

COMMITTEE TO PROMOTE SQUARE DANCING

**PAIR  
DANCING  
(2-COUPLE SQUARE DANCING)**

By Karl Arnold Belser

DRAFT 07  
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## PREFACE

Square dancing is losing dancers and callers as the population ages. It is apparent that older people, both callers and dancers, are having a difficult time recruiting younger people. Square dancing will only live on if a way can be found to interest a new generation of dancers.

The Internet is a central part of US culture in 2008. People are apparently happy to entertain themselves at home. This may be because they have children and don't have money to spare, or it may be that they have a crowded schedule and lack flexibility with their time.

This document is intended to become an on-line course that teaches the subset of plus-level square dance calls that can be done by two couples.

An on-line course has the following attributes:

- It saves money.
  - A living room is the hall.
  - There are no caller expenses.
  - No baby-sitting is required.
  - There are no travel expenses.
- It can be scheduled during any free time.
- It is social because two couples are required.

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## INTRODUCTION

This script describes lessons that use the subset of square dance calls that can be done with two couples instead of four couples.

The lessons are organized to make it easy for one of the four dancers to learn and call dance sequences. Hence, the call teaching sequence is different from the order in which calls are usually taught to eight dancers in Modern Western Square Dancing.

The lessons recognize that most new dancers are “pattern walkers” as opposed to “definition dancers”. A “pattern walker” expects to associate with each call the same sequence of moves. Hence, initially only right-handed formations will be used. Even so, each dancer will have to learn some calls from both the men’s and ladies’ positions.

Some left-handed formations have been added in the last lessons, and these left-handed formations should only be used after the dancers and new callers are thoroughly familiar with the right-handed formations.

The exercises require that a rhythm be supplied either through music or by a synthetic rhythm machine. The dancers have to march to this rhythm in order to execute the calls in the time allotted.

The calls taught are summarized in the outline below. The numbers after each call refer to the CALLERLAB INC. call number from the August 19, 2005 list.

### \*\*\*\*\* 68 MAINSTREAM CALLS \*\*\*\*\*

- SQUARE YOUR SETS
- CIRCLE LEFT 1/4, 1/2, 3/4 OR HOME (002)
- SQUARE YOUR SETS
- FACE IN and FACE OUT
- FACE LEFT and FACE RIGHT
- CIRCLE LEFT 1/4, 1/2, 3/4 OR HOME (002)
- UP TO THE MIDDLE AND BACK (003)
- DOSADO YOUR PARTNER (004)
- SWING YOUR PARTNER (005)
- PROMENADE 1/4, 1/2, 3/4 OR HOME (006)
- ALAMANDE LEFT (007)
- LEFT (RIGHT) ARM TURN (007)
- STAR 1/4, 1/2, 3/4 OR TO ORIGINAL PARTNER (010)
- PASS THRU (012)
- MEN IN, LADIES SASHAY (014)
- HALF SASHAY (014)

- MEN OR LADIES U-TURN BACK (015)
- U-TURN BACK (015)
- COURTESY TURN (017)
- LADIES CHAIN (018)
- CHAIN DOWN THE LINE (018)
- LEAD TO THE RIGHT (020)
- RIGHT AND LEFT THRU (021)
- STAR THRU (023)
- BEND THE LINE (025)
- ALL AROUND THE CORNER (026)
- SEE SAW (027)
- SQUARE THRU (028)
- CALIFORNIA TWIRL (029)
- WHEEL AROUND (031)
- BOX THE GNAT (035)
- STEP TO A WAVE (036)
- PASS THE OCEAN (038)
- EXTEND (039)
- SWING THRU (040)
- MEN RUN (041)
- CENTERS CROSS-RUN (041)
- PARTNER TRADE (042)
- WHEEL AND DEAL (043)
- ZOOM (046)
- FLUTTER WHEEL (047)
- REVERSE FLUTTER WHEEL (047)
- VEER LEFT (RIGHT) (049)
- TOUCH A QUARTER (051)
- CIRCULATE (052)
- CLOVER LEAF (054)
- SPIN THE TOP (058)
- CAST OFF 3/4 (060)
- WALK AND DODGE (061)
- SLIDE THRU (062)
- ENDS FOLD (063)
- DIXIE STYLE TO A WAVE (064)
- TAG THE LINE (065)
- HALF TAG THE LINE (066)
- SCOOT BACK (067)
- HINGE (068)
- CENTERS HINGE (068)
- RECYCLE (069)

\*\*\*\*\* 17 PLUS-LEVEL CALLS \*\*\*\*\*

- ACEY DEUCEY (070)
- CHASE RIGHT (074)
- AND SPREAD (075)
- CROSSFIRE (076)
- CUT THE DIAMOND ((077)
- DIAMOND CIRCULATE (078)
- EXPLODE AND (080)
- EXPLODE THE WAVE (081)
- FAN THE TOP (083)
- FLIP THE DIAMOND (084)
- FOLLOW YOUR NEIGHBOR (085)
- LINEAR CYCLE (087)
- PEEL OFF (089)
- PEEL THE TOP ((090)
- SINGLE CIRCLE TO A WAVE (093)
- TRADE THE WAVE (100)

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**LESSON 1 – THE BASICS**

1.1 The COUPLE (MAN and LADY dancers)

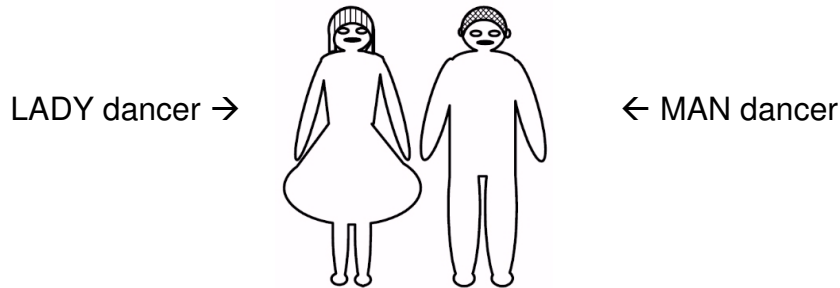


Figure 1-1. Definition of MAN and LADY dancers of a COUPLE.

A COUPLE as shown above comprises two people standing side by side, either facing the same direction or facing opposite directions. The two people can be of any sex, even though a man and a lady are shown for illustration.

