead of Hourglass Circulate, define <b>Link Up</b> without using Anchor.
this draft	<p>Add definitions for <b>(Anything) Choice, (Anything) Couple Up, Like a Couple Up, Grand 1/4 (or 3/4) Mix, Single Calls</b> (preface), <b>Twosome</b>.</p> <p>Replace definition of <b>Jay</b>. Correct definition of <b>Interlocked Scoot Back, Quick (Anything)</b>.</p> <p>Remove <b>Once Removed Diamonds</b> (now considered just an application of C-2 Once Removed).</p> <p>Moved some commentary into "teaching notes".</p> <p>Other wording changes in many places.</p> <p>Alphabetize as published version; add table of contents cross references.</p> <p>Various formatting changes.</p> <p>More pictures.</p>

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## **Read this First**

Before you use these definitions, you should be familiar with CALLERLAB's:

- [Formations Charts](#)
- [Basic/Mainstream Definitions](#)
- [Plus Definitions](#)
- [Advanced Definitions](#)
- [C-1 Definitions](#)
- [C-2 Definitions](#)

## 1/4 (or 3/4) Mix

Parts: 3

From a R-H Mini-Wave Box, a Diamond with the Centers in a R-H Mini-Wave, or other applicable formations: Those who can Right Arm Turn 1/4 (or 3/4); in the resulting Line or Wave the centers Cross Run; then the new centers Trade. Ends in a Line or Wave.



before 1/4 Mix

after

## 1/4 (or 3/4) the Deucey

From Parallel Ocean Waves:

### 1/4 the Deucey

Arm Turn 1/4; Centers Cast Off 1/4 as the Lead Ends Circulate and the Trailing Ends 1/2 Circulate; Center Star turns 1/4; those who meet (Center Wave) Cast Off 1/4 as the other Centers move up (Phantom Hourglass Circulate) to become the Ends of a Wave. Ends in Parallel Waves.



before

after

### 3/4 the Deucey

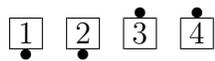
Same as 1/4 the Deucey except each of the four 1/4 turns is replaced with a 3/4 turn. Ends in Parallel Waves.

# 1/4 (or 3/4) Wheel the Ocean/Sea

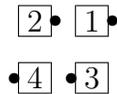
Parts: 2

## 1/4 Wheel the Ocean/Sea

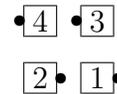
From a L-H Two-Faced Line: Left Cast 1/4 (1/2 Wheel Around, ending in Facing Couples); Finish Wheel the Ocean/Sea. (Ocean: Belles diagonally R-H Pull By; Sea: Belles Walk as Beaus Dodge.) Ends in a Mini-Wave Box. (Ocean: R-H Box; Sea: L-H Box.)



before each of the following examples



after 1/4 Wheel the Ocean



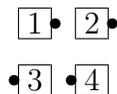
after 1/4 Wheel the Sea

## 3/4 Wheel the Ocean/Sea

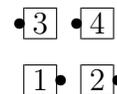
From a R-H Two-Faced Line: Left Cast 3/4 (ending in Facing Couples); Finish Wheel the Ocean/Sea. Ends in a Mini-Wave Box.



before each of the following examples



after 3/4 Wheel the Ocean



after 3/4 Wheel the Sea

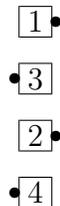
# Beau/Belle Hop / <anyone> Hop

Parts: 2

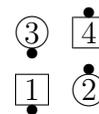
From any applicable non T-Bone 2x2 (usually Facing Couples): Designated dancers Walk as others Dodge; all Hinge. Ends in a Wave or Inverted Line.



before Beau Hop



after



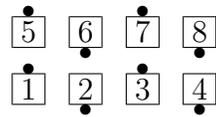
before Girl Hop



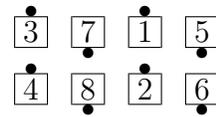
after

## Bias Circulate

From Parallel Waves or other applicable formations: Leaders Circulate, while the Trailers, instead of doing a normal Circulate to the spot directly in front of them, go to the spot Once Removed, to the right or left, from the spot directly in front of them. Parallel Waves end in Parallel Waves. Traffic pattern: From R-H Waves Trailers use a R-H Star; from L-H Waves Trailers use a L-H Star. This call cannot be fractionalized.



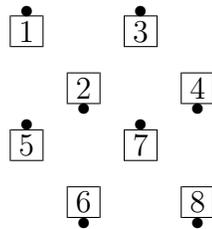
before



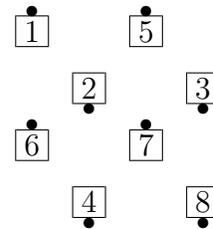
after

## Big Block Concept

From Interlocked Blocks, Butterfly, "O" or other applicable formations: Execute the given call working in distorted Parallel Lines, and ending with each dancer occupying one of the footprints of the original formation.



before Big Block Motivate

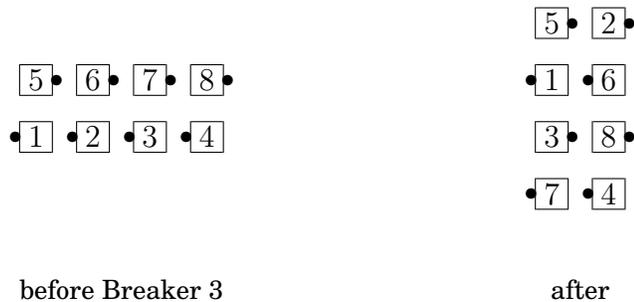


after

## Breaker 1, 2, 3 / Breaker <anything>

### Breaker 1, 2, 3

From Columns, Magic Columns, or applicable T-Bone 2x4s: Ends Cast Off 3/4 as Centers Box Counter Rotate 1/4 and 1/2 Box Circulate; Center 4 Cast Off the given number of quarters (e.g., for Breaker 3, Cast Off 3/4) as the others move up (Phantom Hourglass Circulate). From Columns, Breaker 1 or 3 ends in Ocean Waves; Breaker 2 ends in Facing Diamonds.



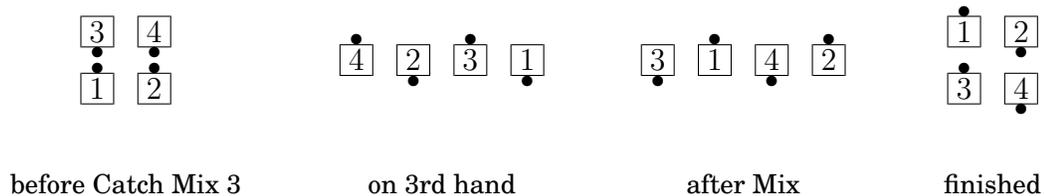
### Breaker <anything>

From Columns, Magic Columns, or applicable T-Bone 2x4s: Ends Cast Off 3/4 as Centers Box Counter Rotate 1/4 and 1/2 Box Circulate; Center Line does the <anything> call as the others move up (Phantom Hourglass Circulate). Usually ends in Parallel Lines, Twin Diamonds, or an Hourglass depending upon the <anything> call.

## Catch <anything> 1, 2, 3, 4

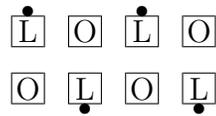
Parts: 3

From applicable formations: Square Thru the given number of hands to a Wave; do the <anything> call; Step and Fold.

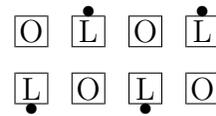


## Checker Board/Box <anything>

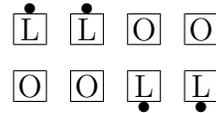
From a 2x4 (or other applicable formations) with precisely two Leaders in each Line. In the following diagrams, "L" designates the Leaders in each Line as "O" designates the other dancers. The dancers designated by "O" can be facing in any direction other than the same direction as the dancers designated "L" in their 1x4.



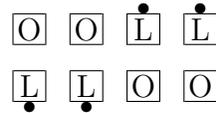
leaders in RH wave



leaders in LH wave



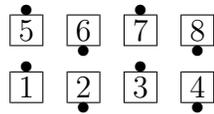
leaders in RH 2FL



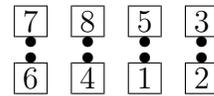
leaders in LH 2FL

## Checker Board <anything>

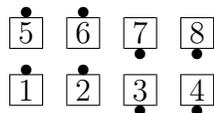
The Leaders in each Line ("L" dancers) Trade with each other as the others ("O" dancers) do the <anything> call working in a distorted 1x4. Ends in a 2x4.



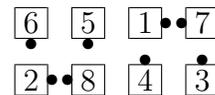
before Checkerboard Swing Thru



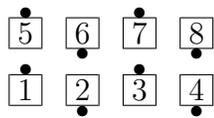
after



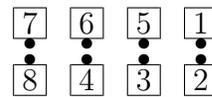
before Checkerboard Bend the Line



after



before Checkerboard Recycle

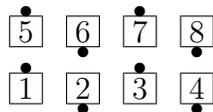


after

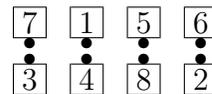
Note that although the four dancers start in a distorted 1x4, the result of the <anything> call may be some other four-person formation, such as a 2x2 or a Diamond, but they still end in the same four spots (e.g., as a distorted 2x2).

### Checker Box <anything>

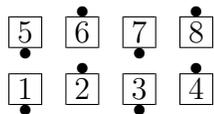
The Leaders in each Line ("L" dancers) Trade with each other as the others ("O" dancers) do the <anything> call working in a distorted 2x2. Ends in a 2x4.



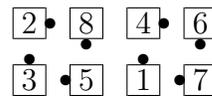
before Checkerbox Recycle



after



before Checkerbox Touch 1/4



after

Note that although the four dancers start in a distorted 2x2, the result of the <anything> call may be some other four-person formation, such as a 1x4 or a Diamond, but they still end in the same four spots (e.g., as a distorted 1x4).

## Choice

### Choice

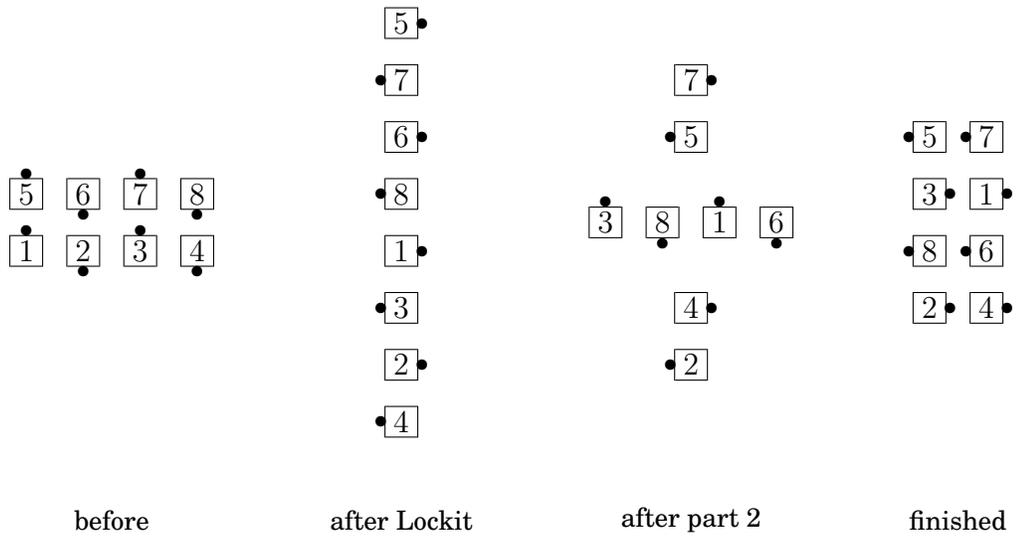
Parts: 2

From a Generalized Tidal Line or other applicable formations: Center Wave Lockit as Others Trade; Center Wave Hinge as Others Step and Fold.

### Locker's Choice

Parts: 3

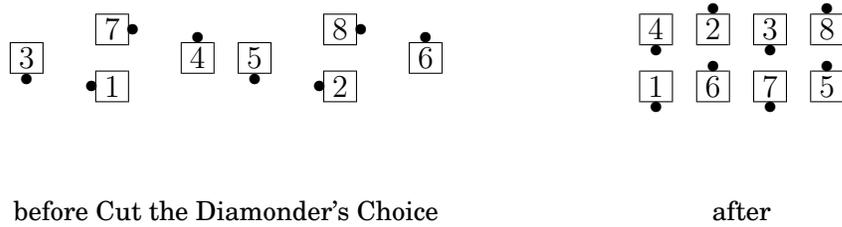
From Parallel Waves: Lockit; Center Wave Lockit as Others Trade; Center Wave Hinge as Others Step and Fold. Ends in opposite-handed Parallel Waves.



<anything> Choice

Parts: 3

From any applicable formation: Do the <anything> call and then **Choice** (Center Wave Lockit as Others Trade; Center Wave Hinge as Others Step and Fold). Usually, to make clear that the <anything> call is to be treated as part of the larger call, it will be spoken with the suffix "er's", e.g., "Spin the Topper's Choice".

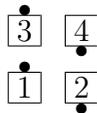


# Couple Up

## Couple Up

Parts: 2

From any applicable 2x2: Box Circulate; Leaders U-Turn Back (toward the Center of the 2x2). Ends in a 2x2.



before

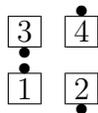


after

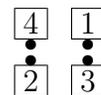
## <anything> Couple Up

Parts: 2

From any applicable formation: Do the <anything> call, then the Leaders U-Turn Back.



before Split Trade Couple Up



after

## Like a Couple Up

From any applicable formation: Do the last part of a Couple Up (i.e., Leaders U-Turn Back). Note: "Like a" can similarly be used with other calls that have a definite last part, e.g., "Like a Shazam" means U-Turn Back.

## Cross Chain Reaction

From any applicable Generalized 1/4 Tag: Very Centers Jaywalk with diagonally facing outside dancers as the Ends of the Center Line Counter Rotate 1/4 (around the outside); Those who meet in the original outside spots Hinge; Centers Star Circulate as Outsides Trade; Centers of each side Cast Off 3/4 as the others move up (Phantom Hourglass Circulate). Ends in Parallel Lines.



Note: This is the same as normal Chain Reaction except that the initial Pass Thru is on the diagonal rather than straight ahead.

## Cross Counter

### Cross Counter

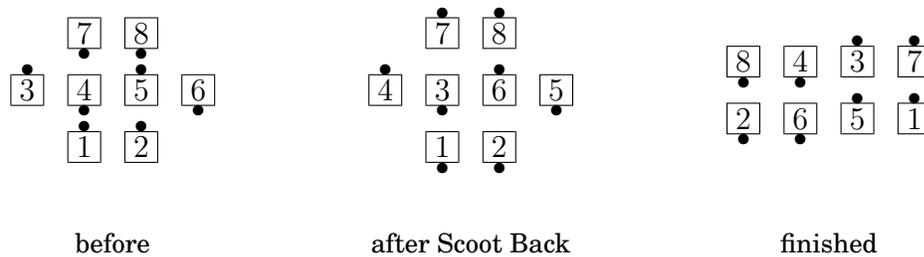
Parts: 3

From a 3/4 Tag or other applicable formations: Centers Trade the Wave, Cast Off 3/4 and Counter Rotate 1/4 as the outsides Cross Cast Back, Touch 1/2, and Step and Fold. A R-H 3/4 Tag ends in Parallel L-H Two-Faced Lines; a L-H 3/4 Tag ends in Parallel L-H Waves.

### Scout and Cross Counter

Parts: 4

From a quarter tag: Scout Back, then Cross Counter. Ends in Parallel Lines.



### Left Scout and Cross Counter

Parts: 4

From a L-H quarter tag only: as above, but the outsides Cross Cast Back, Left Touch 1/2, and Step and Fold.

# Delight/Dilemma

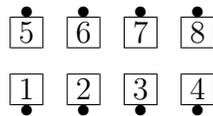
## Delight / Dilemma

Parts for Centers: 4

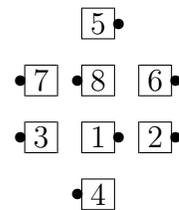
From a 3/4 Tag, or other applicable formations: Outsides 1/4 Right (if Delight) or 1/4 Left (if Dilemma) and Circulate twice as the Centers Swing, Slip, Slip, and Cast Off 3/4. Usually ends in Parallel Lines.

## Tagger's Delight/Dilemma

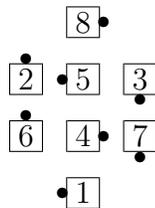
From General Lines: Tag the Line 3/4, then Delight or Dilemma.



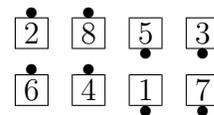
before Tagger's Delight



after Tag the Line 3/4



Centers Swing, Slip, Slip  
Outsides 1/4 Right and Circulate 2



finished

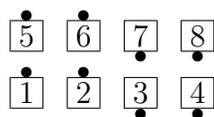
## <any tagging call> er's Delight/Dilemma

Do the <any tagging call> to the 3/4 Tag position, then Delight or Dilemma.

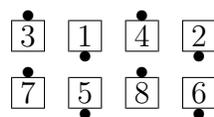
## Drift Apart

Parts: 2

From a 2x4 formation: Ends Split Circulate twice while Out-facing Centers Crossover Circulate and then Circulate, and In-facing Centers Circulate and then Crossover Circulate. Ends in a 2x4.

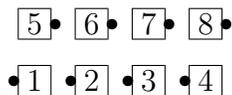


before

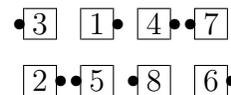


after

From columns, the “Out-facing Centers” and “In-facing Centers” are evaluated relative to their center box.



before

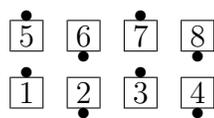


after

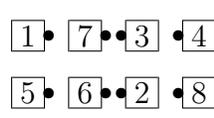
*Teaching Notes:* From lines, this is perhaps better thought of as Ends Split Circulate twice as Centers Once-Removed Circulate twice. An even simpler formulation, though it is not faithful to the Roll behavior, is all (do your part of) Tandem Cross Roll to a Wave/Line. Another formulation for people in generalized columns is Ends Split Circulate twice as Centers Magic Circulate twice.

## Ease Off

From Parallel Lines or other applicable formations: Ends Zing as Centers Circulate in the center and Face In. Parallel Lines end in a Double Pass Thru.



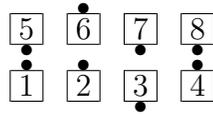
before



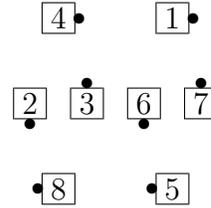
after

## Eight By <anything>

From applicable formations: Outsides Grand Chain Eight and Roll as Centers do the <anything> call (working in the Center).



before Eight By Reach Out



after

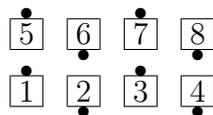
## Exchange the Boxes/Triangles

To perform an "Exchange", dancers in two adjacent similar formations circulate, first in their own formation, and then in the adjacent formation. The total number of circulates for a full Exchange is equal to the number of positions in a single formation of that type. Dancers circulate in their own formation until they reach their "exchange point", which is the point in their normal circulate path when they are closest to, but not facing away from, the center of the overall formation. Their next circulate is into the other formation, to the spot in that formation that corresponds (mirror image) to the one where they would have gone for a normal circulate. Once they have crossed over into the other formation, they stay to the outside of any dancers who are still circulating in their original formation, but finish at the end of the call on the footprints of the original formation when possible.

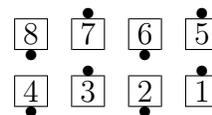
### Exchange the Boxes

Parts: 4

From a 2x4 formation: Do a total of four Split Circulates except that when you reach your exchange point (when you are an infacing Center) do your next Circulate to the diagonal opposite position (crossing over into the other Box). In most cases there will be one Center from each Box who will lead the Exchange and everyone else in their Box can follow them. A full exchange ends in a 2x4 formation; Mini-Wave Boxes end in opposite-handed Mini-Wave Boxes.



before

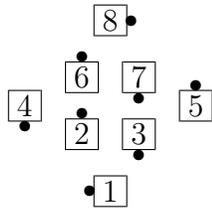


after

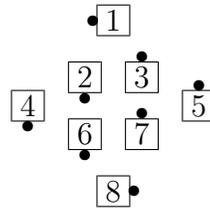
## Exchange the Triangles

Parts: 3

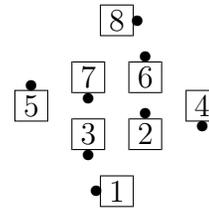
From Twin Triangles: Do a total of three Triangle Circulates except that when you reach your exchange point do your next Circulate to the other Triangle. From Apex-to-Apex Triangles, the exchange point is the apex and this Circulate is an Interlocked Triangle Circulate; from Base-to-Base Triangles, the exchange point is when you are an infacing base and this Circulate is to the diagonal opposite position. RH or LH Triangles end in opposite-handed Triangles.



before each of the  
following examples



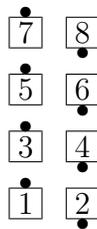
after  
Wave-Based Triangles  
Exchange the Triangles



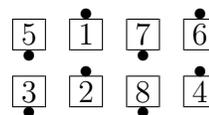
after  
Tandem-Based Triangles  
Exchange the Triangles

## Expand the Column

From Columns or from other applicable formations: Centers Phantom Run outward (Reverse Flip, as in Reverse Flip the Diamond) as the Outsides Column Circulate twice. Columns end in Parallel Lines.



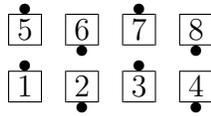
before



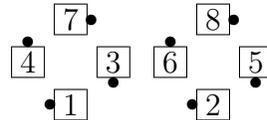
after

## Explode the Top

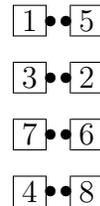
From Parallel Lines: Explode; End Beaus Circulate once and a half as End Belles Circulate, Veer inward, and U-Turn Back as Centers Touch 1/2 and the Very Centers Cast Off 3/4 while the other Centers Step Ahead, all joining to form a R-H Star; turn the Star 1/4, Unwrap the Star (the leader walks forward as everyone else follows), and all Face In to end in Facing Lines.



before



stars formed, then after a 1/4 turn  
#1 and #8 will lead the unwrap



finished

*Teaching Notes:* After the initial explode, the new Ends can think of their part as Pass Thru, Ends Bend, put your right hand in, and adjust to a Star as indicated by the others. The new Centers effectively Spin the Top, except that the person who would move around to the end of the wave instead walks straight ahead, raising his or her hand to indicate that he or she will be leading the Unwrap. After the other dancers have adjusted their positions to make Stars, the Stars are turned one position, after which the leader unwraps the Star straight ahead and all adjust to make Facing Lines.

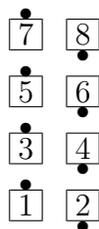
## Fancy

### Fancy

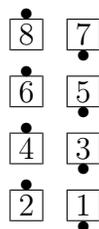
From Columns: Trailers (#2 and #4 dancers) Press Out; Trailing Couples 1/2 Press Ahead; Outsides work Phantom: all Any Shoulder Turn and Deal. Ends in a Double Pass Thru.

### Scout and Fancy

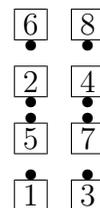
From Columns: Triple Scout; Fancy.



before



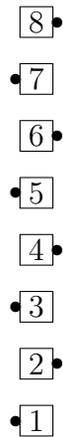
after Triple Scout



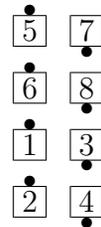
finished

## Finally Concept

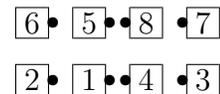
From various formations: Finally <concept> <anything>: Do the <anything> call but only apply the given <concept> to the last part of the call.



before Finally Tandem Recycle



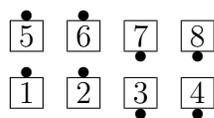
after first two parts  
(ordinary 2/3 Recycle)



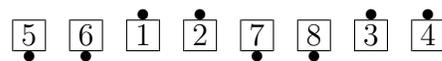
and then Tandem Roll  
(finished)

## Flare Out to a Line

From Parallel Two-Faced Lines and other applicable formations: Leaders do a Turn to a Line or Reverse Turn to a Line, working away from the Center of the set, as the Trailers 1/2 Circulate. Parallel Two-Faced Lines end in an As Couples Wave.



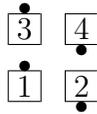
before



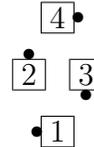
after

## Follow to a Diamond

From a Mini-Wave Box or applicable 2x2 T-Bone: Trailers Follow Your Neighbor and Spread as Leaders Box Circulate once and a half. A Mini-Wave Box ends in a Diamond, a 2x2 T-Bone usually ends in a Wave.



before

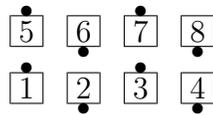


after

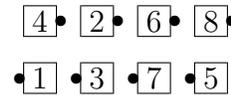
## Follow Your Leader / <any tagging call> Your Leader

### Follow Your Leader

From Parallel Waves: Leaders 1/2 Split Circulate and Tandem Cross Fold as Trailers Follow Your Neighbor (Extend and Arm Turn 3/4); all Tandem Extend. Ends in Columns.



before



after

### <any tagging call> Your Leader

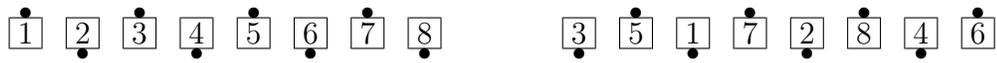
Do the <any tagging call> to the 1/2 Tag Position; Follow Your Leader.

## Grand Mix / Grand Swing and Mix / Grand 1/4 (or 3/4) Mix

### Grand Mix

Parts: 2

From a Generalized Tidal Line: Center pairs of dancers (3 pairs from an 8-dancer Tidal Line, 2 pairs from a 6-dancer Tidal Line) Grand Cross Run (Cross Run past the person you are paired with); new Center pairs of dancers Trade (from a line of 8, this is Triple Trade). Ends in a Tidal Line.



before Grand Mix

after

*Teaching Notes:* Some dancers find it easier to think about the first part of this call as Center pairs trade (typically Triple Trade), and all Spread. So when getting the correct part division is not an issue, from an eight-dancer line the call can be thought of as Triple Trade, all Spread, and Triple Trade. Note, however, that this will not give the correct rolling direction for the very ends.

### Grand Swing and Mix

Parts: 3

From a Generalized Tidal Line: Swing, then do the parts of a Grand Mix. Ends in a Tidal Line.

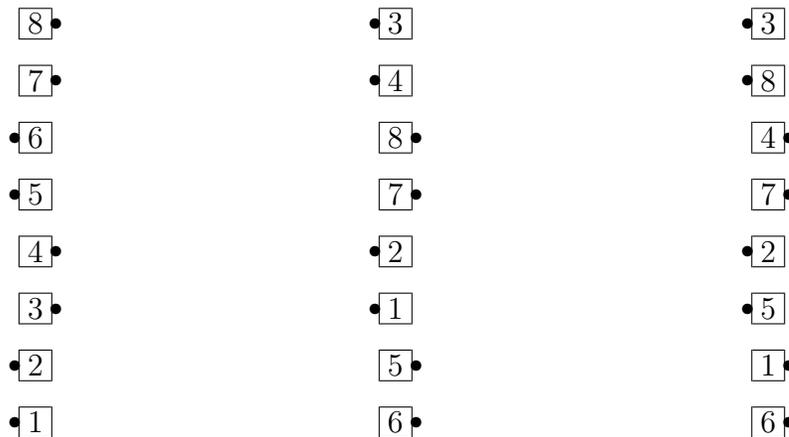
### Grand 1/4 (or 3/4) Mix

Parts: 3

From a R-H Column, or other applicable formations: Right Arm Turn 1/4 (or 3/4), then do the parts of a Grand Mix. Ends in a Tidal Line.

## Initially Concept

From various formations: Initially <concept> <anything>: Execute the first part of the <anything> call using the given <concept>; then execute the remainder of the <anything> call without using that <concept>.



before Initially As Couples Mix

after As Couples  
Centers Cross Run

and then ordinary Centers Trade  
(finished)

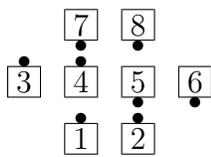
# Interlocked Little

## Interlocked Little

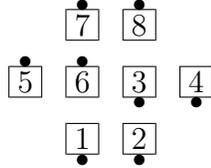
From a Generalized 1/4 Line or other applicable formations: Outsides 1/4 Right and Counter Rotate 1/4 (i.e., Little) as Centers Step And Cross Fold (Ends Cross Fold as Centers 1/2 Press Ahead). A Generalized 1/4 Line ends in Parallel Lines.

## Interlocked Scoot and Little

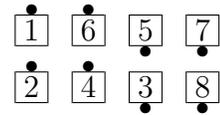
From a 1/4 Line: Interlocked Scoot Back, then Interlocked Little or Left Interlocked Little, according to the hand with which the Interlocked Scoot Back was done. Ends in Parallel Two-Faced Lines.



before



after Interlocked Scoot Back



finished

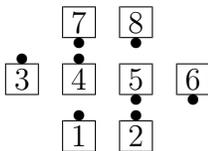
# Interlocked Little More

## Interlocked Little More

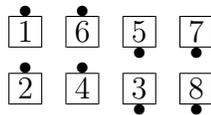
From a Generalized 1/4 Line or other applicable formations: Interlocked Little; centers Box Circulate. A Generalized 1/4 Line ends in Parallel Lines.

## Interlocked Scoot and Little More

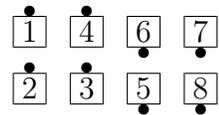
From a 1/4 Line: Interlocked Scoot Back, then Interlocked Little More or Left Interlocked Little More, according to the hand with which the Interlocked Scoot Back was done. Ends in Parallel Two-Faced Lines.



before



after Interlocked Scoot and Little



finished

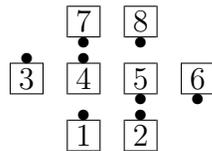
# Interlocked Plenty

## Interlocked Plenty

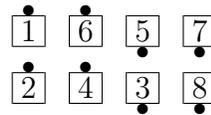
From a Generalized 1/4 Line or other applicable formations: Interlocked Little; do your part of a double Split Circulate (usually danced as a Tandem Partner Trade); Outsides Counter Rotate 1/4 and Roll as the Centers 1/2 Zoom in the center. Usually ends in a 1/4 Tag.

## Interlocked Scoot and Plenty

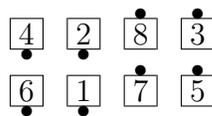
From a 1/4 Line: Interlocked Scoot Back, then Interlocked Plenty or Left Interlocked Plenty, according to the hand with which the Interlocked Scoot Back was done. Ends in 1/4 Tag.



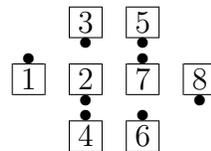
before



after Interlocked Scoot and Little



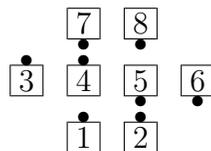
after Split Circulates  
("turning the stars")



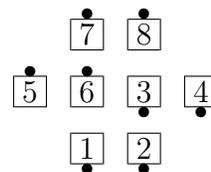
finished

# Interlocked Scoot Back

From a 1/4 Line: Scoot Back with the dancers in your Interlocked Single 1/4 Tag (the dancers occupying the Interlocked Diamond footprints). Ends in a 3/4 Line.



before

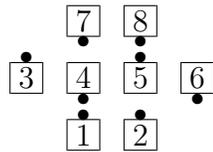


after

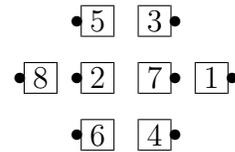
## Jay Concept

From a Generalized 1/4 Tag or other applicable formations: Jay identifies distorted boxes, each consisting of two dancers from a center 1x4 (e.g., line or column) and two outside dancers. The outsides with whom each center dancer should work is most commonly determined by the facing direction of the center dancers; the facing direction of the outside dancers does not matter.

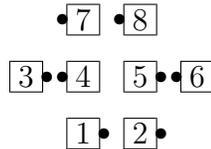
Front Jay means that the centers work in a box with the outsides toward whom they are facing, Back Jay means that they work with the outsides who are behind them, Left Jay means that they work with the outsides who are to their left; similarly for Right Jay. If no direction is specified, the default is Front.



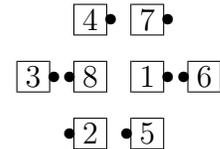
before (Front) Jay Square Thru 2



after



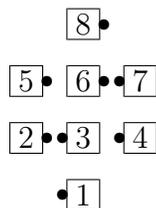
before Right Jay Wheel the Ocean



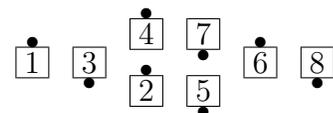
after

Same Jay means to do the call in the same distorted box as for the previous call, regardless of the current facing direction of the centers. Change Jays means that the centers work with the outsides with whom they were not working for the previous call.

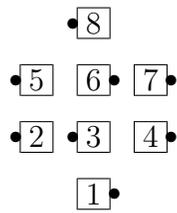
The resulting formation for each box must be either a box, in which case they end on the same four spots, or a 1x4 perpendicular to the original center 1x4. In the latter case, the resulting 1x4s are also distorted, with the halves of each 1x4 that are closest to the center of the square offset in the same direction that the members of their group were offset in the original center 1x4, and forming a box with each other.



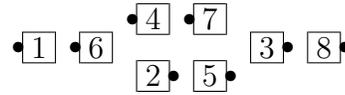
before (Front) Jay Pass the Ocean



after



before Back Jay Vertical Tag

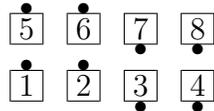


after

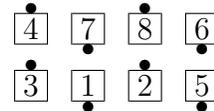
## Keep Busy

Parts for Trailers: 4

From Parallel Two-Faced Lines: Leaders Couples Circulate With the Flow as Trailers 1/2 Circulate, Very Centers Hinge, Flip the Diamond, Step and Fold. Ends in Parallel Waves.



before



after

## Latch On (<fraction>)

Parts: 2

From a General Tandem (Column of 2): Right Roll to a Wave, Arm Turn <fraction> (default 1/4). Ends in a R-H Mini-Wave.



before each of the following examples



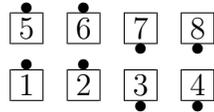
after Latch On 1/4



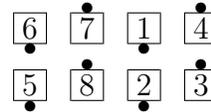
after Latch On 1/2

## Link Up

From Parallel Two-Faced Lines or Promenade (where those designated act as Leaders): Leaders Cast Off 1/4 using the Outside dancer as the pivot point, Roll, and Press Ahead, as the Trailers 1/2 Circulate and Crossfire. Ends in Parallel Waves.



before



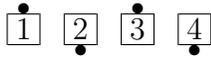
after

## Lock the Hinge / Hinge the Lock

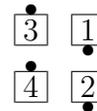
### Lock the Hinge

Parts: 2

From a Wave or Two-Faced Line: Lockit; Hinge. Ends in a Mini-Wave Box.



before

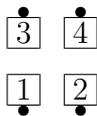


after

### Hinge the Lock

Parts: 2

From any applicable non T-Bone 2x2: Hinge; Lockit. Ends in an Ocean Wave.



before

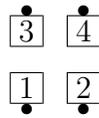


after

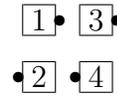
Longer combinations are possible (e.g., Hinge the Lock the Hinge the Lock, or Hinge the Lock the Lock the Hinge). "Lock" as an abbreviation for Lockit is sometimes used in other situations as well, for example "Beau Hop the Lock" or "Catch Lock 3". A few other calls can fit into this type of "word play". For example, Hinge the Top is a Hinge and a Fan the Top.

## Mini-Chase

From Back-to-Back Couples or an applicable 2x2 T-Bone (all Leads): Belles Shakedown as Beaus Partner Tag. Back-to-Back Couples end in a R-H Mini-Wave Box.



before

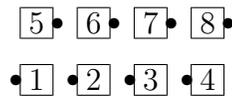


after

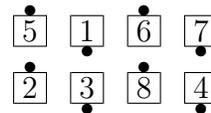
## Open Up the Column / Open Up and <anything>

### Open Up the Column

From Columns: #1 dancers Trail Off and Roll as #2 dancers Circulate, Peel Off and Roll as #3 and #4 dancers Circulate and Cast Off 3/4; all Extend. Ends in Parallel Waves.



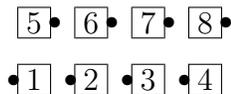
before



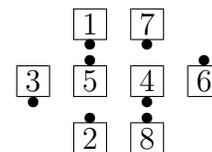
after

### Open Up and <anything>

From Columns: #1 dancers Trail Off and Roll as #2 dancers Circulate, Peel Off and Roll as #3 and #4 dancers Circulate to become the Centers and do the <anything> call.



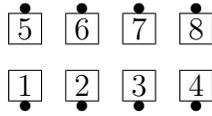
before Open Up and Follow Your Neighbor



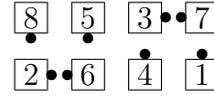
after

## Own the <anyone> <anything> by <anything>

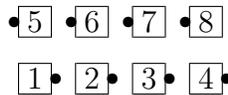
From various formations: designated dancers do their part of the first <anything> call as the others do their part of the second <anything> call. Everyone does the call with reference to the whole setup.



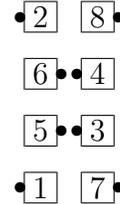
before Own the Centers Shakedown  
by Here Comes the Judge



after



before Own the Ends Polly Wally  
by Recycle

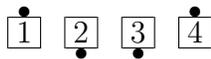


after

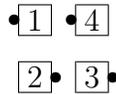
## Patch the <anyone>

Parts: 2

From a Couple or Mini-Wave: Hinge; *original* designated dancers U-Turn Back in flow direction (i.e., Roll twice). Ends in a Couple or Mini-Wave.



before each of the  
following examples



after Patch the Beaus

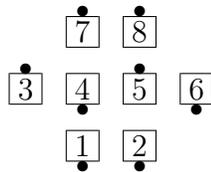


after Patch the Centers

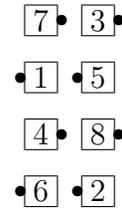
Note: Determine who are the designated dancers before doing the Hinge, not after. For example, from a Couple: Patch the Beaus is a Partner Hinge (now both dancers are Beaus) followed by original Beau U-Turn Back. Similarly, from Parallel Lines: Patch the Ends refers to the original Ends, not those who become Ends after the Hinge.

## Peel Chain Thru

From Trade By or 3/4 Tag: centers Arm Turn 1/2 (stepping to a wave if necessary) and Slip as outsides Cast Back and Touch 1/2; Centers of each side Cast Off 3/4 as others do their part of Fan the Top. A Trade By or R-H 3/4 Tag ends in Parallel R-H Waves; a L-H 3/4 Tag ends in a Parallelogram.



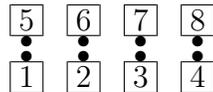
before



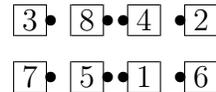
after

## Plan Ahead

From Facing Lines or other applicable formations: Centers Touch 1/4, Cross Concentric Vertical Tag the Line, of these the Leader Peels Left and the Trailer Peels Right to end as a Couple (as in Sets In Motion) while the Outsides Circulate once and a half, Hinge, Cross Concentric Vertical 1/2 Tag into the center, and Face In. Facing Lines ends in a Double Pass Thru.



before

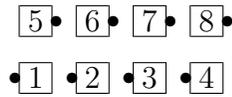


after

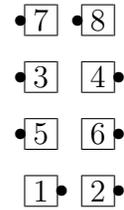
## Polly Wally

From Generalized Columns: Ends turn 1/4 To Promenade, Step Ahead, turn another 1/4 toward their initial turning direction, and adjust to end in Parallel Lines.

Centers turn 1/4 To Promenade, Step Ahead, turn 1/4 To Promenade, and Step Ahead (to become Leaders in Parallel Lines).



before



after

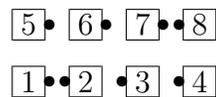
A **Reverse Polly Wally** is the mirror image of Polly Wally. Everyone starts by turning 1/4 to Wrong Way Promenade.

*Teaching Notes:* For Polly Wally, the action for the Ends is equivalent to Reverse Turn to a Line. For Reverse Polly Wally, the action for the Ends is equivalent to Turn to a Line.

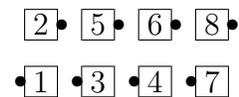
## Quick Step / Quick <anything>

### Quick Step

From a 1/4 Box or other applicable formations: #2 dancer Press Out and Phantom Ah So with the adjacent dancer as the Others Circulate. A 1/4 Box ends in Columns.



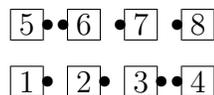
before



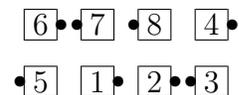
after

### Quick <anything>

From a 1/4 Box or other applicable formations: #2 dancer Press Out and do the <anything> call with the dancer they meet (working Phantom if necessary) as the Others Circulate.



before Quick Turn and Deal



after

In all cases Phantoms that end up between the Outsides and the Centers are removed at the end of the call.

# Rally

## Rally

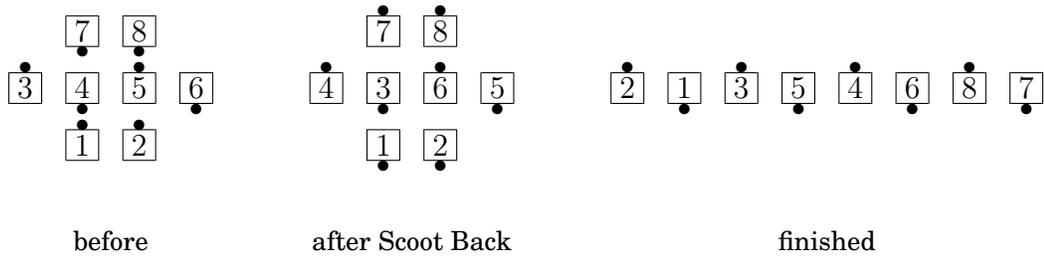
Parts for Centers: 2

From a Generalized 1/4 Tag or other applicable formations: Centers Step and Fold, then Peel and Trail, as Outsides 1/4 Right, Counter Rotate 1/4, and inwardly (Right or Left) Roll to a Wave. A Generalized 1/4 Tag ends in a Tidal Line.

The **But** <anything> modifier means that the Centers replace the Peel and Trail with the <anything> call.

## Scout and Rally

From a 1/4 Tag: Scout Back, then Rally or Left Rally, according to the hand with which the Scout Back was done.



# Reach Out

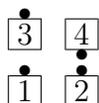
From a Mini-Wave Box, Tandem Couples, or applicable 2x2 T-Bones: Trailers 1/2 Box Circulate and Phantom Run (Reverse Flip) as Leaders Box Circulate once and a half. A Mini-Wave Box ends in a Wave; a 2x2 T-Bone usually ends in a Diamond; Tandem Couples ends in a One-Faced Line.



## Recoil

Parts: 2

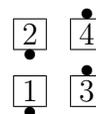
From an applicable non T-Bone 2x2: Box Recycle; Step and Fold. Ends in a Mini-Wave Box.



before



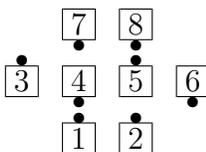
after Recycle



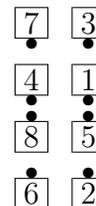
finished

## Release <anything>

From a Generalized 1/4 Tag or Generalized 1/4 Diamond: the Ends of the Center 4 Press Ahead as the un-approached Outside dancers Press Out; Outsides work with Phantoms (if necessary) and all do the <anything> call.



before Release Recycle

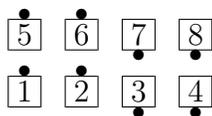


after

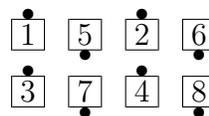
Note: Phantoms that end between the Outside dancers and the Center are removed at the end of the call, as in Quick <anything>, unless the <anything> call involves a concept which specifically includes phantoms. For example, Release Triple Wave Ah So retains the Phantoms whereas Release Ah So doesn't.

## Scatter Circulate

From Parallel Two-Faced Lines and other applicable 2x4 formations (such as Facing Lines, Back-to-Back Lines, and some T-Bones): Ends Split Circulate as those facing out of the center box Crossover Circulate as those facing into the center box do a Crossover Circulate within that box. Parallel Two-Faced Lines end in Parallel Waves.



before

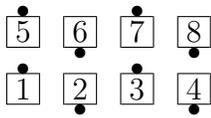


after

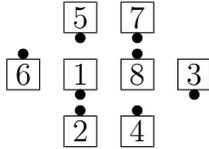
## Scout Reaction / <anything> Reaction

### Scout Reaction

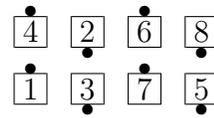
From Parallel Ocean Waves: Scout Back Centers to a Wave (i.e., leaving off the final Extend); then do a full Chain Reaction.



before



after Scout Back without final extend



finished

### <anything> Reaction

The starting formation depends on the <anything> call. Do that call leaving off the final Extend, then do a full Chain Reaction. The <anything> call is usually a Scout Back variation of a Tagging call. For example,

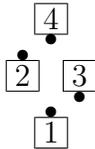
Flip Reaction: from Parallel Waves. Flip Back Centers to a Wave then all Chain Reaction.

Tag Reaction: from Parallel Lines. Tag Back to a Wave Centers to a Wave then all Chain Reaction.

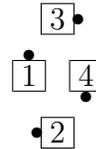
Note: For Tagging calls, there is an unspoken 'Back' (Scout Back) in them, e.g., Tag Reaction means Tag Back Reaction. The center wave always does the trading action of the Scout Back before starting the Chain Reaction.

## Scout the Diamond

From a Single 1/4 Tag: Scout Back; Outsides 1/4 to the handhold; all Diamond Circulate. Ends in a Diamond.



before



after

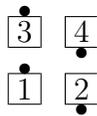
## Single Calls

The calls in this section are all variations on other calls with similar names. In these calls, each dancer performs an action similar to what two dancers would be doing in the original call. They are "half size" versions of the original calls, involving half as many dancers (4 instead of 8, or 2 instead of 4).

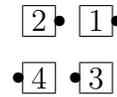
Note that there are other calls that have a similar relationship (e.g., "Single Wheel" is the 2-dancer version of Wheel and Deal), but there are also calls with names beginning with the word "Single" that do not relate to another call in the same way (e.g., "Single Circle to a Wave"). Refer to the definition of each individual call to find out its meaning. Also note that the two-word combination "Single File" has a different meaning.