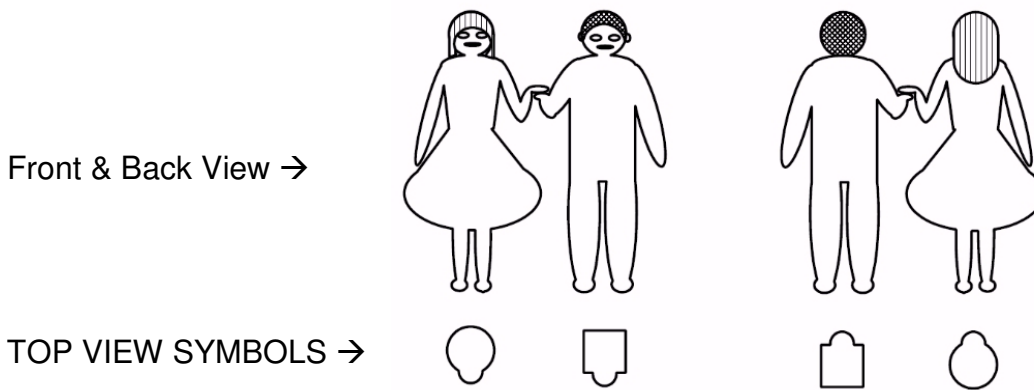


Figure 1-2. Same-facing COUPLE and corresponding symbols.

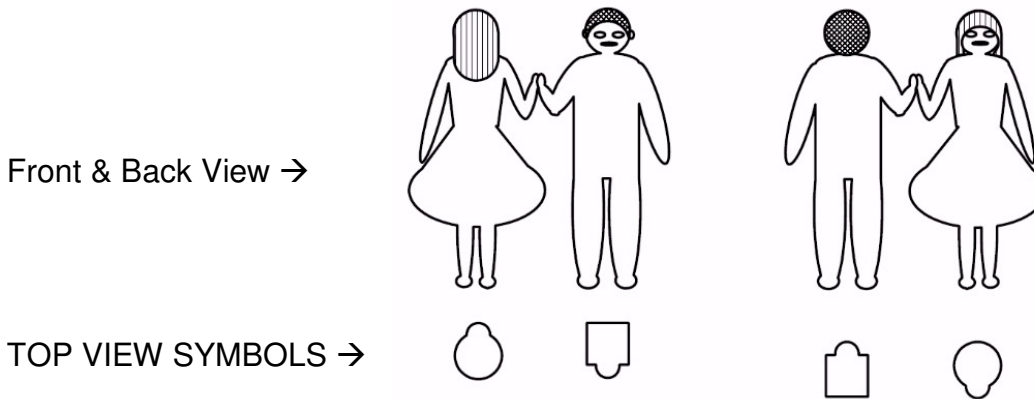


Figure 1-3. Opposite-Facing RIGHT HAND COUPLE & corresponding symbols.

It is customary to represent the dancers with the symbols shown at the bottom of Figures 2 and 3. A circle represents the LADY dancer and a square represents the MAN dancer. The bumps show the facing direction of the dancers.

The dancer shown as a woman is called the LADY (or sometimes GIRL), and the dancer shown as a man is called the MAN (or sometimes BOY). They usually have adjacent hands joined. A normal COUPLE is when the man holds his partner with his right hand. Otherwise the formation is called a SASHAYED COUPLE.

### 1.2 The BELLE and BEAU positions<sup>1</sup>

The LADY dancer's normal position is on the right of the MAN dancer. In this case the LADY dancer is said to be in the BELLE position and the MAN dancer in the BEAU position. However, it is possible for the MAN dancer to be in the BELLE position and the LADY dancer to be in the BEAU position as in a SASHAYED COUPLE.

### 1.3 The HAND POSITIONS

When the dancers are facing the same direction the dancer's right palm should be up and the dancer's left palm down. When the dancers are facing opposite directions the hands of both dancers are held up with palm touching.

### 1.4 The BOX Formation

A BOX has one dancer at each corner. An IN-FACING BOX is shown in the figure below. Note that the LADY dancer is in the BELLE position on the right, and the MAN dancer is in the BEAU position on the left. The spacing between couples in the figure should be such that the fingertips of the free hands of each couple just touch when they are stretched out toward the other couple.

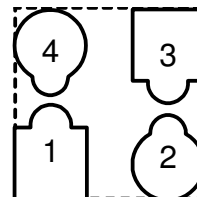


Figure 1-4. AN IN-FACING BOX.

<sup>1</sup> In advanced square dancing there are calls that refer to the dancers in BELLE and BEAU positions. These calls do not occur in Plus-Level dancing, but the nomenclature has to account for this future usage.



### 1.5 The CORNER

The CORNER is the person to the left of the BEAU position (clockwise) and to the right of the BELLE position (counter-clockwise) independent of which of the MAN or LADY dancers occupy this position. The corner of dancer1 in the IN-FACING BOX above is dancer 4, and the corner of dancer 2 is dancer 3.

### 1.5 The HOME position

The HOME position is the beginning rotational orientation of the BOX, that is, the wall that each couple in an IN-FACING BOX was looking at the start of dancing. The MAN dancer is responsible for knowing where his HOME position is.

### 1.6 The CALL and the CALLER

A CALL is the instruction that tells the dancers what to do. Pair dancing requires one person (or a recording) to announce the CALL sequence to the beat of the music. This person is called the CALLER.

A fifth person can do the calling of the calls in the exercises in the lessons. However, if there are only two couples, one person in the two couple formation can memorize the calls in the exercise. This person may also improvise call sequences using the calls in the list at the end of each lesson.

### 1.7 The TEMPO<sup>2</sup>

Pair dancing is done to a beat (usually from music) with a rate of between 120 and 130 beats per minute. The dancers should step to this beat as if they are marching. Walking to the beat is important because each CALL requires a certain number of beats to complete.

### 1.8 TALKING WHILE DANCING

It is important that no-one except the CALLER talks while dancing because talking may distract the dancer doing the talking or other dancers so that they lose track of the beat or even the instructions.

---

<sup>2</sup> The Recording Industry Association of America (RIAA) enforces the use of copyrighted music on behalf of the artists that performed and produced the music. Strictly, one needs a BMI/ASCAP license to play copyrighted music when people pay to hear the music performed, even if it is background for the caller. A way to avoid this issue is to use computer-synthesized music from computer programs like Band-in-a-Box.

## 1.9 THE CALL LIST

The remainder of this document will explain the set of calls that can be done by two couples that have been taken from the CALLERLAB, INC. Plus-Level call list dated August 19, 2005.

## LESSON 2 – SIMPLE PARTNER AND CORNER CALLS

### 2.1 SIMPLE PARTNER AND CORNER CALLS

#### 2.1.1 SQUARE YOUR SETS

The two couples form an IN-FACING BOX. Remember that the two dancers in the couple should always hold adjacent hands. The spacing between couples should be about 5 feet such that when free arms are stretched forward, the fingertips just touch the facing dancer's outstretched fingertips.