### Single Checkmate

From a 2x2 formation: Leaders Box Circulate twice and 1/4 In (as in Box Transfer) as Trailers Box Circulate, 1/4 In, and Box Circulate. Ends in a 2x2. This call cannot be fractionalized.



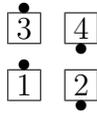
before



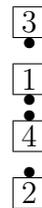
after

### Single Ferris Wheel

From a Box of 4: Leaders Single Wheel; Trailers Extend and Single Wheel. Ends in Facing Tandems. This can be thought of as a Follow Thru and Roll.



before



after

### Single Polly Wally

From a General Column of 4: Ends turn 1/4 to put their left shoulder toward the center of the column, 1/2 Step Ahead, turn another 1/4 in their initial turning direction, and adjust to end in a 2x2 formation.

Centers turn 1/4 to put their left shoulder toward the center of the column, 1/2 Step Ahead, turn 1/4 to put their left shoulder toward the center, and 1/2 Step Ahead, to become Lead Belles in a 2x2 formation.



A **Reverse Single Polly Wally** is the mirror image of Single Polly Wally. Everyone starts by putting their right shoulder toward the center of the column.

*Teaching Notes:* For Single Polly Wally, the action for the Ends is equivalent to Reverse Single Turn to a Line. For Reverse Single Polly Wally, the action for the Ends is equivalent to Single Turn to a Line.

### Single Rotary Spin

Parts: 2

From a Single Eight Chain Thru: Right Pull By; centers Left Touch 3/4 while the ends 3/4 Left (turn in place to the left for 3/4 of a turn). Ends in a R-H Ocean Wave.



### Single Turn to a Line

From a General Tandem (Column of 2): Leaders face right, Trailers face left; Step Thru; all face again in their initial turning direction (as in Turn and Deal) to end facing opposite to their initial direction in a couple or mini-wave. This call cannot be fractionalized.



A **Reverse Single Turn to a Line** is the mirror image of Single Turn to a Line. The Leaders start by facing left, the Trailers start by facing right.

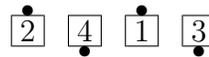
# Single File Calls

## Single File Recycle

From a Single Double Pass Thru: Centers act as Beaus while Ends act as Belles to do a facing Recycle (i.e., Centers Touch and Right-face U-Turn Back as Ends Veer Left to become the Ends of a R-H Wave).



before



after

## Single File Recoil

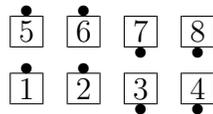
Parts: 2

From a Single Double Pass Thru: Single File Recycle; Step and Fold. Ends in a L-H Mini-Wave Box.

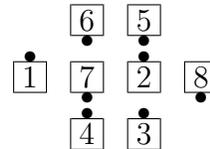
# Slant Touch and Wheel / Slant <anything> by <anything>

## Slant Touch and Wheel

From Two-Faced Lines: Trailers Dodge inward to form Facing Couples and Touch, as Leaders do their part of a Wheel And Deal. Ends in a 1/4 Tag.



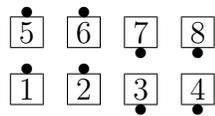
before



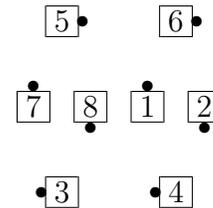
after

### Slant <anything> by <anything>

From Two-Faced Lines and other applicable formations: Trailers Dodge inward to form Facing Couples and do the first <anything> call (working in the center) as Leaders do their part of the second <anything> call.



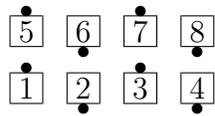
before Slant Swing Thru By Half Tag



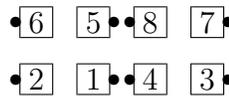
after

### Snap the Lock

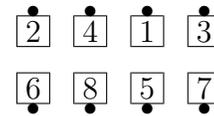
From Parallel Lines: Partner Tag; Outsides Partner Tag as Centers Touch, Lockit, Step Thru. Ends in Back-to-Back Lines.



before



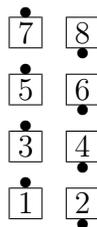
after Partner Tag



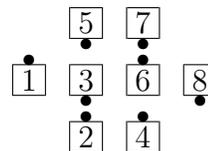
finished

### Something New

From Columns: #1 and #2 dancers Couple Up as #3 dancers 1/2 Circulate and U-Turn Back as #4 dancers Circulate and Veer Out. Ends in a 1/4 Tag.



before



after

Alternative definition: First Two Couple Up as the Last Two Circulate and the Leader inwardly (Right or Left) Roll to a Wave.

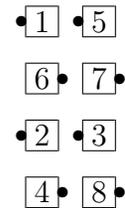
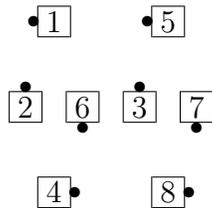
## Spin Chain the Line

From a Tidal Wave, Facing Lines, or other applicable formations: Arm Turn 1/2; Centers of each side Cast Off 3/4 and Spread as Very Centers Trade; Very Ends and Very Centers slide together and Cast Off 3/4 to finish in the center. Ends in Parallel Lines.



before

after Arm Turn 1/2

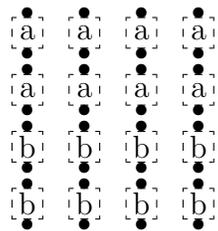


after Cast Off and Spread  
as Very Centers Trade

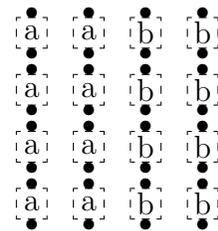
finished

## Split Phantom Columns/Lines/Waves Concept

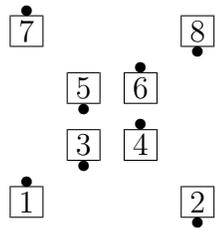
From a 4x4 Matrix, visualized as 4 adjacent Columns/Lines/Waves: Split the 4x4 Matrix into two pairs of adjacent Columns/Lines/Waves and work in the resulting 2x4 Matrix on each side.



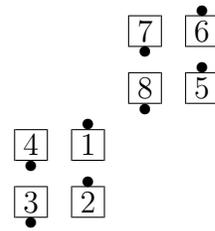
Split Phantom Lines



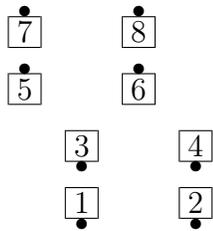
Split Phantom Columns



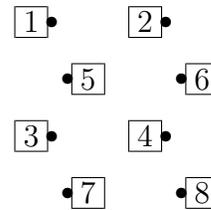
before Split Phantom Waves  
Trade Circulate



after



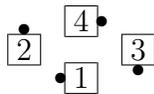
before Split Phantom Columns  
Transfer the Column



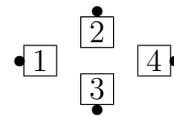
after

## Stable Concept

From various formations: Do the given call without changing your facing direction. Your ending position will be the same as if you had executed the call normally, but your facing direction will not change from your original facing direction.



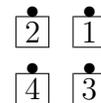
before Stable Diamond Circulate



after



before Stable Wheel and Deal

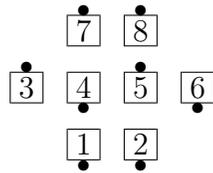


after

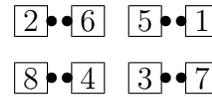
# Stampede

Parts for Centers: 3; Parts for Ends: 2

From a 3/4 Tag or other applicable formations: Centers Trade the Wave, Hinge, and Cross (Trailers diagonal Pull By using the outside hand) as the Ends Cross Cast Back and Pass In. A 3/4 Tag ends in an Eight Chain Thru.



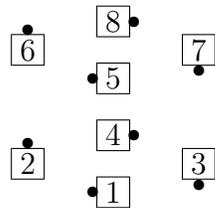
before



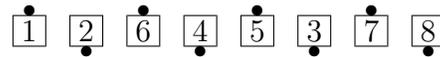
after

# Strip the Diamond/Hourglass

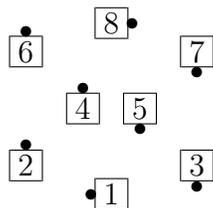
From Twin Diamonds or an Hourglass: Outside four 1/2 Zoom and Trade as the Very Centers Cast Off 3/4 as the Other Centers (on the outside) Counter Rotate 1/4 to end as the Very Outside dancers. Strip the Diamond ends in a Tidal Line. Strip the Hourglass ends in two Lines of 3 with a perpendicular Mini-Wave between them.



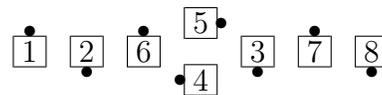
before Strip the Diamond



after



before Strip the Hourglass



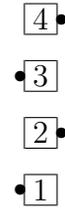
after

## Swap the Top

From Facing Couples: Belles Extend (to left hands) and Cast Off 3/4 as Beaus Run (to their right) once and a half. Ends in a R-H Wave.



before Swap the Top



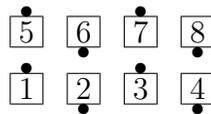
after

A **Reverse Swap the Top** is the mirror image of this: Beaus Extend (to right hands) and Cast Off 3/4 as Belles Run (to their left) once and a half. Ends in a L-H Wave.

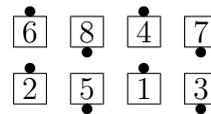
## Swing Chain Thru

Parts: 4

From Parallel Waves, Eight Chain Thru, or other applicable formations: Arm Turn 1/2; Centers Cast Off 1/4; Very Centers Trade; Centers Cast Off 1/4. Ends in Parallel Waves.



before

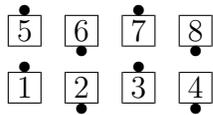


after

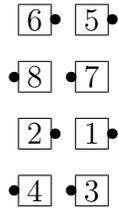
## <any tagging call> Chain Thru

Starting formation is determined by the <any tagging call>.

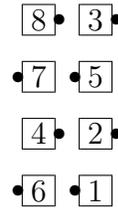
Do the <any tagging call> to the 1/2 Tag position; Scoot Chain Thru. Ends in Parallel Waves.



before Flip Chain Thru



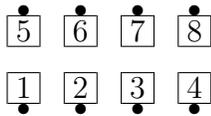
after Flip the Line 1/2



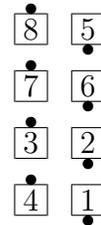
finished

## Team Up

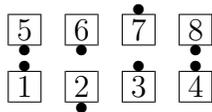
From any applicable formation (e.g., Lines Facing Out, Trade By, Inverted Lines): Ends 1/2 Circulate and Hinge as Centers (working in the Center) do a Beaus Run as Belles Dodge. If both Centers are Beaus, they both Run (flip over to their right); if both Centers are Belles, they both Dodge (slide over to their left). Lines Facing Out or Trade By ends in Columns.



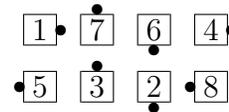
before



after



before



after

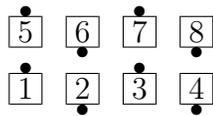
# The Gamut / Swing the Gamut

## The Gamut

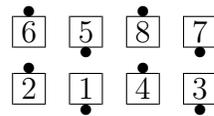
From Parallel Lines with the centers in tandem: Ends Circulate twice as the Centers Any Hand 3/4 Thru and Trade the Wave; all Cut the Diamond. Ends in Parallel Lines.

## Swing the Gamut

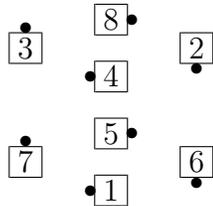
From Ocean Waves: Swing; then The Gamut.



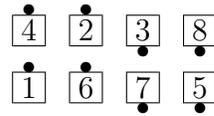
before



after Swing



Centers Any Hand 3/4 Thru  
and Trade the Wave;  
Ends Circulate twice



Cut the Diamond

# The Pulley / Spin the Pulley

## The Pulley

Parts: 2

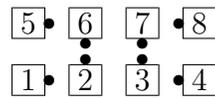
From a 1/4 Box: Triple Cross; Peel Off. Ends in Parallel Two-Faced Lines.

The **But** <anything> modifier means to replace the Peel Off with the <anything> call.

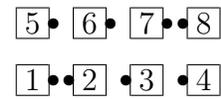
## Spin the Pulley

Parts: 3

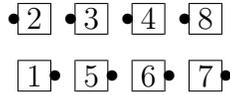
From a Static Square (or from the formation obtained from a Static Square after Heads Step into the Center) or from a Wave between and perpendicular to Facing Couples: Centers or those designated Arm Turn 3/4 (stepping to a wave if necessary); all Triple Cross; all Peel Off. Ends in Parallel Two-Faced Lines.



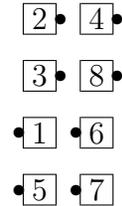
before



after Arm Turn 3/4



after Triple Cross



finished

## Touch By

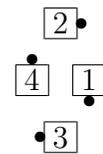
From a Single Double Pass Thru, the formation obtained From a Diamond after everyone 1/4 In, or other applicable formations:

**Touch By <fraction> By <fraction>**

Centers Touch the first fraction and Spread as Others step forward; new Centers Touch the second fraction. Usually ends in a R-H Diamond or a R-H Two-Faced Line. There are no default fractions for this call.



before Touch By 1/4 By 1/2



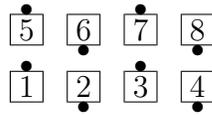
after

**Touch By <fraction> By <anything>**

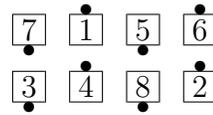
Centers Touch the fraction and Spread as Others step forward; new Centers do the <anything> call. There is no default fraction for this call.

## Trade the Deucey

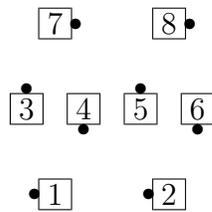
From Parallel Lines, Twin Diamonds, a Generalized Thar, or other applicable formations: Centers Trade and Spread as the Ends Crossover Circulate. Parallel Lines end in Parallel Lines, Twin Diamonds end in Point-to-Point Diamonds.



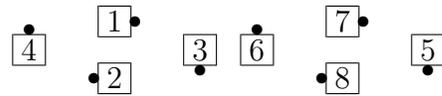
before



after



before



after

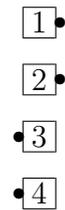
## Travel Thru

Parts: 2

From Facing Couples, a R-H Wave, or other applicable formations: Pass Thru; As Couples 1/4 Right. Ends in a R-H Two-Faced Line.



before

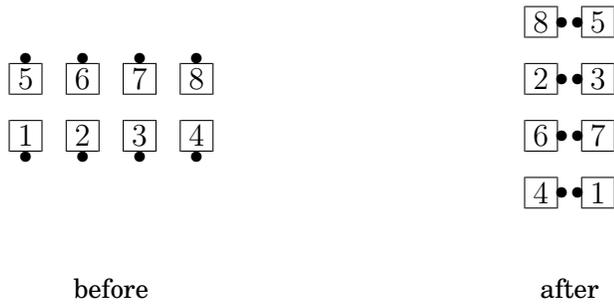


after

# Trip the Set

Parts: 2

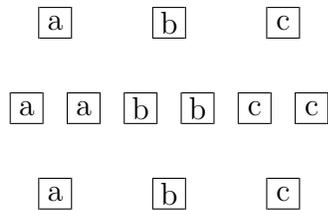
From Parallel Lines with the ends back-to-back, or other applicable formations: Ends Cross Fold and Roll as Centers (Concentric) 1/4 Out and Trade. Parallel Lines end in Facing Lines.



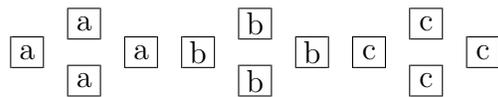
# Triple Diamond Concept

Triple Diamonds consist of three adjacent Diamond formations some of which have positions occupied by phantoms.

The two most common types of Triple Diamonds are illustrated below.

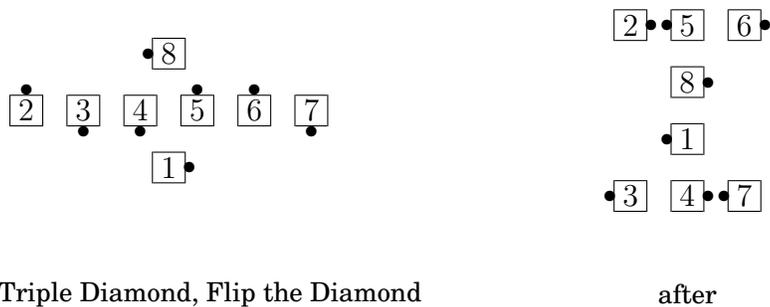


Regular Triple Diamonds



Point-To-Point Triple Diamonds

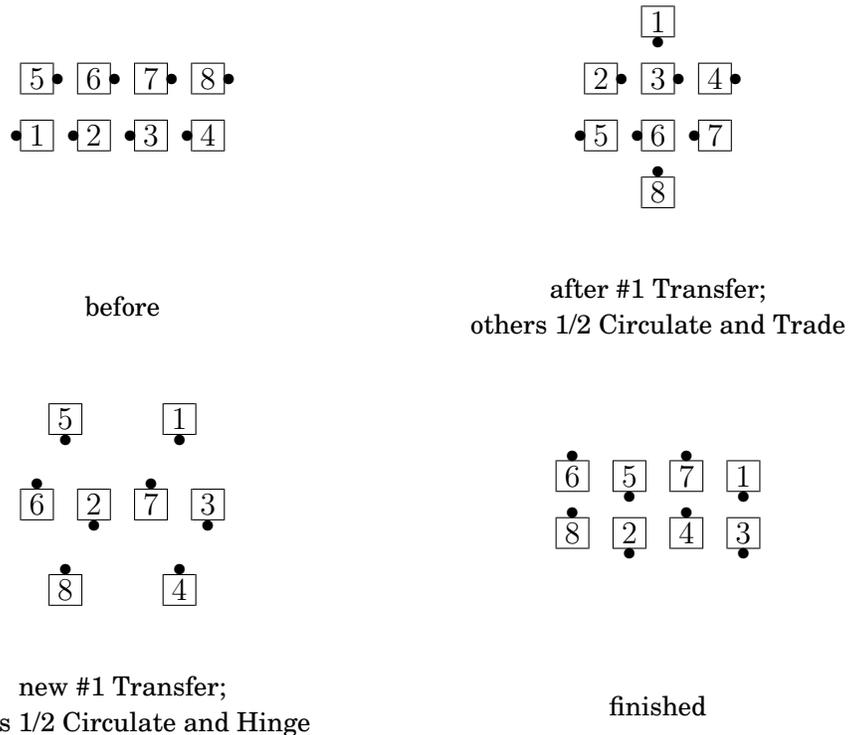
Triple Diamonds are analogous to Triple Boxes/Columns/Lines/Waves [C-1]. The named call is executed within each group of four.



Note: Triple Diamond calls are (4 or less)-dancer calls, requiring you to work only with the dancers in your Diamond. The historical application of 8-dancer calls such as Diamond Chain Thru is considered improper at C-3A.

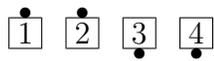
## Triple Play

From Columns: #1 dancers Transfer (Trail Off, Circulate, 1/4 In) as others 1/2 Circulate and Trade; in the new Center Columns #1 dancers Transfer (Trail Off and Roll) as the others 1/2 Circulate and Hinge; all Extend. Ends in Parallel Waves.



## Twosome Concept

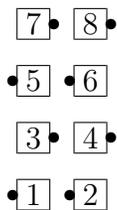
From various formations, with pairs of adjacent dancers facing the same direction: Do the given call with each pair of dancers acting as a unit, as in As Couples, Tandem, or Siamese, but with the members of each pair moving individually and maintaining a constant displacement from each other (e.g., if one is closer to the #1 wall and the other closer to the #3 wall, they remain so). The pairs may start as any mix of couples and tandems. If the pairing is ambiguous, the concept must be specified as "Couples Twosome", "Tandem Twosome", or "Siamese Twosome" as appropriate. If the pairing is unambiguous, "Twosome" alone is sufficient. Note: If the call causes a pair to turn an odd number of quarters (e.g., 1/4, 3/4), a couple will become a tandem, and vice versa.



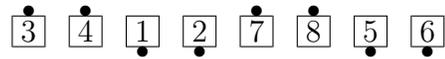
before (Couples) Twosome Trade



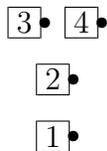
after



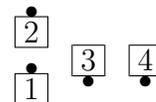
before (Tandem) Twosome Spin the Top



after



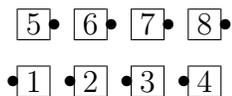
before (Siamese) Twosome Hinge



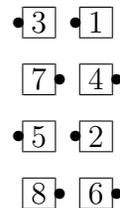
after

## Wind the Bobbin

From Columns: Leaders Peel Off and Circulate twice (around the Outside) as Trailers 1/2 Circulate, Cast Off 3/4, Very Centers Trade, and Cast Off 3/4. Ends in Parallel Waves.



before



after

# Wrap to a Diamond / Hourglass / Galaxy

From Columns:

#1 dancer: 1/2 Split Circulate and Phantom <formation> Circulate 2.

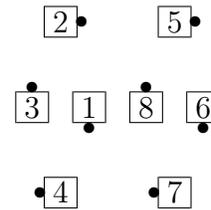
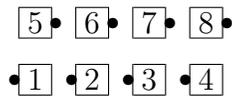
#2 dancer: Circulate, 1/2 Split Circulate, and Phantom <formation> Circulate.

#3 dancer: Circulate 2 & 1/2.

#4 dancer: Circulate 3.

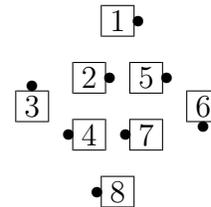
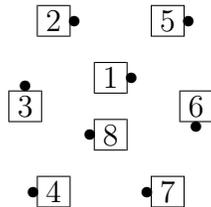
All adjust as necessary to end in the given formation.

That is, everyone does Column Circulates until they reach the front of the column, and then they do <formation> Circulates, for a total of 3 Circulates. When they reach the front of the column, they are the lead point for diamonds or an hourglass, or the lead of the center box for a galaxy.



before each of the following examples

after Wrap to a Diamond



after Wrap to an Hourglass

after Wrap to a Galaxy

# Function of SDReader

**Shinichi Mochizuki**

**Chairman of Maple square dance club, Japan**

**E-Mail: [challengecaller@yahoo.co.jp](mailto:challengecaller@yahoo.co.jp)**



# Home Menu

The screenshot shows the SDReader software interface. On the left, a list of sequences is displayed, with '45degree A2' selected. A call list is shown in the center, listing nine dance moves. On the right, there are diagrams for 'Starting formation' and 'formation when finished', along with a call history table. The interface is annotated with several labels: 'Dance' points to the sequence list, 'Timer start/Timer Stop' points to the call list, 'Sequence list' points to the left panel, 'Call list' points to the center panel, and 'Call history' points to the right panel. A note at the bottom states: '5 / 6 Note: Actual setup is 45 degrees clockwise from diagram above.'

CallDate	PartyName
2016/02/25	ALI Japan SD Convention
2016/03/22	CallerLAB



# File Tag

The screenshot shows the SDReader application window with the following callouts:

- Database creation. Storage of choreography**: Points to the 'New Database' menu item.
- Import of the sequence text (read)**: Points to the 'Read SequenceText' menu item.
- Movement of the choreography between the database**: Points to the 'Export Sequence' menu item.
- Print of choreography**: Points to the 'Print' menu item. Below this, a list of choreography items is shown:
  - flutter wheel
  - left allemande (5/8 promenade)
- Database history of using**: Points to the 'ExcelOut' menu item.
- outputs the selected choreography in Excel format.**: Points to the 'ExcelOut' menu item.

The 'File' menu items shown are: New Database, Open Database, Close Database, Read SequenceText, Export Sequence, Page Setting, Print, Print Preview, ExcelOut, and Exit. A list of database files is also visible:

- 1 C:\Users\chall\OneDrive\A2Norfolk.mdb
- 2 C:\Users\chall\Dropbox\A2.mdb
- 3 C:\Users\chall\OneDrive\Ms.mdb
- 4 C:\Sd\A2.mdb
- 5 D:\SDReader(英語版圧縮)\SDReader\SDReader.mdb



# Switch Database Tag

The screenshot shows the SDReader application window with a list of databases on the left and a 'Switch Database' dialog box open in the foreground. The dialog box has tabs for 'Key Customize', 'Switch Database', 'Font/Color', and 'Other'. The 'Switch Database' tab is active, showing a section titled 'Change Databases with Function Keys' with sub-tabs for 'Normal', 'Shift', and 'Ctrl'. The 'Normal' sub-tab is selected, displaying a list of function keys (F1-F9) with corresponding database paths and 'Browse...' buttons. The 'Browse Setting' section at the bottom of the dialog has radio buttons for 'Browse SDRReader.ini' (selected) and 'Browse Each Databases'. The background application window shows a menu bar with 'File', 'Edit', 'Switch Database', 'View', 'Setting', and 'Help', and a list of databases with their corresponding function keys (F1-F9) and shift/ctrl combinations.

Function Key	Database Path
F1	C:\Users\chall\OneDrive\A1.mdb
F2	C:\Users\chall\OneDrive\A2Norfolk.mdb
F3	C:\Users\chall\OneDrive\c1.mdb
F4	C:\Users\chall\OneDrive\C2.mdb
F5	C:\Users\chall\OneDrive\Ms.mdb
F6	C:\Users\chall\OneDrive\WorkshopC1.mdb
F7	
F8	
F9	



# Key Custmize / Switch DB

Option [X]

Key Custmize | Switch Database | Font/Color | Other

- Move Cursor

Up  
1  
Left 2 Right 3  
Down  
4

- Other

Timer Start/Stop T  
Add Call History H  
Opener Skip O

- Link Keys with SD Music Player

Load L  
UnLoad U  
Play P  
Repeat R  
Rewind W  
TipTimer G  
Reset S

- Browse Setting

Browse SDRReader.ini  Browse Each Databases

Option [X]

Key Custmize | Switch Database | Font/Color | Other

- Change Databases with Function Keys

Normal | Shift | Ctrl

F1	C:\Users\chal\Dropbox\PLUSNorfolk.mdb	Browse...
F2		Browse...
F3		Browse...
F4		Browse...
F5		Browse...
F6		Browse...
F7		Browse...
F8		Browse...
F9		Browse...

- Browse Setting

Browse SDRReader.ini  Browse Each Databases

OK Cancel



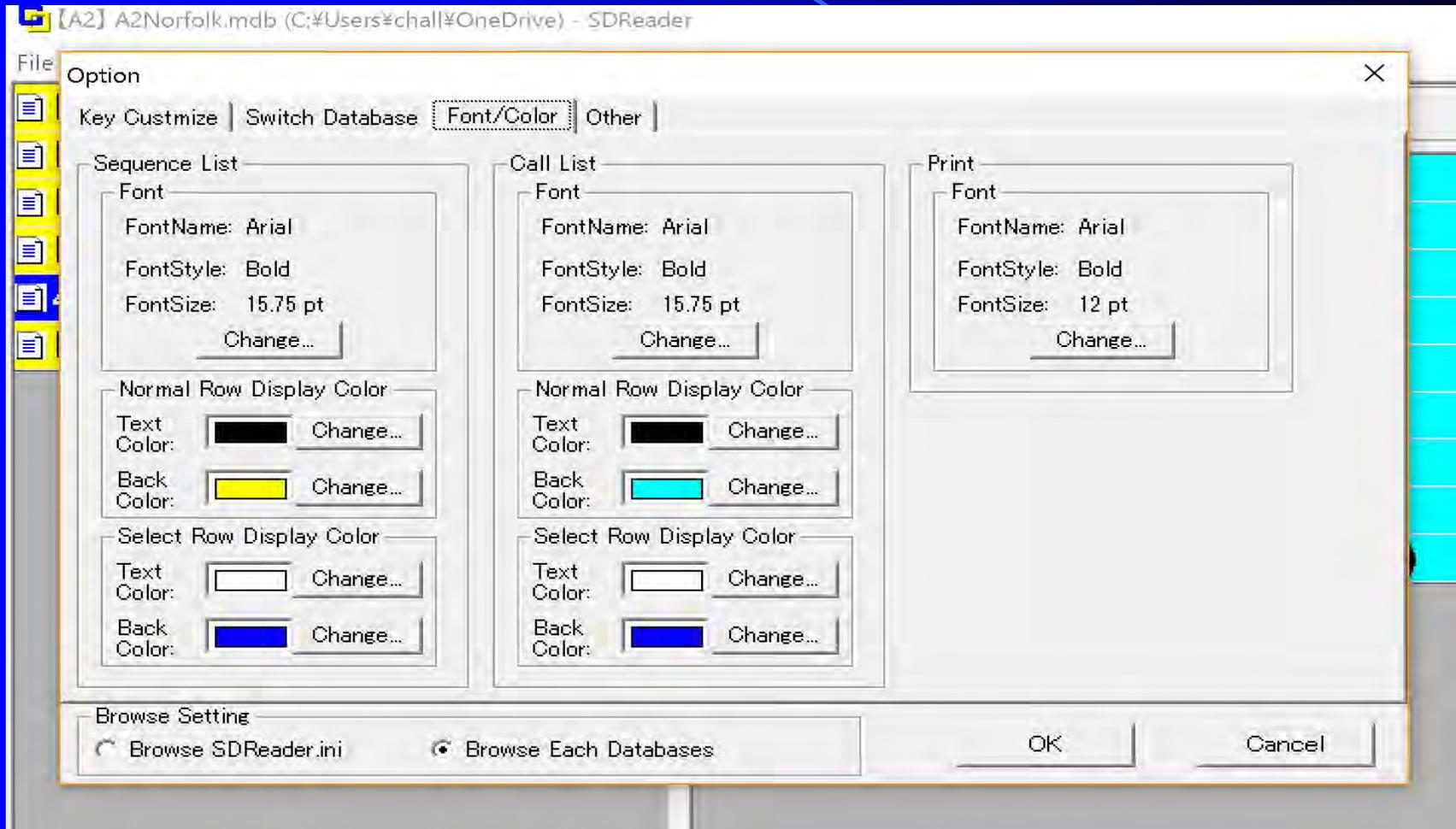
# Switch Database

The screenshot shows the SDRReader application window with the 'Switch Database' dialog box open. The application window title is '[A2] A2Norfolk.mdb (C:\Users\chall\OneDrive) - SDRReader'. The menu bar includes File, Edit, Switch Database, View, Setting, and Help. The left sidebar lists several database files with their corresponding function keys (F1-F9 and Shift/Ctrl combinations). The 'Switch Database' dialog box has tabs for 'Key Custmize', 'Switch Database', 'Font/Color', and 'Other'. The 'Switch Database' tab is active, showing a table for mapping function keys to database files. The 'Browse Setting' section at the bottom has two radio buttons: 'Browse SDRReader.ini' (unselected) and 'Browse Each Databases' (selected). The 'OK' and 'Cancel' buttons are visible at the bottom right of the dialog.

Function Key	Database Path	Action
F1	C:\Users\chall\OneDrive\A1.mdb	Browse...
F2	C:\Users\chall\OneDrive\A2Norfolk.mdb	Browse...
F3	C:\Users\chall\OneDrive\c1.mdb	Browse...
F4	C:\Users\chall\OneDrive\C2.mdb	Browse...
F6	C:\Users\chall\OneDrive\Ms.mdb	Browse...
F6	C:\Users\chall\OneDrive\WorkshopC1.mdb	Browse...
F7		Browse...
F8		Browse...
F9		Browse...



# Font / Color





# Others

Specify the default information for the call history

Option

Key Custmize | Switch Database | Font/Color | Other

Call History

Date: 2016/03/22

PartyName: CallerLAB

Tip Timer

1Tip (min): 12

Countdown Timer

CountUp Timer

Print

Author: Shinichi Mochizuki

Print Note

Print Formation

Sequence List Sort

Date Sort

User Sort Save

State Sort

Call List

CallList RowMargin (Pixel): 0

Part Format

Disable Part Format

Enable Part Format

Reading file alias save

Save reading file with alias filename

Browse Setting

Browse SDRReader.ini

Browse Each Databases

Call list of sorting (Must be to state the user decides.)

Partly to enable or disable the change of character.

To print the owner's name in the footer when you print the choreography. Dancer formation Print.

Automatically change of file name when sequence text read. Must be YES .



# Delete Call History

[A2] A2Norfolk.mdb (C:\Users\chall\OneDrive) - SDReader

File Edit Switch Database View Setting Help

**A2** Start **12:00** 2016/02/24 23:40:58  
SDMP State

1. HEADS pass the ocean  
2. chain reaction  
3. 1/2, hinge  
4. 6X2 acey deucey  
5. boys run  
6. CENTERS wheel and deal  
7. trade by  
8. flutter wheel  
9. left allemande

Add Call History  
Delete Call History  
Normal  
Checked  
Done  
OK  
Smile  
Pencil  
Question  
Attention  
NG  
Singing Shift+1  
Rotate Shift+2  
Opening Shift+3  
Finish Shift+4  
Asymmetrics Shift+5  
Change Call Level  
Delete 0

SDReader

There was the following call histories in the selected sequence. Which history is deleted?

CallDate	Party
2016/02/25	ALI Japan SD Convention
2016/03/22	CallerLAB

Delete Cancel

SDReader

This call history is added to the selected sequence. Is it all right?

Call Date: 2016/03/22  
Party Name: CallerLAB

OK Cancel

Before

After

CallDate	PartyName
2016/02/25	ALI Japan SD Convention
2016/03/22	CallerLAB



# Edit mode

The screenshot shows the SDRReader application window with the following components:

- Left Panel:** A list of cards including EASY A2, 45degree A2, and Far 4 A2.
- Center Panel:** A list of moves such as HEADS pair off, pass and roll your neighbor, LEFT three quarter thru, (mix ; roll), double pass thru, peel and trail, cross trail thru, acey deucey, face thru, pass the sea, circulate, and fit allemande (3/4 promenade).
- Right Panel:** Two card layouts labeled 'Before' and 'After', each showing a 2x4 grid of numbered cards.
- Context Menu:** A menu is open over the 'face thru' card, with options: Insert Row, Add Row, Delete Row, and Edit Formation.
- Dialog Boxes:** Two confirmation dialog boxes are shown. One says 'The selected call is deleted. Is it all right?' and the other says 'The selected call history is deleted. Is it all right?'. Both have 'OK' and 'キャンセル' (Cancel) buttons.

43rd CALLERLAB Convention in Norfolk,  
March 22, Tuesday 2016

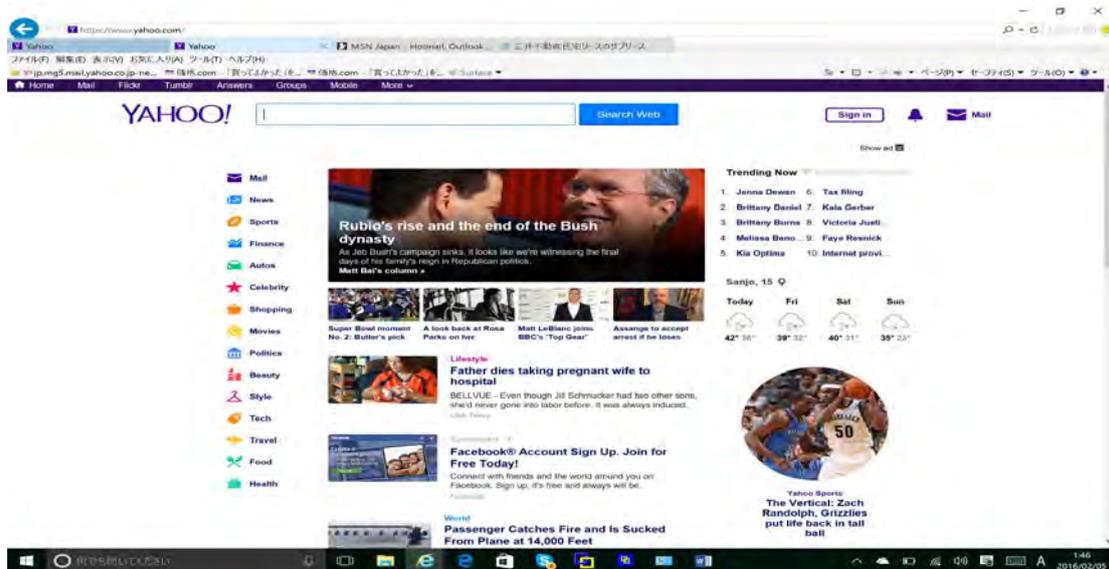
BOF session: “Introduction of a free Software  
SDReader for SDCouple or SDTTY users”

SDReader Installation, Operation Manual

Shinichi Mochizuki,  
Chairman of Maple square dance club, Japan  
E-Mail: [challengecaller@yahoo.co.jp](mailto:challengecaller@yahoo.co.jp)

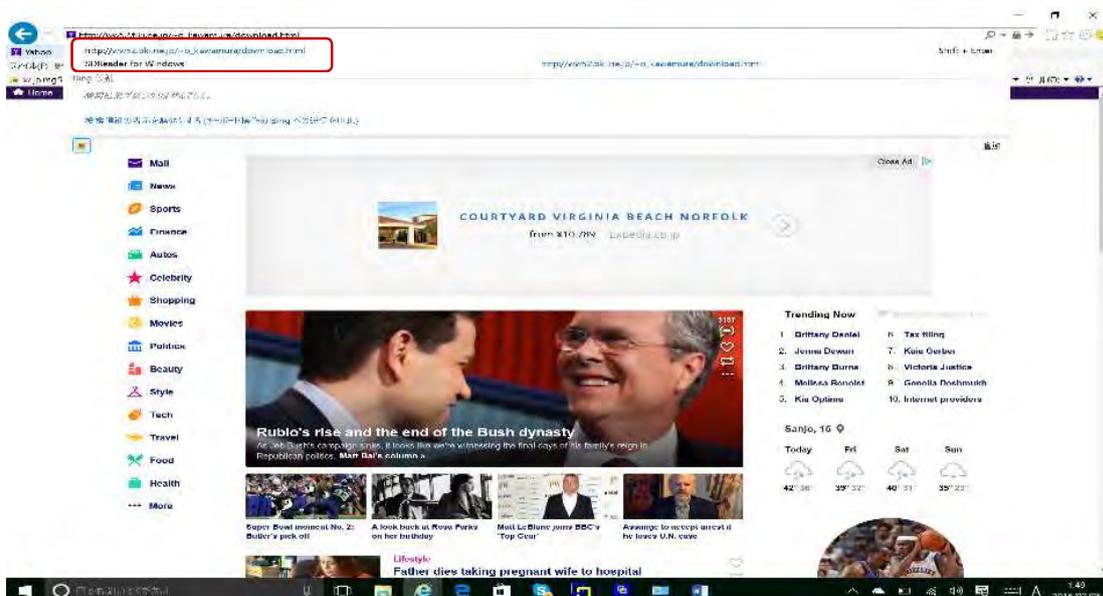
# PART-1 Easy installation procedure of SDReader

STEP 1 Opening the Yahoo USA browser <https://www.yahoo.com/> (or your favorite browser).

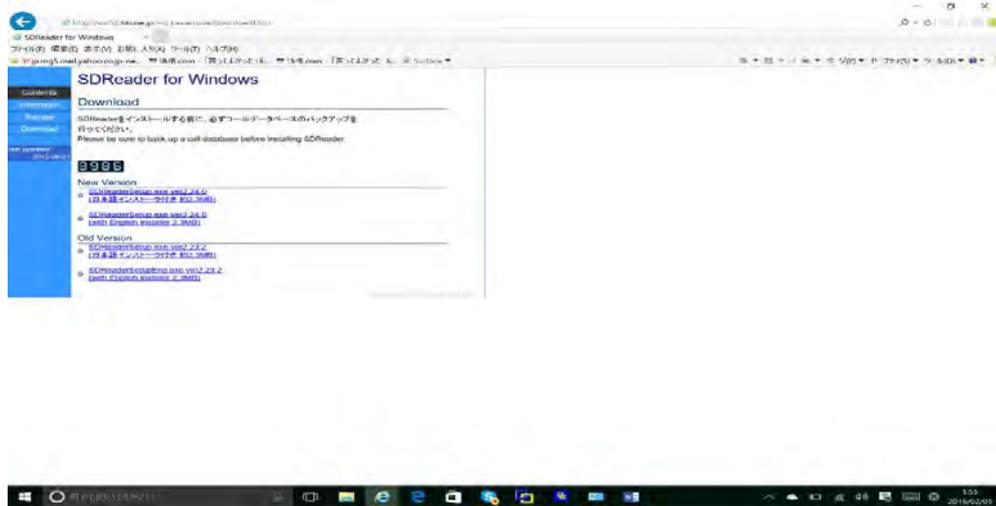


STEP 2

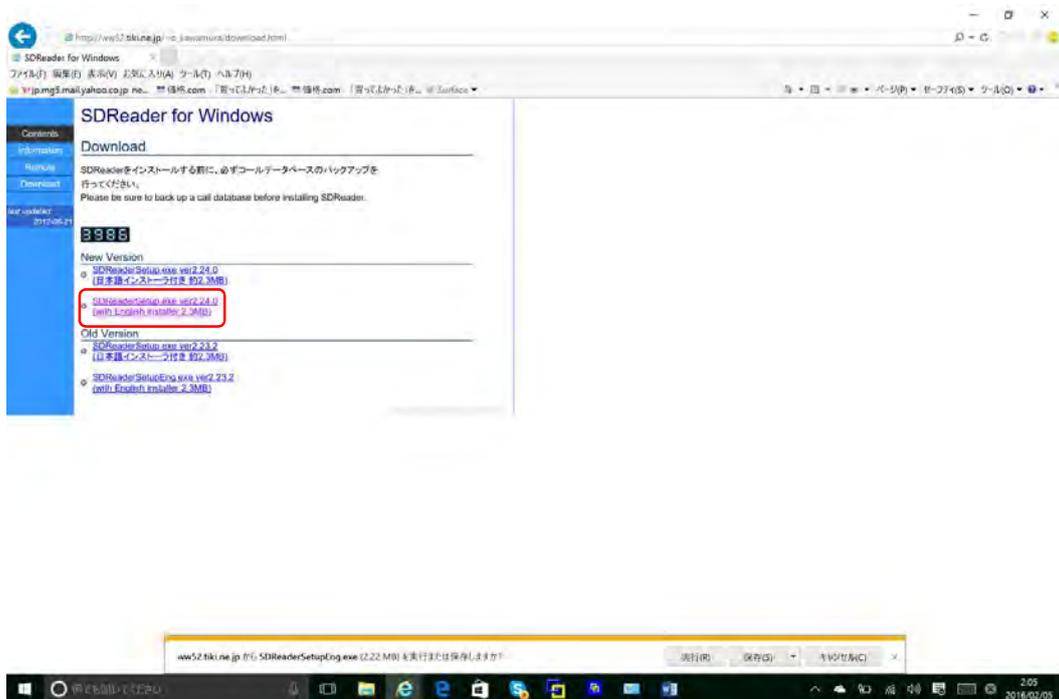
<https://www.yahoo.com/> → <http://sdreader.org/>  
Type in the download source of the address in the URL. → Then Press ENTER KEY



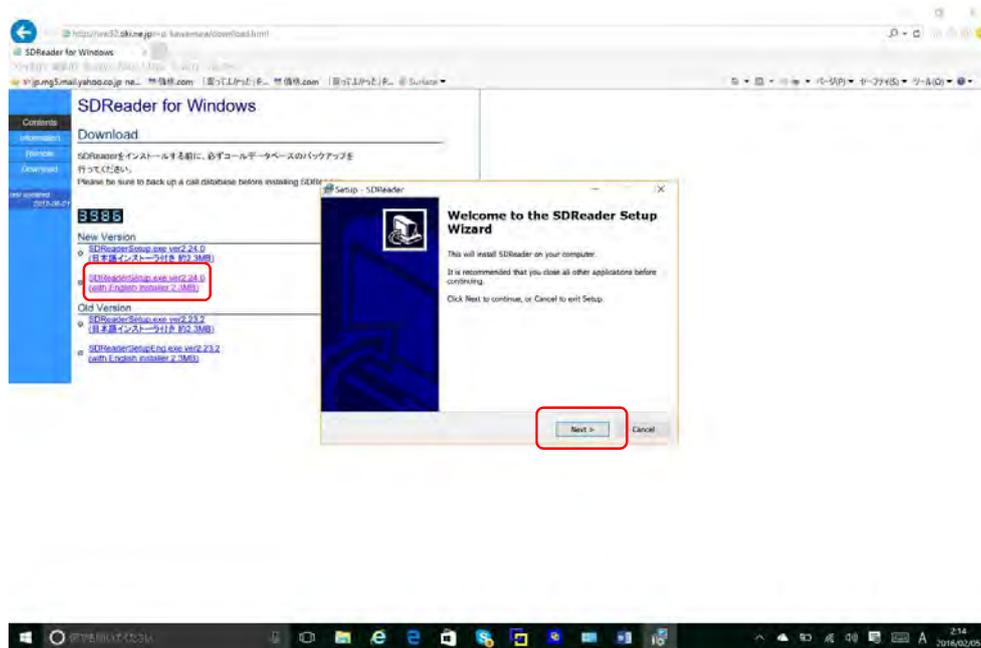
STEP 3 Screen of the download (address) is displayed



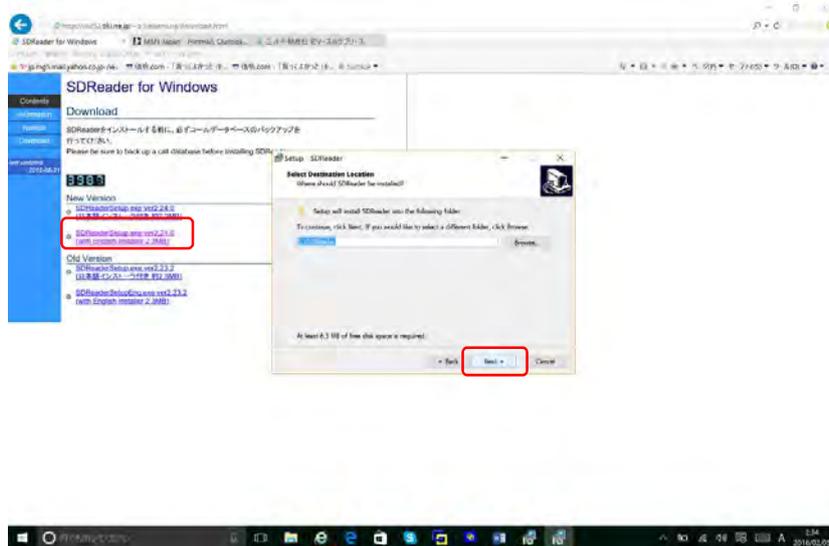
STEP 4 SDReaderSetup.exe ver2.24.0  
(with English installer 2.3MB) → Press Enter key after select



STEP 5 Download start confirmation of pop-up screen is displayed →Then, Press the **“Next” button**.