#### 2.1.2 UP TO THE MIDDLE AND BACK

The call starts from an IN-FACING BOX. Each couple moves forward toward the facing couple until they can "hi five" and touch palms. Then they move back to the original position. TIMING: 4 or 8 Steps.

#### 2.1.3 CIRCLE LEFT (RIGHT) 1/4, 1/2, 3/4 OR HOME

The call starts from an IN-FACING BOX. All dancers join hands (left hand palm up and right hand palm down) to form a RING. Then each dancer turns slightly toward the indicated direction and walks to the beat of the music. LEFT is clockwise toward each dancer's left shoulder and RIGHT is counter-clockwise toward each dancer's right shoulder. TIMING: 4 Steps per quarter revolution.

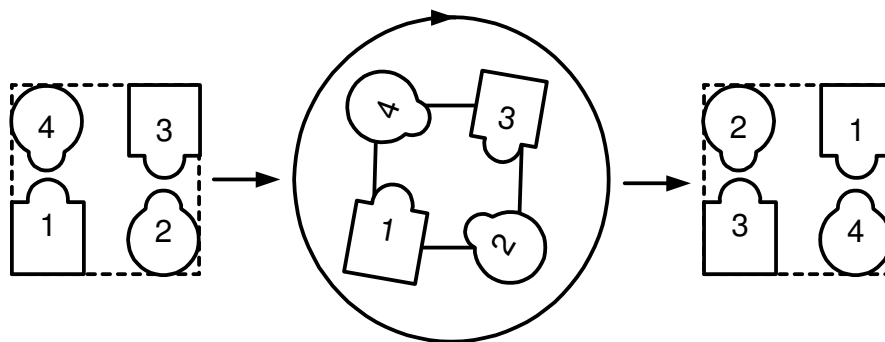


Figure 2-1. CIRCLE LEFT A HALF

2.1.4 STAR BY THE RIGHT (LEFT) 1/4, 1/2, 3/4 OR HOME

The call starts from an IN-FACING BOX or a RING. Each dancer turns and joins the indicated hand with all the other dancers at a center point. This formation is called a STAR. The dancers then walk to the beat of the music in the direction they are facing while keeping their hands joined. TIMING: 4 Steps per quarter revolution.

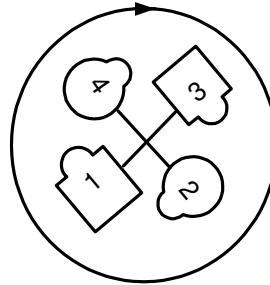


Figure 2-2. STAR BY THE RIGHT

2.1.5 PROMENADE YOUR PARTNER (CORNER) 1/4, 1/2, 3/4 OR HOME

The call starts from an IN-FACING BOX or a RING. The couple turns to be side by side facing the same direction. The MAN dancer extends his hand (palm up) and takes the LADY dancer's left hand (palm down). He then places his right hand on the small of the LADY dancer's back. This formation is called the PROMENADE POSITION. The usual direction to promenade is counter-clockwise, and it is customary that the MAN dancer leads the pair to a designated position. TIMING: 4 Steps per quarter revolution.

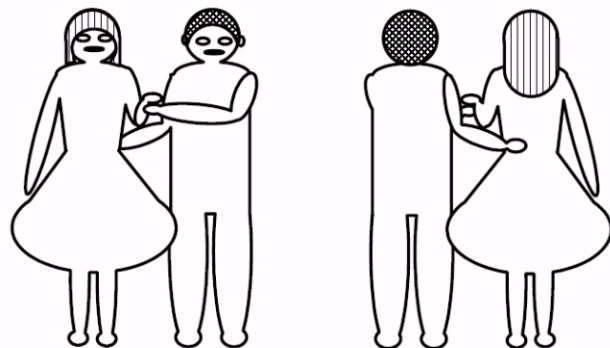


Figure 2-3. PROMENADE Position.

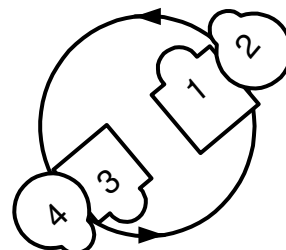


Figure 2-4. PROMENADE

### 2.1.5.1 PROMENADE HALF

The two couples trade places lead by the MAN dancer by walking in a small semicircle. TIMING: 8 Steps.

### 2.1.5.2 PROMENADE HOME

The MAN dancer takes the current partner, and they promenade to the MAN dancer's HOME position. TIMING: Up to 16 Steps.

### 2.1.5.3 PROMENADE THE RING

The MAN dancer takes the current partner and they promenade from the current location to the same location (360°). TIMING: 16 Steps.

### 2.1.6 SWING YOUR PARTNER (CORNER)

The call starts from an IN-FACING BOX or a RING. Each dancer faces the designated dancer and steps forward until their right sides almost touch. The MAN dancer places his right arm on the LADY dancer's upper back, and the LADY dancer places her left arm on top of the MAN dancer's arm.

The MAN and LADY dancers join their remaining hands (right and left respectively). The two dancers then walk around each other until the MAN dancer faces the other couple, at which time he rolls the LADY dancer out beside him so that she also faces the opposite couple. The MAN dancer moves his right hand from the LADY dancer's back to take her left hand. TIMING: 8 Steps.

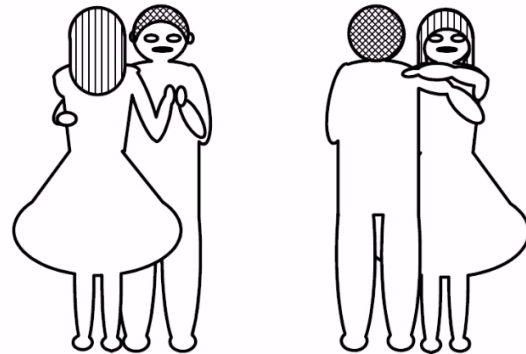


Figure 2-5. The SWING Position.

NOTE: The two dancers become partners after they swing. Hence PROMENADE HOME is commonly called after a swing to get the dancers back to the MAN dancer's HOME position.

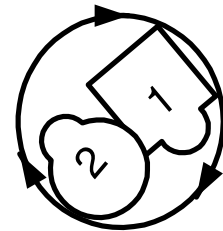


Figure 2-6. The SWING Direction.

### 2.1.7 DOSADO YOUR PARTNER (CORNER)

Each dancer faces the partner (corner). Dancers advance passing right shoulders and, without turning, each dancer moves to the right passing in back of

the other dancer. Lastly each dancer moves backwards passing left shoulders returning to the starting position so that each dancer is facing the person the dancer went around. TIMING: 8 Steps.

## 2.2 SUMMARY of simple partner calls

- SQUARE YOUR SETS
- CIRCLE LEFT 1/4, 1/2, 3/4 OR HOME (002)      TIMING: 4 Steps per 1/4.
- UP TO THE MIDDLE AND BACK (003)      TIMING: 4 or 8 Steps.
- DOSADO YOUR PARTNER (004)      TIMING: 8 Steps.
- SWING YOUR PARTNER (005)      TIMING: 8 Steps.
- PROMENADE 1/4, 1/2, 3/4 OR RING (006)      TIMING: 4 Steps per 1/4.
- STAR 1/4, 1/2, 3/4 OR FULL (010)      TIMING: 4 Steps per 1/4.

## 2.3 PRACTICE CALL SEQUENCES

### 2.3.1 EXERCISE 2.1

- SQUARE YOUR SET
- UP TO THE MIDDLE AND BACK      8 Steps
- CIRCLE LEFT      8 Steps
- CIRCLE RIGHT      8 Steps
- STAR RIGHT      8 Steps
- STAR LEFT      8 Steps
- SWING YOUR PARTNER      8 Steps
- PROMENADE HOME      16 Steps
- (Repeat and stop)

### 2.3.2 EXERCISE 2.2

- SQUARE YOUR SET
- DOSADO YOUR CORNER      8 Steps
- DOSADO YOUR PARTNER      8 Steps
- CIRCLE LEFT HALF WAY      8 Steps
- STAR RIGHTHOME      8 Steps
- CIRCLE RIGHT HALF WAY      8 Steps
- STAR LEFT HOME      8 Steps
- PROMADE THE RING      16 Steps
- (Repeat and Stop)

### 2.3.3 EXERCISE 2.3

- SQUARE YOUR SET
- CIRCLE LEFT      8 Steps

- DOSADO YOUR CORNER 8 Steps
- CIRCLE RIGHT 8 Steps
- SWING YOUR PARTNER 8 Steps
- STAR RIGHT 8 Steps
- DOSADO YOUR CORNER 8 Steps
- STAR LEFT TO HOME 16 Steps
- (Repeat and Stop)

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### LESSON 3 – BOX CALLS WITH YOUR PARTNER

#### 3.1 BOX CALLS WITHOUT CHANGING PARTNERS

There are 4 variations of the BOX in which the MAN dancer holds the LADY dancer's hand with his left hand and in which each dancer is with his or her original partner.

Figure 3-1. INFACING BOX

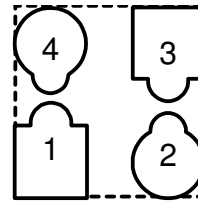


Figure 3-2. OUT-FACING BOX

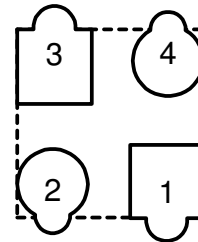


Figure 3-3. IN-FACING RIGHT HAND BOX

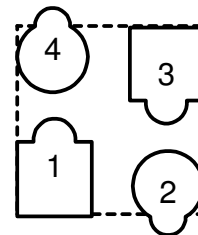
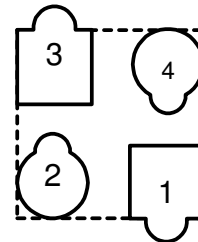


Figure 3-4. OUT-FACING RIGHT HAND BOX



##### 3.1.1 FORMATION POINT OF VIEW

The names for the formations, e.g. IN-FACING or OUT-FACING refer to the direction that the BEAU dancer faces. The BEAU dancer in this section is the MAN dancer.

Many of the calls move between IN-FACING and OUT-FACING formations.

3.1.2 PASS THRU

IN-FACING BOX: Each dancer moves forward passing right shoulders with the opposite dancer. The dancers end up in an OUT-FACING BOX. TIMING: 4 Steps.

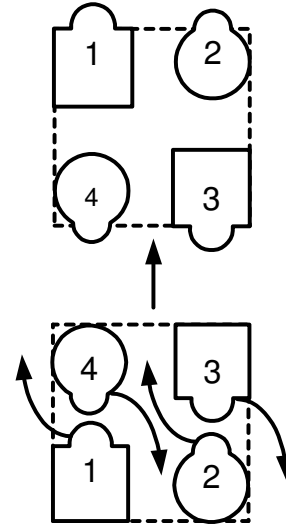


Figure 3-5. PASS THRU (Pass right shoulders).

3.1.3 LEAD RIGHT (LEFT)

IN-FACING BOX: Each couple, working as a unit, takes a step forward, and as a unit turns to the right 90°(left 90°) and moves forward to form an OUT-FACING BOX. TIMING: 4 Steps.

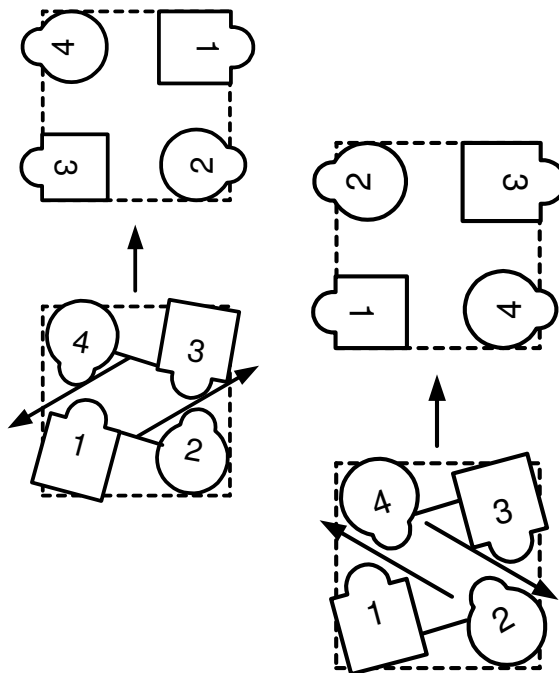


Figure 3-6. LEAD RIGHT.

Figure 2-7. LEAD LEFT.

3.1.4 PARTNER TRADE (COUPLE) and CALIFORNIA TWIRL<sup>3</sup>

The calls PARTNER TRADE in the IN or OUT-FACING BOX FORMATION and CALIFORNIA TWORL give the same results.

<sup>3</sup> CALIFORNIA TWIRL is a 'sex dependent' call in that the MAN and LADY dancers always do the same motions independent of whether they are in the BELLE or BEAU position.