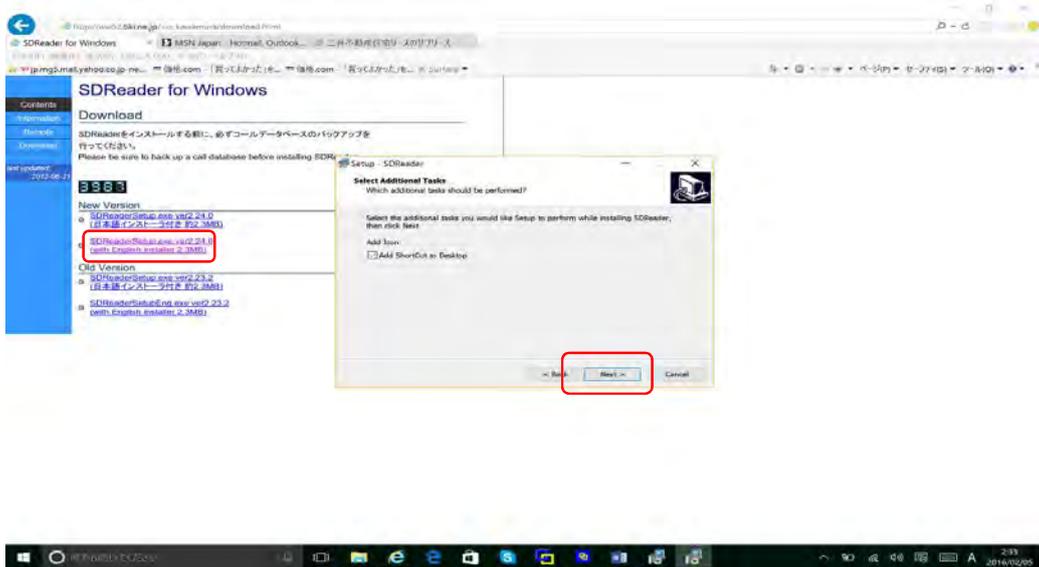


STEP 6 Compressed file is downloaded folder SDReader the unit C is created.

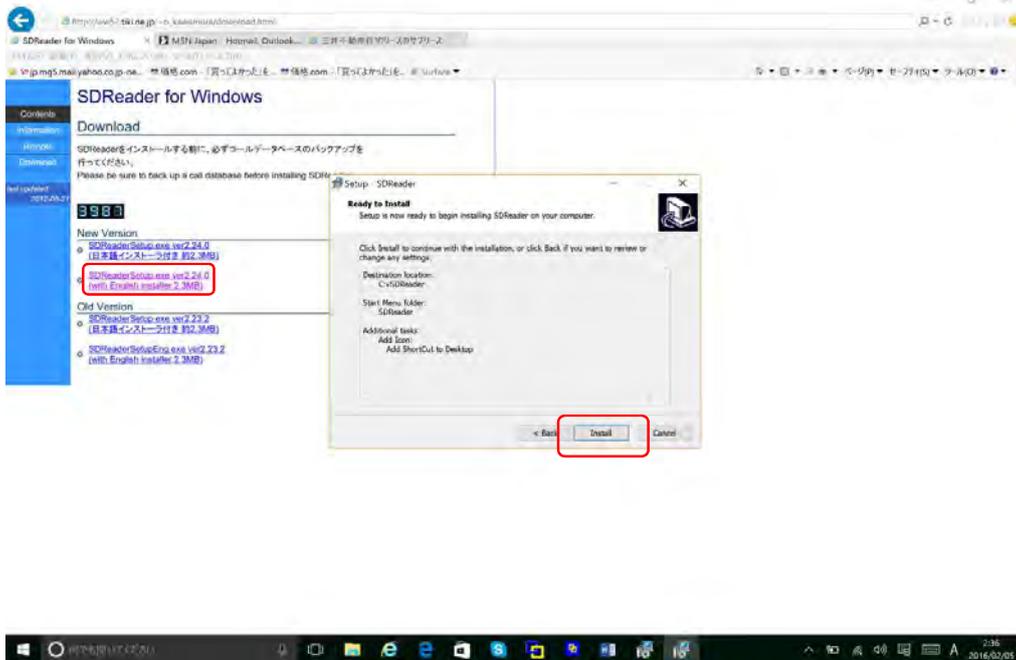


→ Then, Press the **“next” button**.

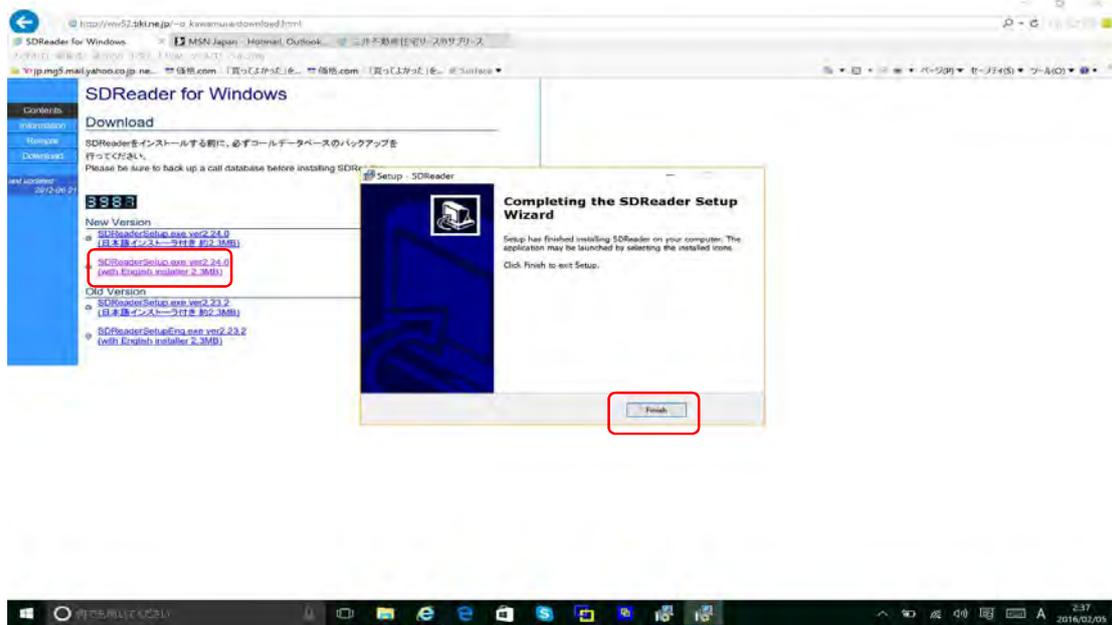
STEP 7 Confirmation of pop to create the icon new to start the SDREADER on the desktop of the screen is displayed. →Then, Press the “next” button.



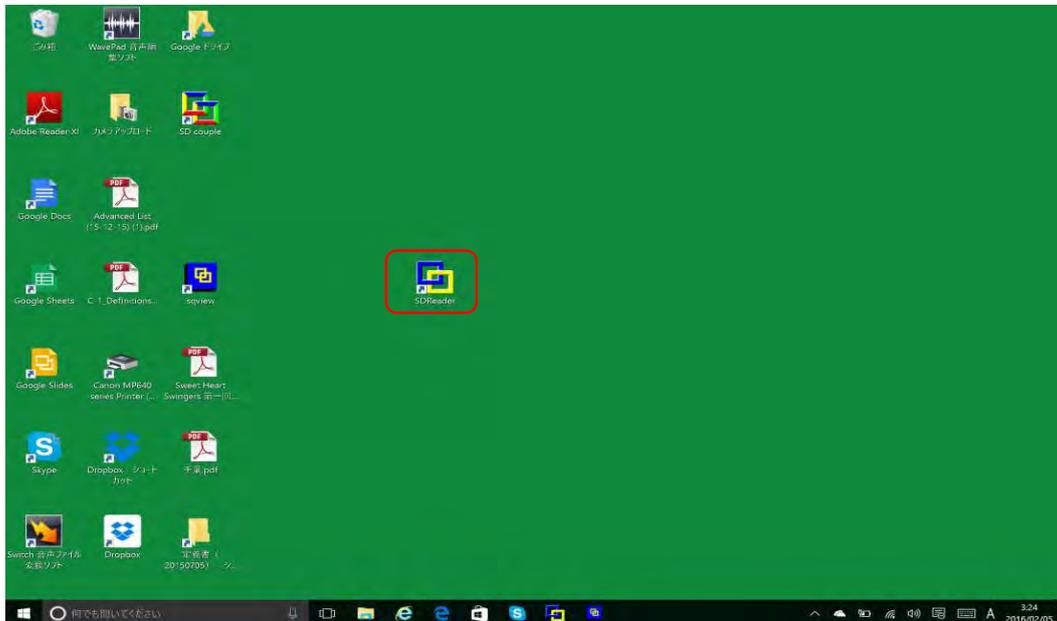
STEP 8 Installing the start of the pop-up is displayed. →Then, Press in the installation of the icon and the enter key



STEP 9 Screen of the successful installation is displayed. → Press the **“Finish”** button.

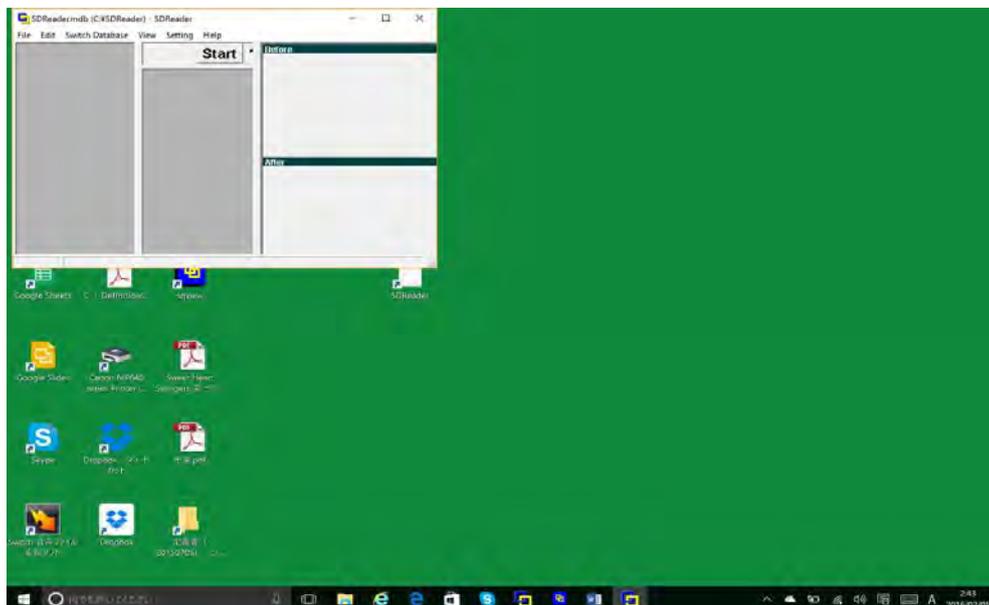
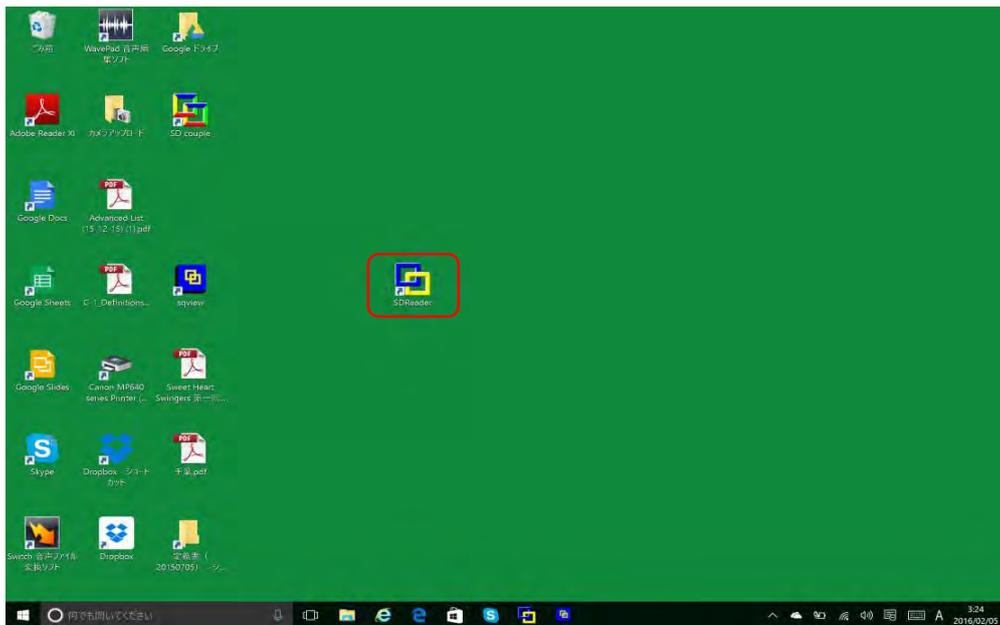


STEP 10 Successfully Installed when **SDReader icon** is created on the desktop.

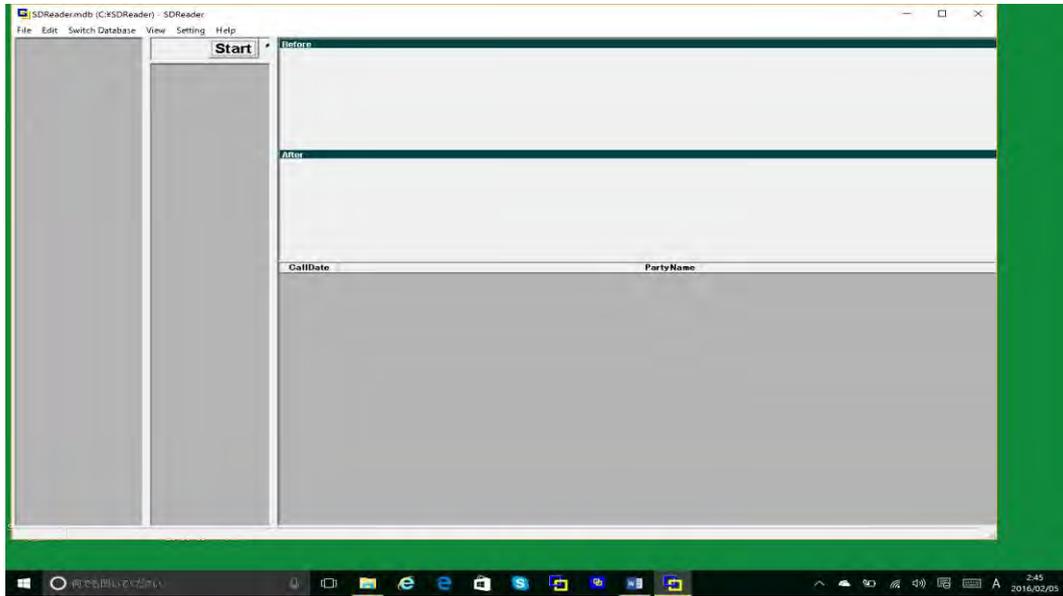


## PART -2 Easy operation procedure of SDRReader

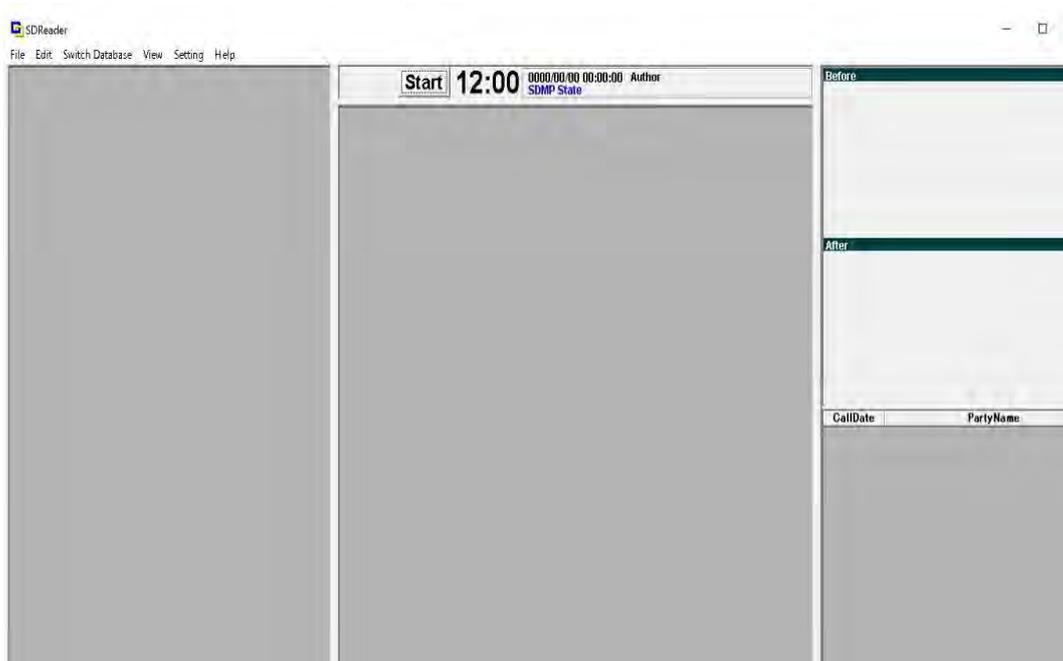
Step 1 The following screen is displayed when you **click the icon** on the desktop (SDReader).



STEP 2 change the screen size to full screen (easy to see size).

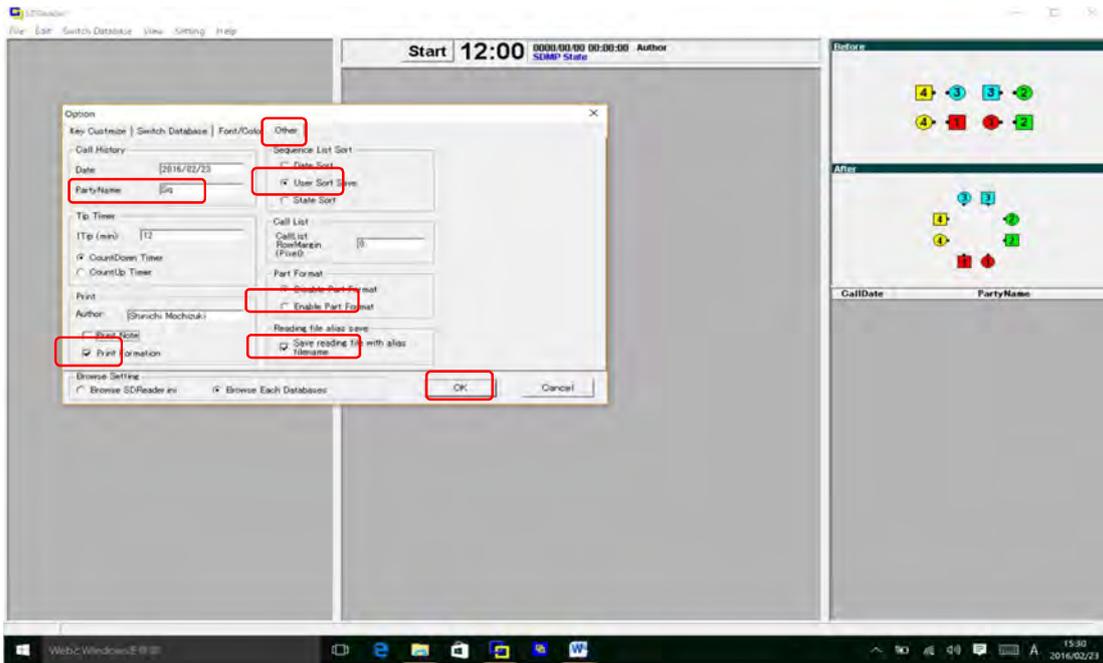


STEP 3 To Register the initial setting

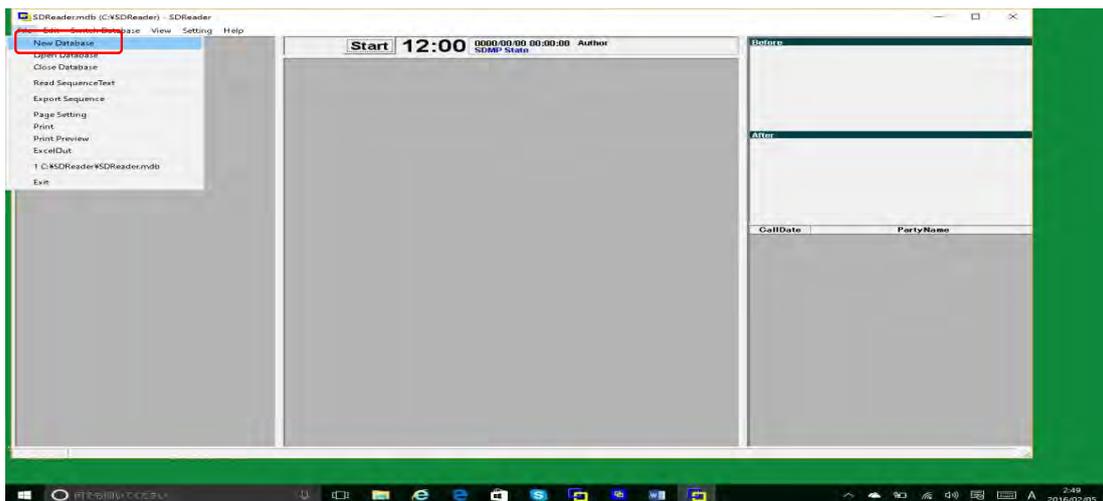


Perform the initial setting at the time of the first use of SDRReader. → Setting  
→ Option → Other Tag

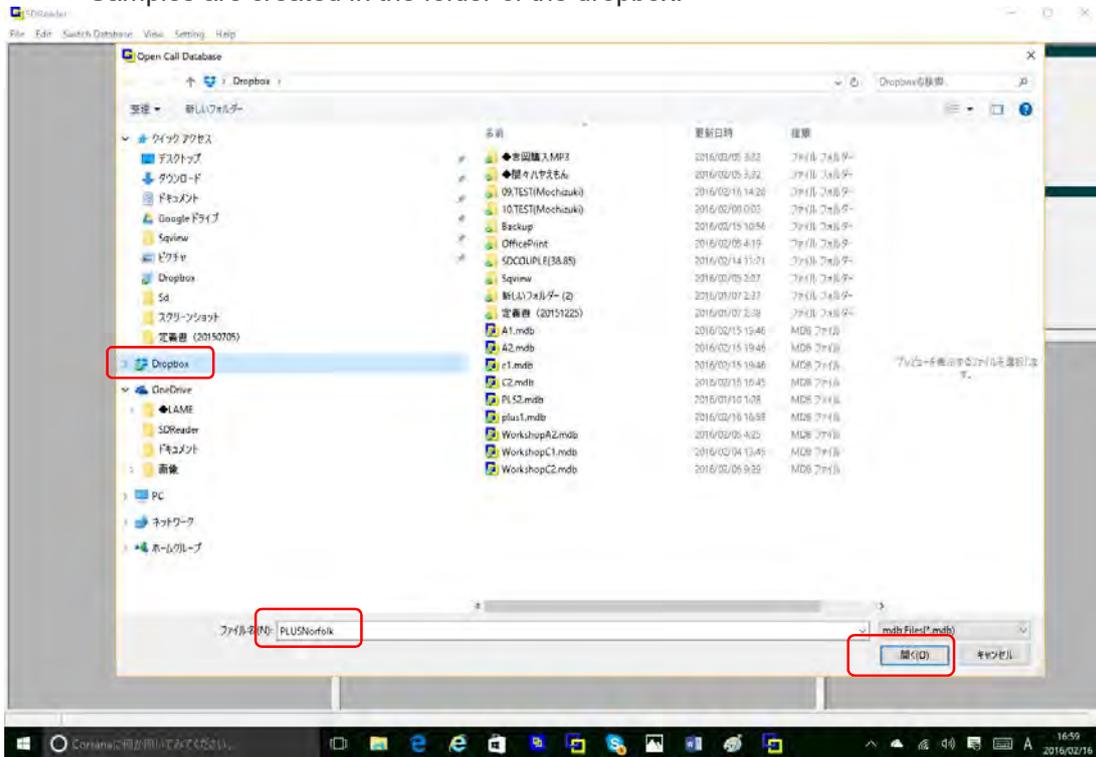
- 1 User Sort Save
- 2 Party Name
- 3 Enable Part Format
- 4 Print Formation
- 5 Save reading file with alias filename.