COUPLE: In a PARNTERS TRADE the MAN dancer walks 180° around the LADY dancer and the LADY dancer walks 180° inside the MAN dancer so that each dancer takes the other dancer's place and such that the two dancers end up as a COUPLE facing the opposite direction. TIMING: 8 Steps.

COUPLE: In a CALIFORNIA TWIRL the MAN dancer takes the left hand of the LADY dancer with the right hand and walks 180° around the LADY dancer while the LADY dancer walks 180° inside and under the MAN dancer's arm so that each dancer takes the other dancer's place and such that the two dancers end up as a COUPLE facing the opposite direction. TIMING: 4 Steps.

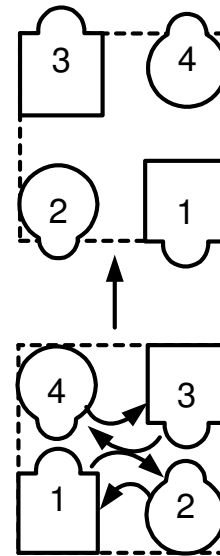


Figure 3-8. SIDE –BY-SIDE COUPLE PARTNER TRADE and CALIFORNIA TWIRL.

### 3.1.5 COURTESY TURN

OUT-FACING BOX: The dancer in the BEAU position (in this case the MAN dancer) extends the left hand (palm up) to the extended left hand (palm down) of the partner (in this case the LADY dancer). The dancer in the BEAU position puts the right hand in the small of the back of the partner to take the promenade position like the one shown if Figure 2.5. The couple makes a 180° counter-clockwise turn around the joined hands to again face back into an IN-FACING BOX. TIMING: 4 Steps.

### 3.1.6 RIGHT AND LEFT THRU

IN-FACING BOX: Each dancer moves forward to take the right hand of the facing dancer. The dancers pull by the other dancer and let go when passing right shoulders. The dancers then do a COURTESY TURN to end up in an IN-FACING BOX. TIMING: 4 Steps.

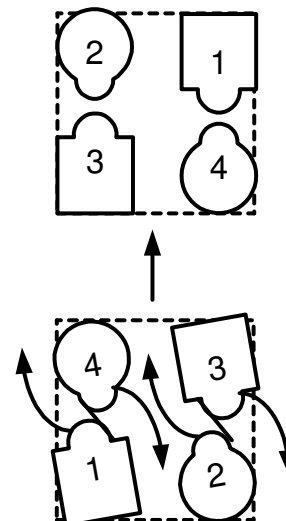


Figure 3-9. RIGHT & LEFT THRU.

3.1.7 MEN RUN

COUPLE (RIGHT HAND COUPLE): The MAN dancer walks 180° around the LADY dancer and the LADY dancer slides without turning inside the MAN dancer so that each takes the other's place. However, the MAN dancer ends up facing the opposite direction as a RIGHT HAND COUPLE (COUPLE) TIMING: 4 Steps.

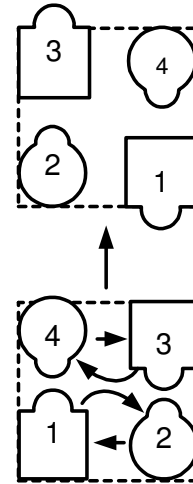


Figure 3-10. MEN RUN (COUPLE to RT HAND COUPLE)

3.1.8 PARTNER TRADE (RIGHT HAND COUPLE)

RIGHT HAND COUPLE: In a PARTNERS TRADE the MAN dancer walks 180° around the LADY dancer and the LADY dancer walks 180° inside the MAN dancer so that each dancer takes the other dancer's place and such that each dancer ends up facing the opposite direction. In this RIGHT HAND COUPLE case the dancers may hold hands while walking. TIMING: 4 Steps.

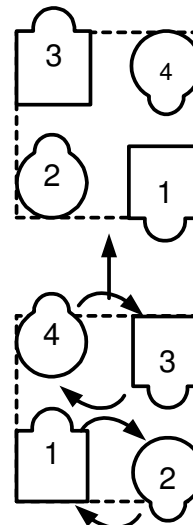


Figure 3-11. RIGHT HAND COUPLE PARTNER TRADE

3.1.9 SCOOT BACK<sup>4</sup>

IN-FACING RIGHT HAND BOX (OUT-FACING RIGHT HAND BOX): The in-facing dancers step forward to join adjacent forearms, turn half (180°) and step forward to end in the position vacated by the dancer who was facing out. Meanwhile, the out-facing dancers run into the position vacated by the dancer who is doing the forearm turn. The dancers end up in an OUT-FACING RIGHT HAND BOX (IN-FACING RIGHT HAND BOX). TIMING: 6 Steps.

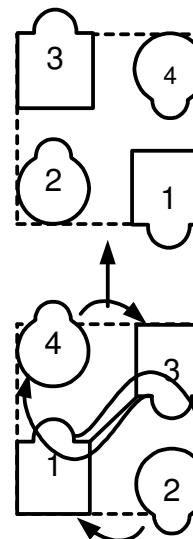


Figure 3-12. SCOOT BACK

<sup>4</sup> SCOOT BACK results in the same formation as dow RIGH HAND PARTNER TRADE.

3.1.10 ZOOM

IN-FACING RIGHT HAND BOX (OUT-FACING RIGHT HAND BOX): The out-facing dancers separate away from their partner and walk around a full circle (360°) to end in the position of the dancer who was directly behind. Meanwhile, each in-facing dancer steps directly forward into the vacated position of the out-facing dancer. Every dancer ends facing in the same direction he started. The dancers end up in an OUT-FACING RIGHT HAND BOX (IN-FACING RIGHT HAND BOX). TIMING: 4 Steps.

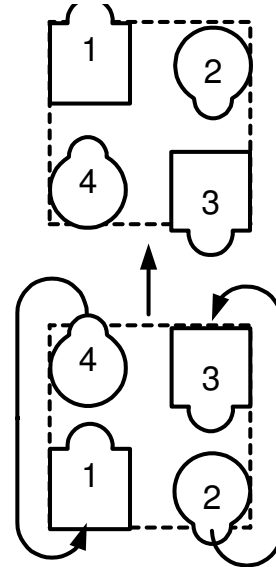


Figure 3-13. ZOOM (IN-FACING BOX)

3.1.11 LADIES U-TURN BACK

Right Hand COUPLE (COUPLE): The LADY dancer does a 180° U-Turn back by turning in place toward the partner to form a COUPLE (Right Hand COUPLE) TIMING: 4 Steps.

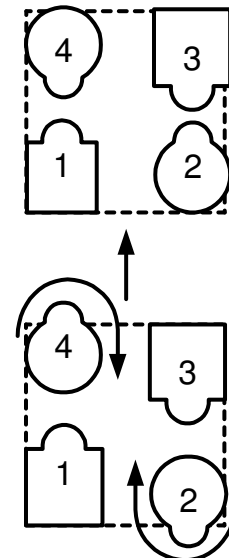


Figure 3-14. LADIES U-TURN BACK.

3.2 SUMMARY of calls with your partner

- |                             |                       |
|-----------------------------|-----------------------|
| • PASS THRU (012)           | TIMING: 4 Steps.      |
| • LADIES U-TURN BACK (015)  | TIMING: 4 Steps.      |
| • COURTESY TURN (017)       | TIMING: 4 Steps.      |
| • LEAD TO THE RIGHT (020)   | TIMING: 4 Steps.      |
| • RIGHT AND LEFT THRU (021) | TIMING: 8 Steps.      |
| • CALIFORNIA TWIRL (029)    | TIMING: 4 Steps.      |
| • MEN RUN (041)             | TIMING: 4 Steps.      |
| • PARTNER TRADE (042)       | TIMING: 4 Steps.      |
| • ZOOM (046)                | TIMING: 4 Steps.      |
| • SCOOT BACK (067)          | TIMING: 6 or 8 Steps. |

### 3.3 PRACTICE CALL SEQUENCES

#### 3.3.1 EXERCISE 3.1

- SQUARE YOUR SET
- PASS THRU 4 Steps
- PARTNER TRADE 4 Steps
- PASS THRU 4 Steps
- CALIFORNIA TWIRL 4 Steps
- PASS THRU 4 Steps
- COURTESY TURN 4 Steps
- R & L THRU 8 Steps
- CIRCLE LEFT HALF WAY 8 Steps
- R & L THRU 8 Steps
- CIRCLE RIGHT HALF WAY 8 Steps
- R & L THRU (home) 8 Steps
- (Repeat and Stop)

#### 3.3.2 EXERCISE 3.2

- SQUARE YOUR SET
- LEAD RIGHT 4 Steps
- ZOOM 4 Steps
- LEAD LEFT 4 Steps
- MEN RUN 4 Steps
- SCOOT BACK 6 Steps
- SCOOT BACK 6 Steps
- LADIES U-TURN BACK 4 Steps
- LEAD LEFT 4 Steps
- PARTNER TRADE 4 Steps
- ZOOM 4 Steps
- ZOOM 4 Steps
- LEAD RIGHT 4 Steps
- CALIFORNIA TWIRL 4 Steps
- R & L THRU (home) 8 Steps
- (Repeat and Stop)

**LESSON 4 – BOX CALLS THAT INTERCHANGE PARTNERS**

**4.1 BOX CALLS THAT CHANGE PARTNERS**

There are 4 more BOX variations (below) when the MAN dancer has the other MAN dancer’s partner. Hence, this lesson looks at changing partners.

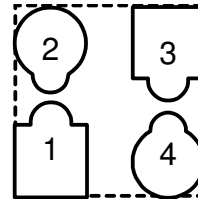


Figure 4-1. INFACING BOX, OTHER LADY

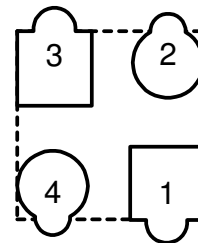


Figure 4-2. OUT-FACING BOX, OTHER LADY

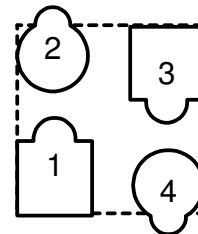


Figure 4-3. IN-FACING RIGHT HAND BOX, OTHER LADY

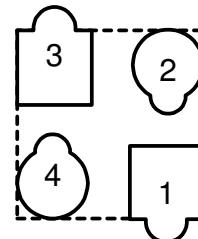


Figure 4-4. OUT-FACING RIGHT HAND BOX, OTHER LADY

4.1.1 SLIDE THRU and STAR THRU<sup>5</sup>

**FACING BOX:** For SLIDE THRU, facing dancers pass thru. Then the MAN dancer always turns right one quarter (90°) and the LADY dancer always turns left one quarter (90°), even if the MAN dancer is in the BELLE position or the LADY dancer is in the BEAU position. The dancers end up being side by side in an IN-FACING BOX. **TIMING:** 4 Steps.

**IN-FACING BOX:** For STAR THRU, the MAN dancer's right hand is placed while holding the LADY dancer's left hand (palm to palm with fingers up) to make an arch. As the dancers move forward the MAN dancer turns left one quarter (90°) and goes under the arch while the LADY dancer turns right one quarter (90°) behind the MAN dancer. The dancers end up being side by side in an IN-FACING BOX. **TIMING:** 4 Steps.

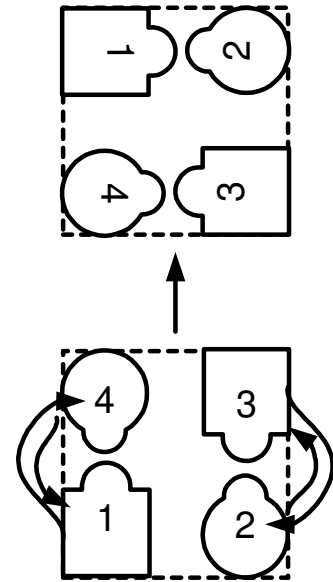


Figure 4-5. SLIDE THRU and STAR THRU.

4.1.2 SQUARE THRU (1 TO 5 HANDS)<sup>6</sup>

The call starts from an IN-FACING BOX and ends in an OUT-FACING BOX.

Square Thru 1 hand (PULL BY): Facing dancers join right hands and pull by, but do not turn. **TIMING:** 4 Steps.

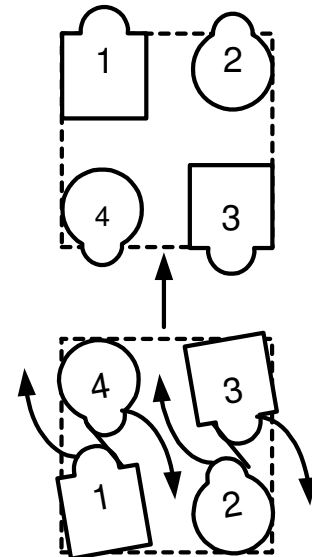


Figure 4-6. SQUARE THRU 1 HAND or PULL BY.