STEP 4 File → New Database → select Press Enter Key



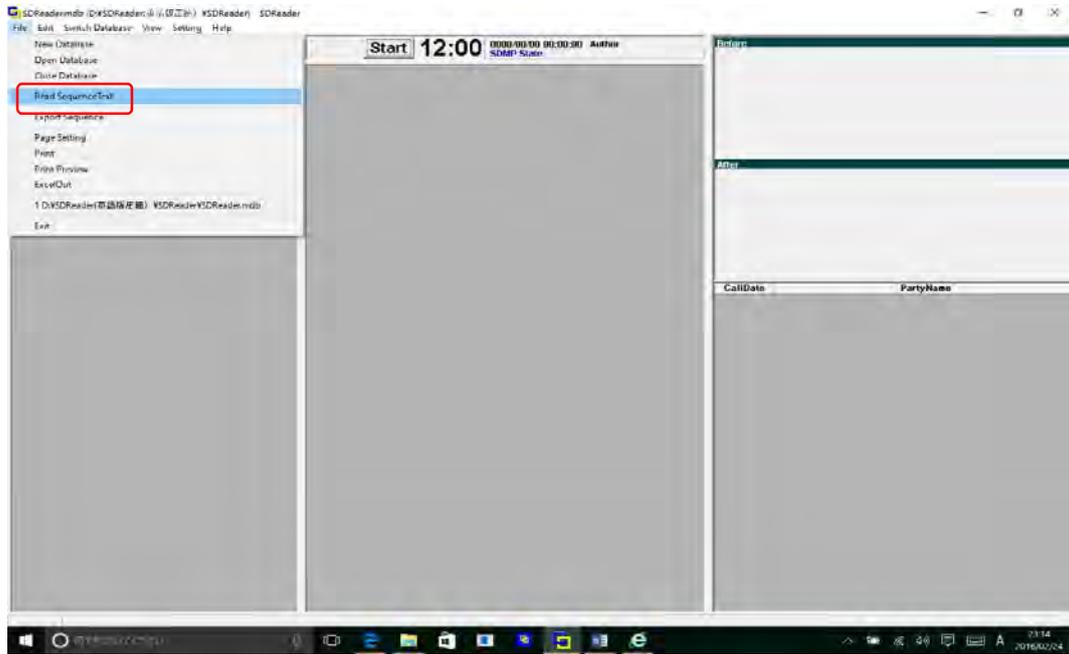
STEP 5 To register the file name **PLUSNorfolk** click on the icon of the (O).  
 Make a note folder on your own.  
 Samples are created in the folder of the dropbox.



STEP 6 Screen returns to the original (the original opening screen)



## STEP 7 File Read Sequence TEXT

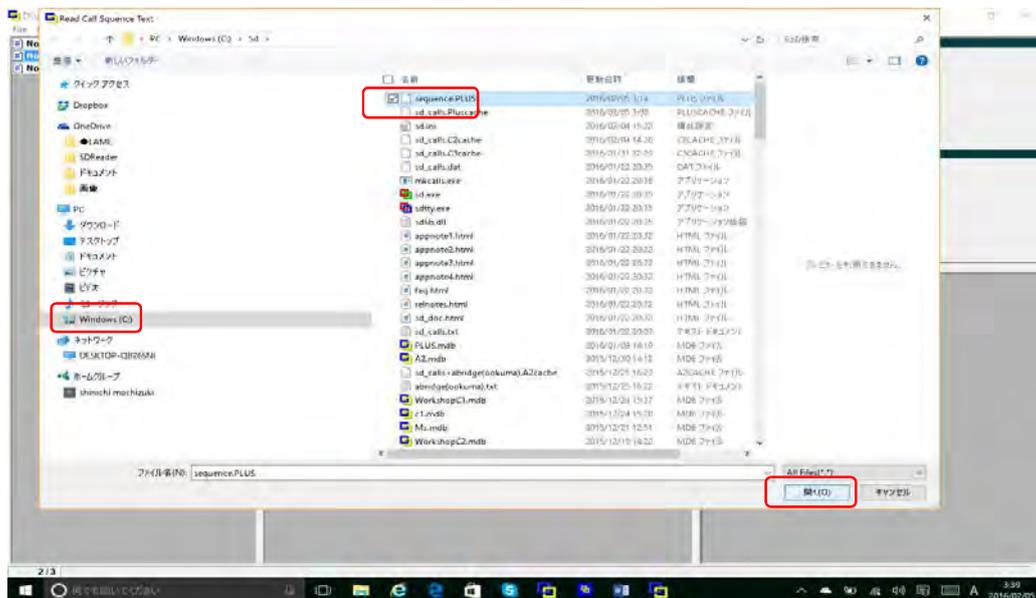


Read the choreography **sequence.PLUS**( file of PLUS), which was created in SDCouple (SDTTY).

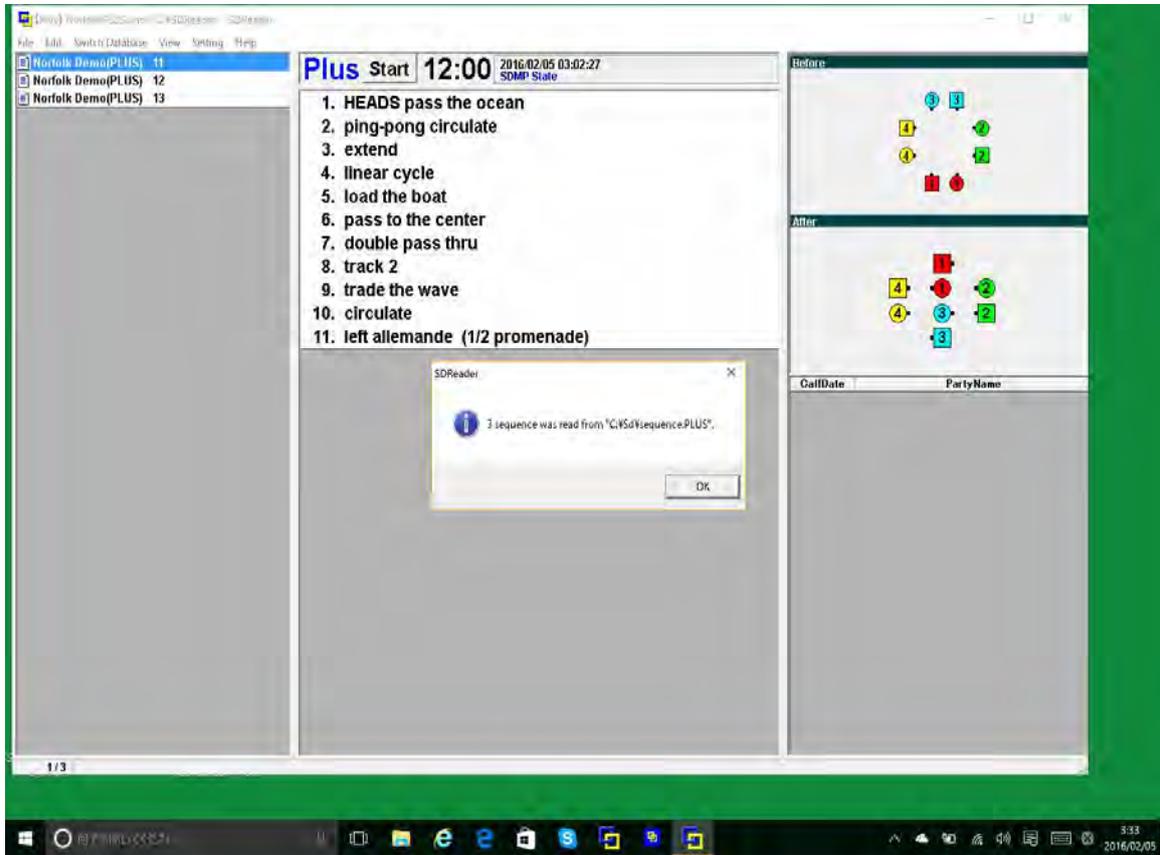
Sample read sequence text cases;

PL US choreography (**sequence.PLUS**) is the filename.

Read to select the folder (C) → SD → sequence.PLUS. →OPEN(0)



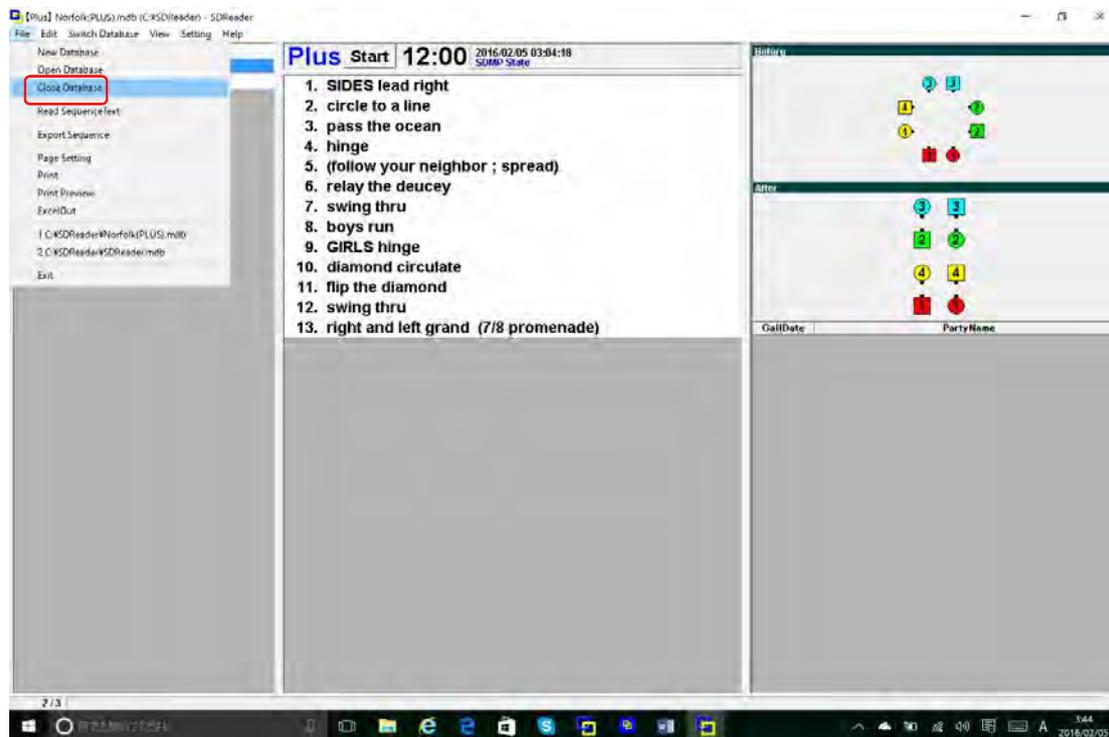
STEP 8 Read the choreography



Creating a database of PLUS(PLUSNORFOLK.mdb) is performed once at the beginning. (Step 4 and Step 5).  
The second and subsequent times repeat the read only TEXT file of **sequence.PLUS** (STEP6 ~ STEP7).

STEP 9 To import the "Advanced 2" of the program; close the screen of PLUS

### Close Database



Step 10 To display the same screen as in step 6

Then how to read the choreography of the A2 program; PLUS the same as from STEP1 and STEP 8 procedure

Do the following:

Perform the same procedure as PLUS.  
However replace respectively the PLUS to A2.  
Creating DATABASE like the PLUS is performed only once (STEP3 ~ 6).  
Second and subsequent reads only TEXT file  
Repeated (STEP6 ~ STEP 8).

## Sample Sequence.A2 (Screen and print samples of the A2 choreography)

[A2] A2Norfolk.mdb (C:\Users\kchal\OneDrive) - SDReader

File Edit Switch Database View Setting Help

**Head A2 (45degree)** **A2** Start **12:00** 2016/02/24 23:40:58  
 SDMP State

**Head A2 (Far 4, Far 6)**

1. HEADS pass the ocean
2. chain reaction
3. 1/2, hinge
4. 6X2 acey deucey
5. boys run
6. CENTERS wheel and deal
7. trade by
8. flutter wheel
9. left allemande (5/8 promenade)

Before



After



CallDate: 2016/02/24 PartyName: Norfolk Demo

1 / 2 Note: Actual setup is 45 degrees clockwise from diagram above.

0:08 2016/02/25

Print Preview Page: 1 / 1

Level: A2 Create: 2016/02/24 23:40:58

**HEADS pass the ocean**



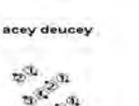
**chain reaction**



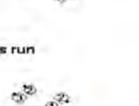
**1/2, hinge**



**6X2 acey deucey**



**boys run**



**CENTERS wheel and deal**



**trade by**



**flutter wheel**



**left allemande (5/8 promenade)**

0:08 2016/02/25

[A2] A2Norfolk.mdb (C:\Users\Kchall\OneDrive) - SDReader

File Edit Switch Database View Setting Help

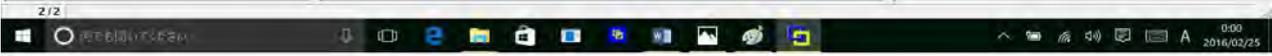
**Head A2 (45degree)** **A2** Start **12:00** 2016/02/24 23:48:58  
**Head A2 (Far 4, Far 6)** SDMP State

1. SIDES pass the ocean
2. extend
3. FAR 4 mix
4. NEAR 4 swing thru
5. FAR 4 spin the top
6. NEAR 4 lockit
7. ALL 1/2 tag
8. 1/4 out
9. heads fold (and adjust)
10. spin chain thru
11. right and left grand (5/8 promenade)

Before

After

CallDate: 2016/02/24 PartyName: ALI Japan SD Convention



Print Preview Page: 1 / 1 Close

Level : A2 Create : 2016/02/24 23:48:58

SIDES pass the ocean

extend

FAR 4 mix

NEAR 4 swing thru

FAR 4 spin the top

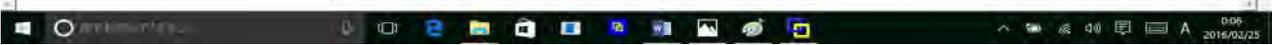
NEAR 4 lockit

ALL 1/2 tag

heads fold (and adjust)

spin chain thru

right and left grand (5/8 promenade)



PART -3 Help Menu of SDReader

New Database	To create a database of each dance program. For example, PLUS.mdb, such as A2.mdb. Be sure to use a new filename, or it will be overwritten.
Open Database	Choreography of the specified dance is displayed on the screen.
Close Database	Choreography that is currently displayed on the screen disappears.
Read sequence TEXT	Sequence PLUS, or to read a text file, such as a sequence A2. It is added to the database displayed on the screen.
Export Sequence	Move the Choreography was conditions set between databases. For example, moving the T-born Choreography all to C1mdb from PLUS.mdb. Or use at the time of such as move to PLUSGOOD.mdb from PLUS.mdb.
Page Set	For Pinter
Print	Out Put to Printer letter size
Print Preview	View the print format on the screen
EXCEL Out	excel format out format
EXIT	Exit

Edit Cut	To the clipboard cut the selected Choreography store.
Edit copy	Store to the clipboard without deleting the selected choreography.
Edit paste	To paste the clipboard of the choreography.
Edit search	Search command from within the choreography. Star Thru, load the boat, touch ¼, etc
Edit Replace	Replace searching for commands.
VIEW	Data base-based switching, is basically the same as the switching of the function keys. Switch the database from the pull-down menu.
Setting Option Key Customize	
Move Cursor	for USE Tablet , Arrow keys to move the cursor up, down, left, or right
Link Keys with SD Music Player	Not Use for Sdmusic Player(Like SQVIEW made in Japan)
Timer Start /Stop	Timer Start /Stop
Add Call History	To record the location and time of the call to the selected choreography.
Setting Option Switch database	Use the function keys (F1 to F12) you can switch the database.
Settings options Font/Color	To change the type and character size and color on the left side of the screen and the picture the right side of the

	character. To change the type of printing of character size and character.
Settings options other	Initial setting menu of SD Reader
	Please refer to Step 3 of operation manual
Opener Skip	
Browser Setting	
Browse SD reader.ini	
Browse Each Database	

# 43TH CALLERLAB CONVENTION

2016MAR22 Norfolk, Virginia

**BOF SESSION:** SDReader

Reporter: Shinichi Mochizuki, Hiroshi Nakagawa



# BOF SESSION: Introduction of a free Software SDReader for SD Couple or SDTTY users



# SDREADER MAIN FUNCTIONS

1. View Call list with before and after figure
2. Distinguish Call difficulty by dance group
3. Manage Call content by event/party
4. Printable the Call list with figure





# 2. Distinguish Call difficulty by dance group

Easy

Normal

Hard

SDReader

File Edit Switch Database View Setting Help

C:\Program Files (x86)\SDReader\sdreader.mdb

F1 09

F2

F3

F4

F5

F6

F7

F8

F9

Shift+F1

Shift+F2

Shift+F3

Shift+F4

Shift+F5

Shift+F6

Shift+F7

Shift+F8

Shift+F9

Ctrl+F1

Ctrl+F2

Ctrl+F3

Ctrl+F4

Ctrl+F5

Ctrl+F6

Ctrl+F7

Ctrl+F8

Ctrl+F9

Before

After

CallDate

ch 1/4]

ur neighbor

ate

nd (3/8 promenade)

AD Easy

7 2016-02-07

AD Easy

8 2016-02-07

SDReader\PL Esy 101- 2012.02.10 .mdb

SDReader\A2 Esy 1101- 2013.11.17 .mdb

SDReader\C1 Esy BS 201- 2014.03.07 .mdb

F:\藤原さん コール\SD CALL SDReader\C2 Esy 201- 2014.04.29 .mdb

SDReader\43th CALLERLAB Convention.mdb

ALL SDReader\PL Nml 001- 2013.07.12 .mdb

ALL SDReader\A2 Nml 501- 2013.09.28 .mdb

F:\藤原さん コール\SD CALL SDReader\C1 Nml 1001- 2012.09.06 .mdb

SDReader\PL Hrd 101- 2011.12.12 .mdb

SDReader\A2 Hrd 301- 2012.12.25 .mdb

SDReader\C1 Hrd 901- 2014.01.26 .mdb



# 3. Manage Call content by event/party

43<sup>rd</sup>  
CALLERLAB  
Convention

File Edit Switch Database View Setting Help

C:\Program Files (x86)\SDReader\sdreader.mdb

- F1 09
- F2
- F3
- F4
- F5
- F6
- F7
- F8
- F9
- Shift+F1
- Shift+F2
- Shift+F3
- Shift+F4
- Shift+F5
- Shift+F6
- Shift+F7
- Shift+F8
- Shift+F9
- Ctrl+F1
- Ctrl+F2
- Ctrl+F3
- Ctrl+F4
- Ctrl+F5
- Ctrl+F6
- Ctrl+F7
- Ctrl+F8
- Ctrl+F9

Before

After

CallDate

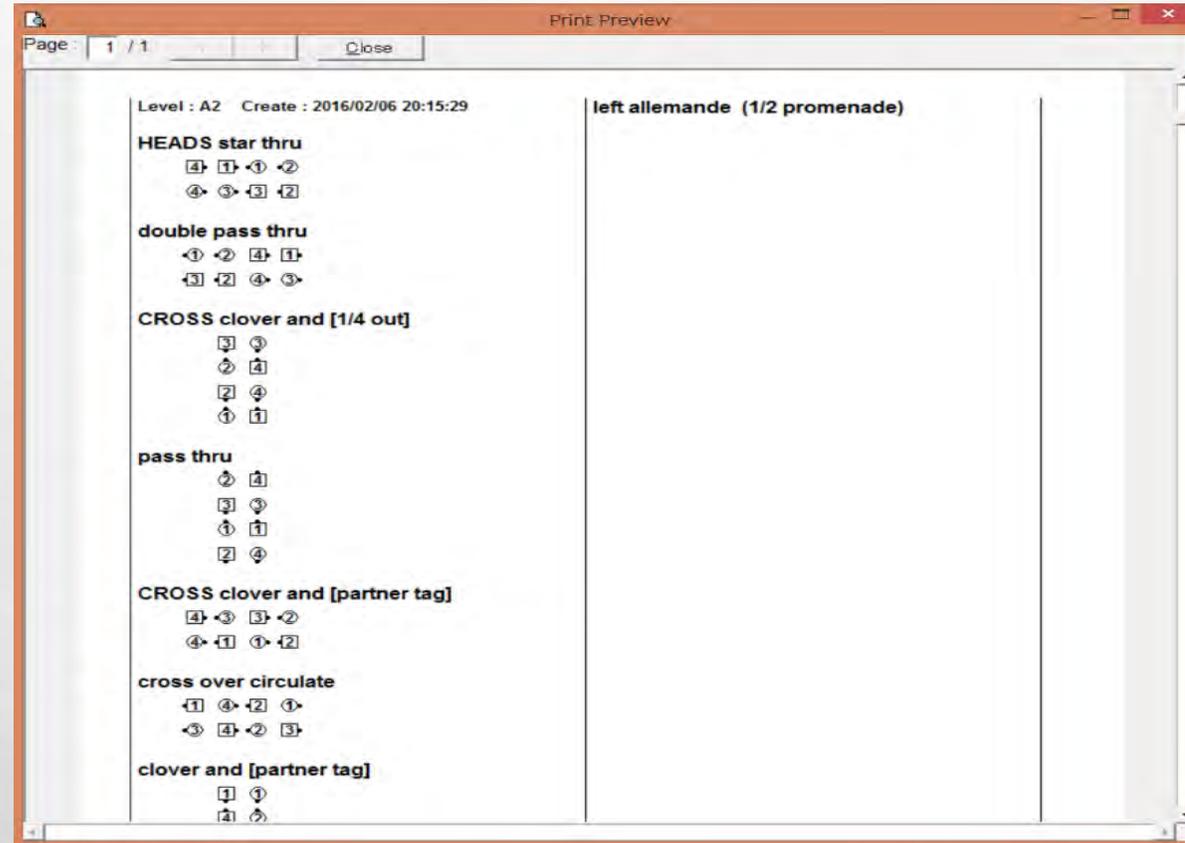
ch 1/4]  
ur neighbor  
ate  
nd (3/8 promenade)

AD Easy

7	2016-02-07
AD Easy	
8	2016-02-07



# 4. Printable the Call list with figure



# Q&A

Do you have another tool/software like SDReader?