<sup>5</sup> STAR THRU and SLIDE THRU are different for the MAN dancer and LADY dancer no matter what position they are in. They are 'sex dependent', not 'position dependent'..

<sup>6</sup> Only the square thru calls with an even number result in a change of partner.



Square Thru 2 hands (Square Thru 1/2): Facing dancers join right hands, pull by and turn right one quarter (90°). Then they join left hands with the facing dancer and pull by, but do not turn. TIMING: 4 Steps.

Square Thru 3 hands (Square Thru 3/4): Facing dancers join right hands and pull by and turn right one quarter (90°). Then they join left hands with the facing dancer, pull by and turn right one quarter (90°). Lastly, they join right hands with facing dancer and pull by, but do not turn. TIMING: 6 Steps.

Square Thru 4 hands (Square Thru): Facing dancers join right hands and pull by and turn right one quarter (90°). Next they join left hands with the facing dancer, pull by and turn right one quarter (90°). Then they join right hands with the facing dancer, pull by and turn right one quarter (90°). Lastly, they join left hands with the facing dancer and pull by, but do not turn. TIMING: 8 Steps.

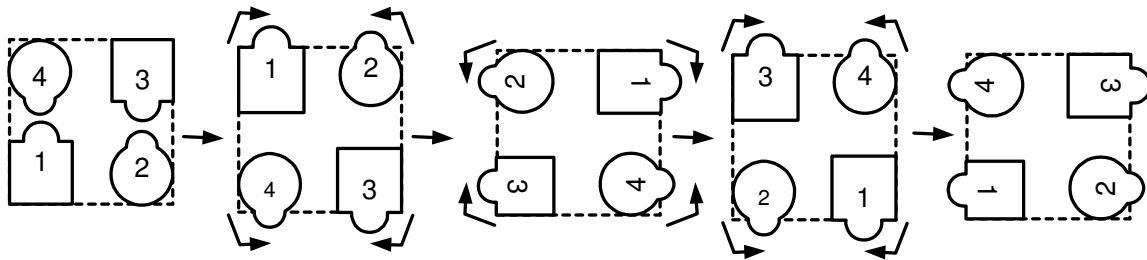


Figure 4-7. SQUARE THRU (1 to 4 HANDS).

4.1.3 LADIES IN, MEN SASHAY

CIRCLE: The LADY dancers step forward and pause, while the MAN dancers move to the left behind and past one LADY dancer. The LADY dancers step back and rejoin hands with the MAN dancers. If the circle is moving to the right, the MAN dancers sashay to the right around the LADY dancer. TIMING: 4 Steps.

NOTE: This call is done form a CIRCLE because otherwise a BOX HALF SASYAY would put the MAN in the LADY's position and visa versa, which is a LEFT HAND COUPLE formation, which is not considered here.

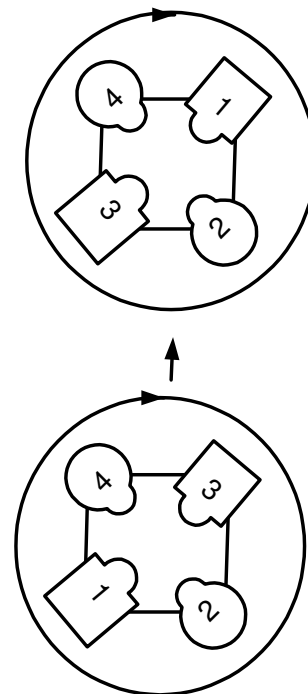


Figure 4-8. MEN IN, LADIES SASHAY.

4.1.4 TOUCH A QUARTER.

IN-FACING BOX: Each dancer moves forward and touches right hands with the dancer in front of him and without stopping turns one quarter (90°) to the right (clockwise). They have joined right hands and have become new partners. The dancers end up in an IN-FACING RIGHT HAND BOX. TIMING: 4 Steps.

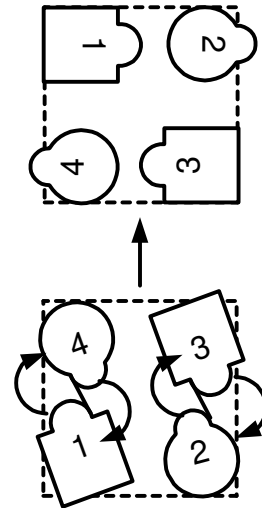


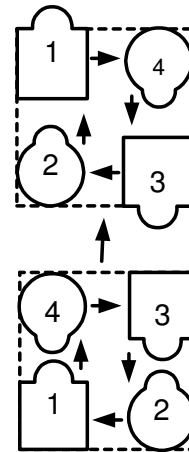
Figure 4-9. TOUCH A QUARTER

4.1.5 WALK AND DODGE (IN-FACING BOX)

IN-FACING BOX: The caller must designate who is to walk and who is to dodge, e.g., MEN WALK, LADIES DODGE. The dancers end up in a RIGHT HAND BOX. TIMING: 4 Steps.

NOTE: LADIES WALK, MEN DODGE would result in a LEFT HAND COUPLE formation, which formations are not considered here.

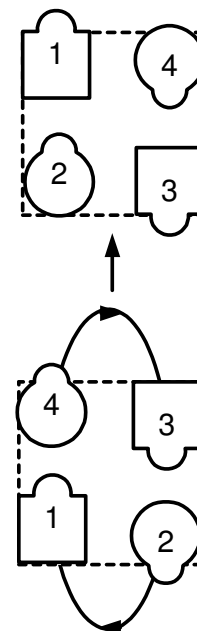
Figure 4-10. MEN WALK, LADIES DODGE.



4.1.6 CIRCULATE

IN-FACING RIGHT HAND BOX (OUT-FACING RIGHT HAND BOX): Each dancer moves forward along the circulate path to the next position. The dancers end up in an OUT-FACING RIGHT HAND BOX (IN-FACING RIGHT HAND BOX) TIMING: 4 Steps.

Figure 4-11. CIRCULATE.



#### 4.1.7 WALK AND DODGE (IN-FACING, RIGHT HAND BOX)

IN-FACING, RIGHT HAND BOX: The in-facing dancers walk forward to take the place of the out-facing dancer directly in front of them. Meanwhile, each out-facing dancer steps sideways (dodges) into the position vacated by the "walker". Dancers end up side by side in an OUT-FACING BOX. TIMING: 4 Steps.