How do you call which you made Call list by SD Couple/SDTTY?



**BOF SESSION:** Introduction of a free Software  
SDReader for SD Couple or SDTTY users

Thank you for your attendance.

Did you spend a useful time?

**Presented by:** Shinichi Mochizuki and  
Hiroshi Nakagawa



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2016MAR22 Norfolk, Virginia

**BOF SESSION:** SDReader

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# BOF SESSION: Introduction of a free Software SDReader for SD Couple or SDTTY users



# SDREADER MAIN FUNCTIONS

1. View Call list with before and after figure
2. Distinguish Call difficulty by dance group
3. Manage Call content by event/party
4. Printable the Call list with figure





# 2. Distinguish Call difficulty by dance group

The screenshot shows the SDReader application window with the following components:

- Menu Bar:** File, Edit, Switch Database, View, Setting, Help
- File List:** A list of database files with callouts for 'Easy', 'Normal', and 'Hard' categories.
  - Easy:** SDReader\*PL Esy 101- 2012.02.10 .mdb, SDReader\*A2 Esy 1101 2013.11.17 .mdb, SDReader\*C1 Esy BS 201 2014.03.07 .mdb, F:¥藤原さん コール¥SD CALL SDReader\*C2 Esy 201- 2014.04.29 .mdb
  - Normal:** SDReader\*43th CALLERLAB Convention.mdb, ALL SDReader\*PL Nml 001- 2013.07.12 .mdb, ALL SDReader\*A2 Nml 501- 2013.09.28 .mdb, F:¥藤原さん コール¥SD CALL SDReader\*C1 Nml 1001 2012.09.06 .mdb
  - Hard:** SDReader\*PL Hrd 101- 2011.12.12 .mdb, SDReader\*A2 Hrd 301- 2012.12.25 .mdb, SDReader\*C1 Hrd 901- 2014.01.26 .mdb
- Keyboard Shortcuts:** F1-F9, Shift+F1-F9, Ctrl+F1-F9
- Call Log Table:**

CallDate
7 2016-02-07
AD Easy
8 2016-02-07



# 3. Manage Call content by event/party

43<sup>rd</sup>  
CALLERLAB  
Convention

[A2] sdrreader.mdb [F1] (C:¥Program Files (x86)¥SDReader) - SDRReader

File Edit Switch Database View Setting Help

C:¥Program Files (x86)¥SDReader¥sdrreader.mdb

F1 09

F2

F3

F4

F5

F6

F7

F8

F9

Shift+F1

Shift+F2

Shift+F3

Shift+F4

Shift+F5

Shift+F6

Shift+F7

Shift+F8

Shift+F9

Ctrl+F1

Ctrl+F2

Ctrl+F3

Ctrl+F4

Ctrl+F5

Ctrl+F6

Ctrl+F7

Ctrl+F8

Ctrl+F9

Before

After

CallDate

F:¥藤原さん コール¥SD CALL SDRReader¥PL Esy 101- 2012.02.10 .mdb

F:¥藤原さん コール¥SD CALL SDRReader¥A2 Esy 1101 2013.11.17 .mdb

F:¥藤原さん コール¥SD CALL SDRReader¥C1 Esy BS 201 2014.03.07 .mdb

F:¥藤原さん コール¥SD CALL SDRReader¥C2 Esy 201- 2014.04.29 .mdb

F:¥藤原さん コール¥SD CALL SDRReader¥43th CALLERLAB Convention.mdb

F:¥藤原さん コール¥SD CALL SDRReader¥PL Nml 001- 2013.07.12 .mdb

F:¥藤原さん コール¥SD CALL SDRReader¥A2 Nml 501- 2013.09.28 .mdb

F:¥藤原さん コール¥SD CALL SDRReader¥C1 Nml 1001 2012.09.06 .mdb

F:¥藤原さん コール¥SD CALL SDRReader¥PL Hrd 101- 2011.12.12 .mdb

F:¥藤原さん コール¥SD CALL SDRReader¥A2 Hrd 301- 2012.12.25 .mdb

F:¥藤原さん コール¥SD CALL SDRReader¥C1 Hrd 901- 2014.01.26 .mdb

ch 1/4]

ur neighbor

ate

nd (3/8 promenade)

AD Easy

7 2016-02-07

AD Easy

8 2016-02-07



# 4. Printable the Call list with figure

Print Preview

Page: 1 / 1

Close

Level : A2 Create : 2016/02/06 20:15:29

**HEADS star thru**  
④ ① ① ②  
④ ③ ③ ②

**double pass thru**  
① ② ④ ①  
③ ② ④ ③

**CROSS clover and [1/4 out]**  
③ ③  
② ④  
② ④  
① ①

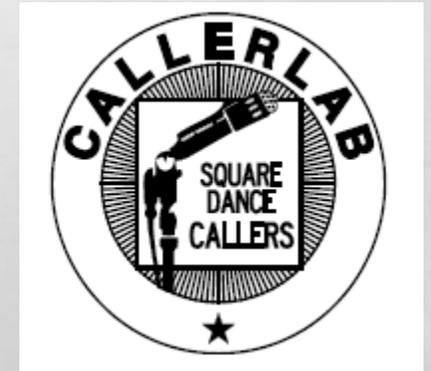
**pass thru**  
② ④  
③ ③  
① ①  
② ④

**CROSS clover and [partner tag]**  
④ ③ ③ ②  
④ ① ① ②

**cross over circulate**  
① ④ ② ①  
③ ④ ② ③

**clover and [partner tag]**  
① ①  
① ②

**left allemande (1/2 promenade)**



# Q&A

Do you have another tool/software like SDReader?

How do you call which you made Call list by SD Couple/SDTTY?



**BOF SESSION:** Introduction of a free Software  
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Thank you for your attendance.

Did you spend a useful time?

**Presented by:** Shinichi Mochizuki and  
Hiroshi Nakagawa



# What Do You See?

Barry Clasper

CALLERLAB Convention 2016

## Introduction

This is a handout for a 2016 CALLERLAB convention session. It is primarily intended to provide some of the theoretical thinking behind examples demonstrated during the presentation. For best results, read it in conjunction with listening to the session recording.

This session explores the patterns that callers key on when resolving squares. Whatever resolution method you prefer, at its base it requires you to notice certain patterns in the setup on the floor.

Sight resolution methods all have a similar basis. They differ in what patterns they require you to be able to identify quickly when building a resolution. The general structure is:

1. Return the square to a specific formation and arrangement, usually with key couples paired in a specific location. The substeps for this are:
  - a) Create a usable formation
  - b) Create a normal arrangement
  - c) Pair somebody
  - d) Put the pair in a specific place in the formation
2. Using that square state as a "snapshot" ask some defining questions, usually about partner pairings and/or relationships, the answers to which permit the selection of an appropriate memorized getout.
3. Choose a memorized getout that has an appropriate level of difficulty and flows well from the choreography used to create the "snapshot".

These steps all involve detecting patterns in the square. The following sections will explore the nature of those patterns.

## Patterns You Need To Find

### *Pattern Elements*

What are patterns made up of? When we detect a pattern we are reacting to a number of different things that combine to form the pattern. Some of these things are visual, and others are environmental or historical.

### Visual Pattern Elements

- **Formation:** The formation is defined by two sub-elements, shape and facing directions:
  - **Shape:** The spots people are standing in form a shape which we instinctively key on. There are many possible shapes: circles, rectangles, tidals, diamonds, hourglasses, butterflies, galaxies, I-beams, and many others. At MS, by far the most commonly used shape is the rectangle:



*Rectangle*



*Tidal*



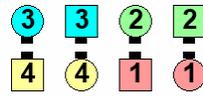
*I-Beam*

- **Facing Directions:** The directions people are facing as they stand in the spots are also key. The shape and facing direction together comprise the *formation*. Ocean waves, 2-faced lines, 3x1 lines, facing lines, lines facing out, columns, etc. are considered different formations, but in all of them dancers are standing on the same rectangle spots:

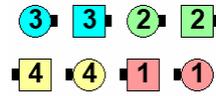
## What Do You See? ... cont'd



*Rectangle*



*Facing Lines*



*RH Columns*



*LH Waves*



*2-Face Line*

**Handedness:** Handedness is entirely a function of facing direction, but its importance merits a separate little heading. Identifying the handedness of a setup is usually a crucial element in determining a resolution strategy. Many calls work quite differently in a left-hand setup, and certainly dancer success is very often much lower in a left-hand setup.

- **Positions In Formation:** Are specific people ends or centers, leaders or trailers, right-side or left-side dancers?
- **Arrangement:** Where are the boys relative to the girls? Is the arrangement "normal"?
- **Relative Positions:** Where are specific people relative to other specific people. Where is key man relative to his partner? Corner?
- **Sequence:** If you consider couple numbers are various people in or out of sequence?

## Environmental or Historical Elements

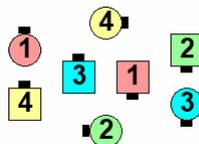
- **Program in Use:** What calls can be used to manipulate the situation?
- **Recently Used Calls:** What calls have just been used and how do they affect what choices are available for subsequent calls?
- **Dancer Experience:** The experience and expertise of the dancers on the floor are certainly factors in the pattern. Your assessment of their skill will circumscribe your selection of calls.

## Sample Scenario

So let's describe a scenario and examine the patterns you would need to detect as you progress through the steps to a resolution. Assume your resolution method is described as follows:

1. Create "normal" waves (i.e. right-handed waves with boys on the end)
2. Pair your Key couple.
3. Move your key couple to the outside of a DPT (Zero Tag) formation.
4. Bring corner lady to face key man.
5. At this point there are only 2 possible situations (centers are matched, or they are not). Recognize which exists and apply an appropriate memorized getout.

Further assume that you are calling Mainstream and at the moment you decide to resolve, the square is in an Hourglass formation that looks like this:



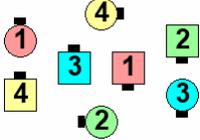
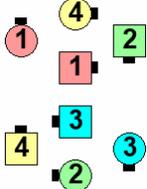
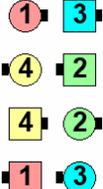
This is not a formation MS dancers have a name for, but it is easy to create with MS calls (e.g. Couples Circulate, Centers 1/2 More). Given these parameters, what might the resolution steps look like and what pattern recognition would be involved?

# What Do You See? ... cont'd

## Formation Patterns

The shape of the square is the most obvious pattern. Harder to see quickly (especially when dancers are moving) is the second element of formation, which is dancer facing direction. The spots occupied by dancers define the shape of the formation, but dancer facing directions determine the remaining formation attributes such as handedness and arrangement.

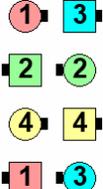
Our resolution method stipulates Waves as the target formation. The first pattern we have to see is that the formation is an Hourglass. How can we transform that into normal RH waves?

So – starting from here:	
1. First pattern to see: if Very Centers Cast Off $\frac{3}{4}$ there will be a RH 2-Face Line in the middle.	
2. Next pattern to see: if center 2-Face Line does a Half Tag it will create 2 parallel RH 2-Face Lines.	
3. From parallel RH 2-Face Lines another Half Tag will create RH Ocean Waves.	

So now we've created our target formation. All the patterns we had to detect consisted of *shapes* and *facing directions*. Now we need to find other kinds of patterns.

## Arrangement Patterns

Our resolution method stipulates we need "normal" Ocean Waves: right-handed with boys on the end. We need to know what that pattern looks like. The current formation is RH Waves, (see diagram in step 3 above) but one boy is in the center, not an end. This too is a pattern. We need to either have memorized, or be able to figure out, a series of calls that will create our target waves with the boys on the end. How about the following ...

4. Centers Circulate:	
5. Hinge:	

## What Do You See? ... cont'd

There are lots of other ways that transformation could be accomplished, but the point is we saw a pattern of sex arrangement and acted to change it. So now we have our normal right-hand waves. What's next?

### Pairing Patterns

Our resolution method says the next step is to pair our key couple. Their current positions form a pattern that we hopefully recognize and which allows us to apply a memorized transformation or figure out what call(s) will pair them. For instance, we could ...

6. Boys Circulate:	
--------------------	--

And there they are.

Our method says the next step is to put that paired couple on the outside of a DPT (without breaking the pairing). Fortunately Recycle does exactly that. Unfortunately, it gives us an Eight Chain not a DPT. So here's a series of calls that ends in a DPT ...

7. Recycle	
8. Square Thru 3	
9. Ends Trade	

Now the method says to bring corner to face key man. Obviously, a Centers Pass Thru will do that. According to the method, there are now only two possibilities: either the center couples are matched, or they are not. Detecting which situation is present is another exercise in pattern recognition. You should be able to tell from the last diagram above that they are matched. Therefore, you can use a memorized getout for that option (e.g. Swing Thru → RLG)

### Sequence Patterns

Some resolution methods ask you to determine sequence. You need to see who is in sequence and who is out of sequence and take action based on those patterns. The method we've been using as an example is not one of those. At no point are you asked to "see" sequence. Many callers find it difficult to see sequence quickly enough to be useful in a resolution method. If you are one of them, choose a method that doesn't require it.

## What Do You See? ... cont'd

### Shortcut Patterns

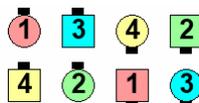
The steps above show a scenario where the caller is laboriously grinding through a resolution method, looking only for the patterns that are pertinent to their current step in the method. But as you work with a method, with repetition you will start to see earlier versions of getout patterns – that is, instead of having to work your way completely through your method and decide the getout at the last step, you will see at some earlier point that calls X, Y, and Z will complete your method. You will see the getout at an earlier point because you recognize that earlier pattern. As you become more familiar with these intermediate patterns – that is patterns that pop up while you're on the way to something else - why not craft new getouts from those patterns? This will help you grow your repertoire of getouts.



For example, at the end of step 6 above we had this: Our resolution method says the next step is to put the matched key pair on the outside of an Eight Chain formation, and in the example several calls were used to do that, and after that another evaluation was necessary (where is corner? how to get her to face key man? are centers matched?) with additional calls to finally resolve. With practice you may notice this pattern and remember what all the calls would be to a resolution using your method (Recycle, Square Thru 3, Ends Trade, Centers Pass Thru, Swing Thru → RLG). But if you can recognize this pattern you could create a new getout from this position, such as (Girls Trade, Swing Thru → RLG).



Before step 6, step 5 offered an earlier opportunity. From this formation (where our method says to focus on pairing your key couple) you might have noticed that (Centers Trade, Recycle → AL). Seeing that, however, requires you to be looking at all 4 of the dancers you have memorized. If you're tightly focused on pairing your key couple, you will probably miss this pattern. But if you can widen your view of the square so that you work to pair *either* your key couple or your secondary couple, you are more likely to notice this pattern.



Even earlier, at step 2 we were here: At this point we're only three calls from a resolve: (Centers Trade, Half Tag, Circulate → RLG). But our method has us focused on creating normal RH waves.

Most of us would probably see the pattern in the first example, more experienced sight callers would likely see the second, but probably few would recognize the third pattern as anything special. However, we all have some patterns that seem to leap out at us when they appear. If you have patterns like that, ones that for some reason seem obvious to you, then craft some memorized getouts from them.

Further, at each step of a resolution method, you are keying on patterns that allow you to make the decisions that determine the following steps. Many of those patterns can be used as launching points for other memorized getouts.

### Summary

Resolving squares is an exercise in pattern recognition. Each step of the process involves identifying a pattern and associating some action with it. Typically that action is focused on accomplishing the current step in a resolution "method": e.g. normalizing arrangement, or pairing partners. However, the patterns that we are recognizing at those interim decision points in the process can often be used to launch a final memorized resolve without working through the rest of the prescribed steps in the chosen resolution method. We can add to our getout repertoire by focusing on these interim patterns that we see easily and crafting new getouts from those positions.

# Callerlab Convention 2016 – Agents of Change

## Windtalkers: Break the Social Code

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### Introduction

This handout was created to supplement my presentation on social media and social networking. The first incarnation of my presentation was a How-To type of document. However, I realized, quickly, that if there were 25 people in the room, there are going to be 25 different starting points.

In my presentation (and also later in this handout) is an encouragement to visit your local library. There are a number of free resources available. Some libraries have free access to training that, in the corporate world, requires a paid subscription.

The best thing you can do is find a social media outlet you like and:

1. Post often to give people a reason to visit you.
2. Be consistent with your material.
3. Give the proper credit when posting.

All three of these will establish your credibility. If lost, it will take great effort to restore.

There is a 4<sup>th</sup> thing you can do. Be nice.

There's a paper that was written in 2001 called "Bad is Stronger than Good." You can find it here:

<http://bobsutton.typepad.com/files/bad-is-stronger-than-good.pdf>

Essentially, the authors go through topics such as personal relationships, learning, memory, and self-image to demonstrate that bad has a much stronger impact on people than good. Indeed, one bad thing can negate the impact of ten good ones.

The lesson here is that we have to work, as a society, to lift each other up because it is way too easy to knock them (or ourselves) down.

Internet trolls seek to bring people down. Don't fall for it. Being negative is not worth it. In the end, it hurts everyone.

Finally, you are your "brand." Be kind to it. Invest in it. Don't limit yourself to free. Spend some money.

Have a professional photographer take pictures of you. Do this annually. Yes, you make like it when you had dark hair, or were thinner, or whatever. That's not you any longer.

If you wear glasses, consider updating to a current style. If Eisenhower was the President of the United States when you bought your frames, it's time for them to go.

Finally, for men (as there are no fashion rules for women, ever) your socks should match either your pants or your shoes. It has nothing to do with social media but, white socks with dark pants and shoes makes me uncomfortable.

## Too Much Stuff

There are books written about Social Networking and Social Media. In this document are a collection of highlights with some brief explanations to point you in the right direction.

There really isn't a wrong way to go about it. (Outside of being negative.) There's lots to learn, see, and do. It is easy to get overwhelmed. Start by looking around. (Some call it "lurking.") If you wait until you're ready, you won't do anything.

Focus on progress and don't worry about perfection.

## Books you should Read

**The Code Book** by Simon Singh

<http://www.amazon.com/Code-Book-Science-Secrecy-Cryptography/dp/0385495323>

Chapter 5, *The Language Barrier*, tells the story of the Navajo Code Talkers. Their service to the US military in World War II was depicted in the 2002 film, *The Wind Talkers*. This book is worth the read. While there is a little math (for those that are interested) it is history of cryptography that is well written and entertaining.

**Lol...OMG!** by Matt Ivester (<http://www.lolomgbook.com/>)

This book provides a cautionary look at the many ways that people experience the unanticipated negative consequences of their digital decisions. Stories range from lost job opportunities, denied college & graduate school admissions to full-blown national scandals. It also examines how technology is allows people to bully one another in new and disturbing ways, and why people are often crueler online than in person. By using real-life case studies and offering actionable strategies and best practices, this book empowers people to clean up and maintain a positive online presence, and to become responsible digital citizens.

## Your Local Library is a Magical Place

Visit your local library. This is something **everyone** should do. Often. However, if you live in the USA, there's a good chance there is free training available at your local library that is worth thousands of

dollars. In the Pacific Northwest, the libraries around Seattle area have access to both [www.lynda.com](http://www.lynda.com) as well as access to Microsoft's Virtual Academy. All you need is a library card. (It's free.)

## Glossary of Terms

Some terms used online today are self-explanatory. Others are just strange. This list is not comprehensive. If you're new to social media and social networking, it will help to understand the vernacular.

**Cloud Computing:** There is no cloud. It is only someone else's computer. The term was invented, almost accidentally, for marketing purposes.

**Creative Commons:** This is a public copyright license that gives people the ability to use and share otherwise copyrighted material. For social media users, Creative Commons often comes into play when we are looking for images and photos to accompany a social media message or blog post. Unless you are using your own images or have express/explicit permission, you can only share Creative Commons images. There are different level of Creative Commons licenses which can restrict whether an image can be used commercially or be modified and what kind of attribution is required.

**Crowdsourcing:** This is the process of leveraging an online community to assist in services, content and ideas for your business. Business examples include getting your audience to volunteer in helping translate your product or by asking your community to contribute content for your blog.

**Embedded Media:** Digital media that is displayed within another piece of content, outside of its native setting. If you put a video in a post, you've embedded it.

**Engagement:** Social media engagement is any interaction you have with other users. For that reason, it's a core part of every social media strategy. Your followers expect you to interact with them.

**Geotargetting:** A feature on many social media platforms that allows users to share their content with geographically defined audiences. You can refine the messaging and language of your content to better connect with people in specific cities, countries, regions, and language.

**Hashtag:** Hashtags are a simple way to mark the topic (or topics) of social media messages and make them discoverable to people with shared interests. On most social networks, clicking a hashtag will reveal all the public and recently published messages that also contain that hashtag. Hashtags first emerged on Twitter as a user-created phenomenon and are now used on almost every other social media platform, including Facebook, Google+, Instagram, Vine and Pinterest.

**Influencer:** A social media user who can reach a significant audience and drive awareness about a trend, topic, company, or product. From a marketer's perspective, the ideal influencer is also a passionate brand advocate. However, influencers often try to remain impartial toward brands in order to maintain credibility with their (hard-earned) audiences.

**Meme:** An idea, behavior, or style that spreads from person to person within a culture. The word was coined to resemble “gene” as it seems these thoughts take on a life of their own. To see some examples, refer to the websites: <http://knowyourmeme.com/> and <http://memegenerator.net/>

**Paid Social Media:** The use of social media for ad placement. The most common types of paid social media are native advertisements such as Facebook Ads, Twitter Promoted Tweets, LinkedIn Sponsored Updates, and YouTube sponsored videos.

**Phishing:** An attempt to fraudulently acquire sensitive information such as usernames, passwords, and credit card information (and often, indirectly, money) by authentic-looking electronic communication, usually email. People are essentially being tricked into giving away their login information or money.

**Reach:** Reach is a data metric that determines the potential size of audience any given message could reach. It does not mean that that entire audience will see your social media post, but rather tells you the maximum amount of people that could see a post.

**RSS:** RSS (Rich Site Summary) is a format for syndicating web content. Bloggers, news publishers, and other content creators use RSS feeds to effectively broadcast content (or content summaries) to audiences. Readers can subscribe to RSS feeds without providing personal information, and then automatically receive updates through a news reader or aggregator.

**Selfie:** A self-portrait photograph, usually taken with a smartphone and shared on social media sites.

**SEO:** Search Engine Optimization is the practice of increasing the visibility of a web page in a search engine, such as Google without having to pay to have it moved to the top of a list of results. SEO refers to tactics that enhance the search ranking of a page.

**SMS:** This is the text messaging service component of phone systems.

**Social Media Management:** Technology and business processes for securely managing social media accounts, engaging audiences, and measuring the business results of social media activities. It enables an organization to keep track of all of its social media accounts and provide various teams and individuals with the appropriate levels of access to these assets.

**Social Media Marketing:** The use of social media by marketers to increase brand awareness, identify key audiences, generate leads, and build meaningful relationships with customers.

**Spam:** Unnecessary and repetitive social media content that clogs up the feeds of social media users. The term has been used to refer to junk messages since the earliest days of the Internet. Its name originates with the 1970 Monty Python skit where the word “spam” was spoken repeatedly to the point where it is absurd.

**Tag:** A keyword added to a social media post with the original purpose of categorizing related content. A tag can also refer to the act of tagging someone in a post, which creates a link to their social media profile and associates them with the content.

**Throwback Thursday (#tbt):** A weekly social media tradition where, every Thursday, users post either a really old photograph of themselves (as a child, in high school, etc.) or a saved photo they took more recently but want to share because it's just that good.

**TL;DR:** Too Long; Didn't Read. Much like this document, far too many posts (and square dance tips) are much longer than they need to be. Know what you're going to say, say it, and be done. Everyone will thank you. Everyone.

**Trend:** A topic or hashtag that is popular on social media at a given moment. Trends are highlighted by social networks such as Twitter and Facebook to encourage discussion and engagement among their users. The trends that you see on Twitter and Facebook are personalized for you, based on your location as well as who you follow or what pages you like.

**Troll:** A social media user who makes a deliberately offensive or annoying postings with the sole aim of provoking another user or group of users. (As far away from being a nice person as someone can get.)

**URL:** A Uniform Resource Locator is the address and protocol used to get to a computer on the Internet. The two most common protocols are http and https. The S in https stands for secure. Transmissions to and from the site are encrypted to prevent unauthorized access.

**URL Shortener:** A tool that condenses a URL into a shorter (and more social media friendly) format, known as a short link. Users who click on a short link are redirected to the original URL. URL shorteners can also provide link tracking capabilities, which allow businesses to measure click-throughs from social media and attribute website conversions to individual social messages.

**Vanity URL:** A vanity URL is a web address that is branded for marketing purposes. They are a custom branded URL that replaces common URL shortener formats with something that has your branding or is related to the content. For example: Time Inc.'s vanity URL "ti.me".

**Viral:** When thoughts, information, and trends move into and through a human population at a rapid pace, it is considered to have gone viral. Not every meme "goes viral" but nearly everything believed to be viral is a meme.

## Blogs you should read

Anyone that has a computer can write a blog (a Web Log) but finding good ones can be challenging. Here are a couple blogs that are worth reading. While these blogs are not related to modern square dancing, they are good examples of what should be in (or left out of) a blog.

### Seth Godin

Website: <http://www.sethgodin.com/sg>

Blog: <http://sethgodin.typepad.com/>

Hugh McLeod

Website: <http://gapingvoid.com/>

Blog: <http://gapingvoid.com/blog/>

Eric Barker

Website: <http://www.bakadesuyo.com/>

Blog: <http://www.bakadesuyo.com/blog/>

Maria Popova

Website/Blog: <https://www.brainpickings.org/>

## Blog Hosting Providers

Yes, it is possible to "roll your own" system. You have to find/hire an Internet Service Provider (ISP), get a domain name or Uniform Resource Locator (URL), load the software, configure the software, and start blogging. (Be sure to plan on maintaining the software too.) However, there are reasonably priced solutions that will do all of this for you and free you to do the work of writing.

**Disclaimer:** I do not believe that any or all of these services are better than any other. Your mileage may vary. Past performance is not indicative of future success. No electrons were harmed in the production of this handout. Do not eat. This is not a toy. If condition persists, consult your physician. Subject to change without notice. Discontinue use of this product if any of the following occurs: itching, aching, vertigo, dizziness, ringing in your ears, vomiting, giddiness, aural or visual hallucinations, tingling in extremities, loss of balance or coordination, slurred speech, temporary blindness, drowsiness, insomnia, profuse sweating, shivering, or heart palpitations.

**WordPress:** [www.wordpress.com](http://www.wordpress.com)

WordPress provides hundreds of widgets and plug-ins to augment the page's functionality but keeps the experience easy enough to run a professional-looking blog.

It has a free option.

**SquareSpace:** [www.squarepace.com](http://www.squarepace.com)

Squarespace has a good balance of advanced blog features and will help your blog's exposure on major search engines.

There is NO free option.

**Blogger:** [www.blogger.com](http://www.blogger.com)

Owned by Google, it is compatible with the other Google products such as Gmail and Google Docs. Is it bad to create content on a server owned by the largest search engine on the planet?

It is free.

**TypePad:** [www.typepad.com](http://www.typepad.com)

TypePad offers, as part of their package, comprehensive statistical tracking of who reads your blog and when. It also has tools for both design of the blog as well as for its promotion. In short, this is about the monetization (selling of advertisements) of your blog.

There is NO free option.

**Weebly:** [www.weebly.com](http://www.weebly.com)

Weebly is both a website creator and blog service. It has widgets for text, images and video uploads, among other things for each blog post.

There is a free option.

## Make a Plan

If your business plan for social media was centered around making money, you'd create a plan. The three basic steps are:

1. Figure out how to make money.
2. Find out what kind of people you need to attract to make money.
3. Figure out what those people (the ones you attract) want to read.

The challenge with the last option is that is that (usually) what people want to read is different than what you want them to read.

(Sometimes the challenge is getting people to read. However, that's way out of the scope of this handout.)

For square dance land, my focus is less about money and more about finding and recruiting dancers.

One option that people use for social media marketing is a calendar. An example of one used by professional (full-time) social media marketers is made by a company called HubSpot.

<http://blog.hubspot.com/customers/new-calendar>

(Like all of my examples, it is only for information.)

## Schedule Content for Future Delivery

There are tools available designed to let people create lots of content in a single sitting that will then post to various social-media sites on your behalf.

**Buffer:** <https://buffer.com/>

There is a free option.

**SproutSocial:** <http://sproutsocial.com/>

There is no free option. The basic plan starts at \$60/month for 10 profiles. If you have a state federation, council, or other large organization that is doing social media, this might be an attractive option for it. The trick is to create enough ad revenue for it to pay for itself.

**Hootsuite:** <https://hootsuite.com/>

This is like SproutSocial but, in addition to its paid offering, there is a free option. The free option allows you to schedule content for Twitter, Facebook, LinkedIn, and Google+.

## Share (and Re-Share) posts from Friends

Theoretically, you follow people and products because they interest you and have quality content. Watch what they share, cherry-pick the best stuff, and share it too. If you don't reshare much of their stuff, ask yourself if you're following the right people.

## Find Content worth Sharing

When users use a search engine like Google it is (usually) because they want to find a specific thing. There are "Content Aggregators" that will collect information by topic. (An "aggregate" is a collection formed by combining several things that are different and putting them under one umbrella.)

An example of a content aggregator is **AllTop:** <http://alltop.com/>

From AllTop's website: The purpose of Alltop is to help you answer the question, "What's happening?" in "all the topics" that interest you. You may wonder how Alltop is different from a search engine. A search engine is good to answer a question like, "How many people live in China?" However, it has a much harder time answering the question, "What's happening in China?" That's the kind of question that we answer.

Other content aggregators:

**Feedly:** <https://feedly.com/i/welcome>

**Buffer:** <https://buffer.com/> (This is the same service that allows for content scheduling.)

**Futurity:** <http://www.futurity.org/> (This publishes research finding from a consortium of universities. It's the news before it becomes the news.)

**Mashable:** <http://mashable.com/>

## Research (and Improve) Your Social Reputation

The website, Klout (<https://klout.com/home>), measures the strength of people's reputations based on "social-media power." In 2014, it repositioned itself to help people "create and share great content."

## Lists, Lists, Lists

### Twitter Lists

You can use "Twitter Lists" to research trends and content. A list is a curated group of Twitter users. You can create your own lists or subscribe to lists created by others. Viewing a list's timeline will show you a stream of Tweets from only the users on that list. **Note:** *Lists are used for reading Tweets only.*

### Facebook Lists

You can build lists of Facebook people and organizations who share your interests and also follow other people's lists. You don't have to "like" a Page or follow a person to put the Page or person on one of your lists. To find lists to use, go to your "Interests" Page and click on "Add interests" at the top of the page.

## Facebook and LinkedIn Groups

There are two kinds of groups: public and private. Anyone can join a public group and view the content. A private group is by invitation only, and only members can see the content. LinkedIn groups are for networking and connecting with professionals in the same industry, and Facebook groups run the gamut of personal topics, such as high school reunion groups, colleges hosting incoming groups of freshmen, and fan groups to discuss common interests.

## Photo Blogs

If you want to see what a photo blog looks like, professional photographer Alan Taylor has one called In Focus: <http://www.theatlantic.com/photo/>

## The Big Social Media Sites (so far)

### Facebook

**Facebook** (<https://www.facebook.com>) is a social networking website that makes it easy for you to connect and share with your family and friends online. Originally designed for college students, Facebook was created in 2004 by Mark Zuckerberg while he was enrolled at Harvard University. By 2006, anyone over the age of 13 with a valid email address could join Facebook. Today, Facebook is the world's largest social network, with more than 1 billion users worldwide.

With over a billion profiles it's hard to neglect thinking about how to create a brand presence there. This is where friends, family, and your biggest "fans" come to listen to what you have to brag about. There is a cap to how many friends you can amass, so **consider creating a public page** that is limitless. Facebook is all about loyalty, so use it as a place to post pictures, give updates, promote new initiatives, or simply interact with your biggest fans. It's one of the best outlets if you want to keep up with your most loyal customers with regular information they will be interested in. That is, of course, if your regular customers use Facebook, which is a simple question you should ask yourself before you begin any social media program.

Creating a public page allows you to separate your professional life from your personal one. It's fun to "collect friends." However, do they really need to see your family photos? Do you really want to see theirs? (If the answer is, Yes!, then go for it.)

## FourSquare

**FourSquare** (<https://foursquare.com/>) is a location-based discovery service that helps people find local places and experiences that are relevant to their interests and tastes. Foursquare pioneered the "check-in" back in 2009, putting the idea of real-time location sharing on the map.

## Instagram

**Instagram** (<https://www.instagram.com/>) is a free online photo sharing app that allows for the addition of several filters, editing, and sharing options. Instagram had over \$595 million in mobile ad revenues worldwide in 2015, and is expected to have \$2.81 billion by 2017.

## LinkedIn

**LinkedIn** (<https://www.linkedin.com/>) is a business-oriented social networking service. You will want to create a professional profile on LinkedIn to connect with all the people you've professionally come into contact with over the years. You can network with each other, share professional advice, and even recruit new talent. LinkedIn is all about work and working your network of colleagues.

## Pinterest

**Pinterest** (<https://www.pinterest.com/>) is a visual bookmarking tool that helps you discover and save creative ideas. The service uses a browser bookmarklet, which makes it easy to post things from around the Internet. Pinterest's user interface lets you "pin" any photo from the Internet to a "board" on its site.

Many brands are now just wrapping their heads around how to use Pinterest. A picture is worth 1,000 words. Take the right pictures and you'll save lots of time writing.

## Reddit

**Reddit** (<https://www.reddit.com/>) entertainment, social news networking service, and news website where registered community members can submit content, such as text posts or direct links, making it essentially an online bulletin board system. Registered users can then vote submissions up or down to organize the posts and determine their position on the site's pages. Content entries are organized by areas of interest called "subreddits". The subreddit topics include news, gaming, movies, music, books, fitness, food, and photo sharing, among many others.

## SlideShare

**SlideShare** (<http://www.slideshare.net/?ss>) is popular social platform owned by LinkedIn for sharing presentations and other business-oriented content. SlideShare makes it easy to embed content on websites and share it to other social networks, such as Facebook, Twitter, and LinkedIn.

## Snapchat

**Snapchat** (<https://www.snapchat.com/>) is a popular mobile app that allows you to send videos and pictures, both of which will self destruct after a few seconds of a person viewing them. Snapchat is also a messaging app. You can take a photo or a video with it, then add a caption or doodle or lens graphic over top, and send it to a friend. Alternatively, you can add it to your "story", a 24-hour collection of your photos and videos, which you broadcast to the world or just your followers.

## Tumblr

Tumblr (<https://www.tumblr.com/>) is a microblogging site. Pounded "tumbler," it began as a multimedia blogging platform — a place where users could share text, photos, songs and links. But since Tumblr is structured heavily around "following" other bloggers and sharing their work, it quickly evolved into a vast, unmapped network of niche communities.

## Twitter

**Twitter** (<https://twitter.com/>) was designed as a microblogging site. users are limited to 140 characters. (That limitation may be soon lifted.) Content is categorized by hashtags (#) followed by a word or a phrase with no spaces. #callerlab #squaredancing #imnotreadyformypresentation

Think of hash-tagging as an organizational tool. One is a bin for #selfies. One is a bin for #swag. One is a bin for #TBT (Throwback Thursday, and many are akin to the drawer or space under the bed that we used to hide all of our miscellaneous crap in so that the room appeared clean, but wasn't.

Twitter is a place where you can exhibit thought-leadership with others who share similar interests, whether you know them or not. It's about having a voice in what you do and paying attention to others who you admire.

## Vine

**Vine** (<https://vine.co>) enables users to record short video clips up to around six seconds long while recording through its in-app camera. The camera records only while the screen is being touched, enabling users to edit on the fly or create stop motion effects.

## YouTube

**YouTube** (<https://www.youtube.com>) allows billions of people to discover, watch and share originally-created videos. YouTube provides a forum for people to connect, inform, and inspire others across the globe and acts as a distribution platform for original content creators and advertisers large and small.

YouTube is about pop culture. Consider starting a YouTube channel to create content for your customers. You can then feature this video content in your other marketing as well.

# 2016 CALLERLAB Convention, Norfolk, VA

## Change Your Show (Showmanship)

Presented by: Mike Hogan

**What is Showmanship?** Showmanship is the skill of performing in such a manner that will appeal to an audience or aid in conveying the performance's essential theme or message. For a square dance caller, everything you say and do, and how you do it from the time you meet the first dancer until you say goodbye to the last dancer is part of showmanship.

**Goal:** My goal is to entertain the dancers so they feel that they have experienced something special and want more.

**Recommendation:** Go to concerts or watch them on youtube and study what major recording artists do. Watch how they interact with the crowd.

**Attitude:** Act like you like what you're doing. Be friendly. Be thankful. Be positive and upbeat.

### **Stage Presence:**

- Make your stage a stage, even if it's on the floor.
- Dress the part.
- Move around.
- Make eye contact with dancers.
- Smile.
- Talk to the audience.
- Welcome them.
- Thank them.
- Let them thank you.

### **Patter and Choreography:**

- Use multiple genres of music unless the dance has a specific theme.
- Use good judgement to determine what the floor can do.
- Bore them a little and kill them a little – just a little!
- Use memorized get outs.
- Use gimmicks sparingly.
- Write new choreography all the time.
- Practice.

### **Singing Calls:**

- Use multiple genres of music unless the dance has a specific theme.
- Every singing call you do should be special – no mediocrity.
- Do sing-a-longs. Dancers love to sing and it's a great way to interact with the dancers.
- Fulfill requests whenever you can.
- Only do singing calls that you like and you do well.
- Practice.

**Themed dances:**

Prepare ahead of time.

Research the music you will use so you can talk about it.

Dress the part if it's appropriate.

**Be a host:**

Set up early so you can greet dancers as they come in.

Work your way around the room during breaks and try to shake everyone's hand.

Go into the kitchen and greet the kitchen committee.

Close by thanking everyone.

**How do you change your show (improve your showmanship)?**

Go to some concerts and learn how the real showman perform.

Record your dances either on audio tape or on video tape and analyze your performance.

Write choreography.

Buy and use new music regularly.

Practice, Practice, Practice!

Choreo by Kopman Session-Lee Kopman:

### Sample Figures

**Top It Off** – Done from Grand Ocean Waves – ALL SWING  $\frac{1}{2}$  , ENDS OF GRAND WAVE PROMENADES TO NEXT POSITION OF SQUARE (OR COUNTER ROTATES) , OTHER 6 CAST OFF  $\frac{3}{4}$  AND THE LEAD PERSON THE COLUMN DOES A U TURN BACK – ENDS RESULT  $\frac{1}{4}$  TAG POSITION.

SIMPLE CALL – Heads SquareThru 4 – Pass the Ocean – TOP IT OFF – GIRLS EXTEND. GIRLS TRADE – SLIDE THRU – PASS THRU – ALLEMAND LEFT

**Let's Run It** – Done from Completed Double Pass Thru Position – CENTERS IN -= CENTERS RUN – NEW CENTERS TRADE

SIMPLE CALL – Heads SlideThru – Double Pass Thru - LET'S RUN IT - SQUARE THRU 2 – GR AND RIGHT AND LEFT

**You're Cruising** – STARTS ZERO LINES – ENDS CIRCULATE  $1\frac{1}{2}$ , TURN THRU, TAKE A STEP FORWARD AND FOLD , CENTERS START A LOAD THE BOAT , PASS THRU,  $\frac{1}{4}$  OUT, TRADE AND TURN THRU ( INSTEAD OF PASS THRU AS IN LOAD THE BOAT). CALL IS NOW FINISHED. END RESULT FROM ZERO LINES IS 8 CHAIN THRU POSITION.

HERE IS A SIMPLE FIGURE : FROM ZERO LINES – YOU'RE CRUSING –AFTER THE CALL, SWING THRU, GIRLS TRADE, SLIDE THRU , SQUARE THRU  $\frac{3}{4}$  , ALLEMAND LEFT.

**Bring Us Together** – From a Squared Up Set, Beginning Double Pass Thru Position or Trade By Position –From a Squared Up Set , it equals a HEADS (SIDES) LEAD OUT TO THE RIGHT AND CIRCLE TO A LINE OF 4. From a Squared Up Set – Heads Circle  $\frac{1}{2}$  ,slide away from each other (or veer away-DON'T HOLD HANDS WITH OTHER COUPLE – SIDES PROMADE SINGLE FILE PAST THEM AND FACE IN TO FORM LINES – EQUALS ZERO LINES. IF CALLED FROM SQUARED UP SET – MUST GIVE A FR ACTION – HEADS  $\frac{3}{4}$  OR  $\frac{1}{4}$  CIRCLE BRING US TOGETHER – OTHER DO THE SAME PROMENADE SIINGLE FILE

## Hind Sight By Lee Kopman

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Two couple figures that you can practice using mainstream and plus calls

1. Lead Left and Right
2. Do-Sa-Do, See-Saw
3. Swing, Ladies Chain
4. Courtesy Chain
5. Right and Left Thru
6. Slide Thru - Star Thru
7. Pass Thru- Partner Trade
8. California Twirl
9. Half Sashay - U Turn Back
10. Grand Square
11. Veer Left - Bend the Line
12. Box the Gnat - Ocean Wave
13. Swing Thru - Spin the Top
14. Run Family, Centers, Ends, Boys and Girls
15. Trade Family, Ends, Centers, Boys, Girls
16. Zoom
17. Flutter Wheel - Reverse Too-
18. Sweep Touch - Circulate
19. Turn Thru - Walk and Dodge
20. Folds - Dixie Style - Trade the Wave
21. Scoot Back
22. Centers in - Cast off 3/4
23. Spin the Top - Fan the Top
24. Couples Hinge - Partner Hinge
25. Diamonds - Circulate, Flip and Cut
26. Crossfire
27. Recycle - Linear Cycle
28. Explode
29. Single Circle to A Wave
30. Load the Boat
31. Tag the Line - Partner Tag
32. Peel Off - Peel the Top
33. Chase Right
34. Tag the Line - 1/2 Tag

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## Hind Sight By Lee Kopman

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Two Couple Calls for callers to practice when dealing with SIGHT CALLING. The objective is to use these calls, watching the dancers and getting them back to their original position with original partners.

- |   |   |
|---|---|
| 1. Chase  | 19. Peel Off                            |
| 2. Flutter Wheel –Reverse<br>Flutter (Sweep $\frac{1}{4}$ ) | 20. Peel the Top                        |
| 3. Partner Tag  | 21. Spin the Top                        |
| 4. Wheel and Deal   | 22. Recycle                             |
| 5. Explode the Wave   | 23. Linear Cycle                        |
| 6. Ladies Chain   | 24. Scoot Back                          |
| 7. Single Circle to a Wave                                  | 25. Ends or Centers – Load the<br>Boat  |
| 8. Right and Left Thrus                                     | 26. Square Thru's                       |
| 9. Peel Off   | 27. Circulate                           |
| 10. Walk and Dodge  | 28. Partner Hinge – Partner<br>Trade    |
| 11. Crossfire   | 29. Diamond Circulates                  |
| 12. California Twirl  | 30. Flip or Cut the Diamonds            |
| 13. Dixie Style to a Wave                                   | 31. Remake                              |
| 14. $\frac{1}{2}$ Sashay                                    | 32. Slide Thru                          |
| 15. Roll  | 33. Touch $\frac{1}{4}$ - $\frac{1}{2}$ |
| 16. Runs  | 34. Veer Left – Right                   |
| 17. Linear Cycle  | 35. Do-Sa-Do – See Saw                  |
| 18. Recycle   |   |

Being Creative at Mainstream, Plus, and Advanced some Ideas for Callers

1. Spin chain thru - Ends u turn back, and Circulate
2. With Original partners  
Heads Linear cycle – Sides 4 Calls - Ferris wheel, Veer left, Extend and Bend the Lines - Ends, Lines Facing
3. Spin Chain and Exchange the Gears - 2nd person leads them across
4. Lines Facing - Ends only Load the Boat - Centers another call
5. Lines of 4 facing out. Right hand couples chase right others tag the line and face in, out, or whatever
6. Lines Facing - Skip the 1<sup>st</sup> part, slide thru (if in sequence - Grand right and left here) Lines Facing Out - Skip the 1st part - right and left thru - Just
7. Grand O/W - Centers of each side work with centers of other side Ex.Linear Cycle
8. Columns - Same Sexed in middle - Centers Trade and spread others - lead person run - and those two step forward and take another call
9. Same sexes in 2 faced lines - Some turn and deal some wheel and deal
10. All with or with original partners - some slide and swing , others swing and slide

Here are some simple sequences

- A.) Heads slide thru –double pass thru  
all do your part  
boys peel off and bend the line  
girls put centers in and cast off  $\frac{3}{4}$   
pass thru -1/2 tag  
recycle – left allemand
- B.) Sides – zero lines  
half sashay  
each side do the center part of load the boat  
left allemand
- C.) Heads – zero lines  
pass the ocean  
spin chain the line – girls u turn back and circulate  
bend the line and pass the ocean  
circulate – scoot back  
grand right and left
- D.) Heads square thru 4 – sides 1/2 sashay  
all square thru – heads go 3 sides to 4  
ends fold – centers slide thru  
zoom  
centers –half sashay – and centers face in  
allemand left

Unusual Choreo – Mainstream Level

1. From Completed Double Pass Thru Position – Centers In, Centers Run, New Centers Trade
2. Lines Facing,  $\frac{1}{2}$  Sashay, Centers  $\frac{1}{2}$  Sashay, Same Sexes Half Sashay
3. Just Boys Zoom
4. Head Ladies Chain  $\frac{3}{4}$  - Lines of 3, Touch  $\frac{1}{4}$  -Extend (Columns Here)
5. Lines Pass Thru – Finish a Right and left Thru
6. Zero Lines – Finish Slide Thru (all set for a Grand Right and Left Here)
7. From Left Hand Waves \_ Right Swing Thru
8. Circulates – All Variations
9. Fractional Circulates
10. Walk and Dodge – Just Dodge
11. Same Sexes doing a Slide Thru
12. Start with Left Hand – Dixie Style to a Right Hand Wave
13. From 2 Faced Lines – Begin with a Trade and Spin Chain Thru
14. Tagging the line – IN, OUT, RIGHT, LEFT AND TO A CLOVERLEAF
15. Scoot Back – Normal, and Centers
16. Recycles – Have some while others do another call

Things to think about when dealing with choreo at the plus level

1. Use of rolls
2. Fractions – acey deucey  $1\frac{1}{2}$ -- circulates – ends  $\frac{1}{2}$  more
3. Mixing calls – some take one call other another
4. Follow your neighbor (not everybody spread)
5. Grand ocean waves – swing thru – each side also in the center
6. Linear cycle – all variations
7. Load the boat- using just the center part
8. Single circle using different fractions
9. Spin chain exchange the gears – using different fractions
10. Tea cup chain –half way, complete it later