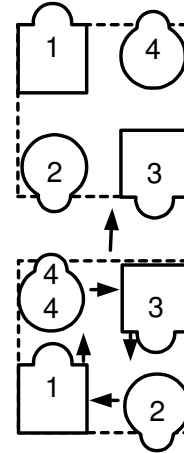


Figure 4-12. WALK AND DODGE (IN-FACING RIGHT HAND BOX)

#### 4.2 SUMMARY of calls with your partner and corner, Part I

- MEN IN, LADIES SASHAY (014)                      TIMING: 4 Steps.
- STAR THRU (023)                                      TIMING: 4 Steps.
- SQUARE THRU (028)                                TIMING: 8 Steps.
- TOUCH A QUARTER (051)                         TIMING: 4 Steps.
- CIRCULATE (052)                                  TIMING: 4 Steps.
- WALK AND DODGE (061)                         TIMING: 4 Steps.
- SLIDE THRU (062)                                 TIMING: 4 Steps.

#### 4.3 PRACTICE CALL SEQUENCES

(Continued on next page)

##### 4.3.1 EXERCISE 4.1

- SQUARE YOUR SET
- UP TO THE MIDDLE & BACK                      8 Steps
- CIRCLE LEFT                                        8 Steps
- MEN IN, LADIES SASHAY                        4 Steps
- CIRCLE LEFT                                        8 Steps
- MEN IN, LADIES SASHAY                        4 Steps
- UP TO THE MIDDLE & BACK                      8 Steps
- CIRCLE LEFT                                        8 Steps
- LADIES IN, MEN SASHAY                        4 Steps
- CIRCLE LEFT                                        8 Steps
- LADIES IN, MEN SASHAY                        4 Steps
- (Repeat and Stop)

## 4.3.2 EXERCISE 4.2

- SQUARE YOUR SET
- UP TO THE MIDDLE & BACK 4 Steps
- SQUARE THRU 3 8 Steps
- CALIFORNIA TWIRL 4 Steps
- SQUARE THRU 1 4 Steps
- CALIFORNIA TWIRL 4 Steps
- SQUARE THRU 2 4 Steps
- CALIFORNIA TWIRL 4 Steps
- SQUARE THRU 2 4 Steps
- CALIFORNIA TWIRL 4 Steps
- SQUAE THRU 4 8 Steps
- CALIFORNIA TWIRL 4 Steps
- SQUAE THRU 4 8 Steps
- CALIFORNIA TWIRL 4 Steps
- (Repeat and Stop)

(Continued on next page)

## 4.3.3 EXERCISE 4.3

- SQUARE YOUR SET
- TOUCH A QUARTER 4 Steps
- WALK & DODGE 4 Steps
- LADIES U-TURN BACK 4 Steps
- WALK & DODGE 4 Steps
- MEN U-TURN BACK 4 Steps
- WALK & DODGE 4 Steps
- PARTNER TRADE 4 Steps
- TOUCH A QUATER 4 Steps
- WALK & DODGE 4 Steps
- PARTNER TRADE 4 Steps
- MEN WALK, LADIES DODGE 4 Steps
- WALK & DODGE 4 Steps
- U-TURN BACK 4 Steps
- LADIES WALK, MEN DODGE 4 Steps
- WALK & DODGE 4 Steps
- U-TURN BACK 4 Steps
- (Repeat and Stop)

## 4.3.4 EXERCISE 4.4

- SQUARE YOUR SET
- UP TO THE MIDDLE & BACK 4 Steps
- MEN WALK, LADIES DODGE 4 Steps
- CIRCULATE 4 Steps
- SCOOT BACK 6 Steps
- SCOOT BACK 6 Steps
- SWING YOUR PARTNER 8 Steps
- UP TO THE MIDDLE & BACK 4 Steps
- STAR THRU 4 Steps
- VEER LEFT 4 Steps
- CALIFORNIA TWIRL 4 Steps
- SLIDE THRU 4 Steps
- R & L THRU 8 Steps
- SLIDE THRU 4 Steps
- (Repeat and Stop)

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## LESSON 5 – BOX CALLS WITH PARTNER AND CORNER – PART II

### 5.1 BOX CALLS THAT CHANGE PARTNERS (PART 2)

#### 5.1.1 LADIES CHAIN

**IN-FACING BOX:** Each dancer in the BELLE position steps forward, extends a right hand to the opposite dancer, pulls by the right, and lets go when passing right shoulders. The dancer from a BEAU position steps forward and to the right, turns left to face the same direction as the on-coming dancer. The dancer from the BEAU position extends the left hand (palm up) to the extended left hand (palm down) of the other dancer, and they do a COURTESY TURN. The dancers end up in an IN-FACING BOX.

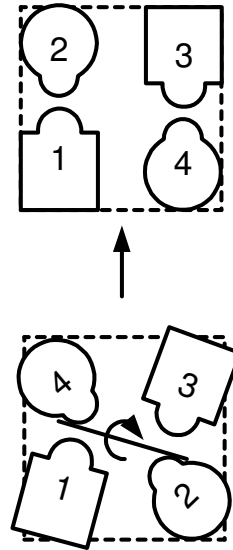


Figure 5-1. BELLES CHAIN (Ladies Chain).

#### 5.1.2 FLUTTER WHEEL<sup>7</sup>

**IN-FACING BOX:** Each dancer in the BELLE position moves into the center, takes the right arm of the on-coming dancer, and turns clockwise. As each of these center dancers turns adjacent to the opposite dancer in a BEAU position, that dancer reaches out with the free left hand (palm down) and takes the left hand (palm up) of the opposite dancer. The two dancers walk clockwise around the center to the center dancers starting BELLE position. The center dancers release right forearms, and the two couples turn to face the center of the BOX. The dancers end up in an IN-FACING BOX.

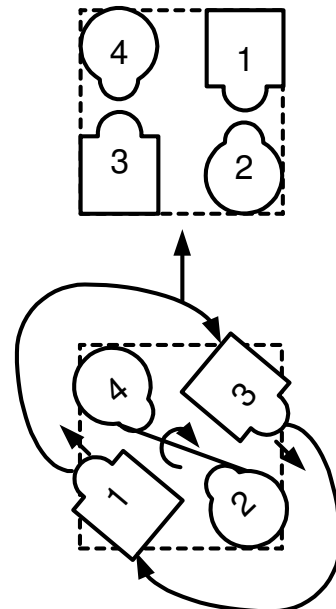


Figure 5-2. FLUTTER WHEEL.

<sup>7</sup> FLUTTER WHEEL is the counterpart to a LADIES CHAIN because MEN CHAIN is not a valid call.

### 5.1.3 REVERSE THE FLUTTER WHEEL<sup>8</sup>

**IN-FACING BOX:** IN-FACING BOX: Each dancer in the BEAU position moves into the center, takes the left arm of the on-coming dancer, and turns counter-clockwise. As each of these center dancers turns adjacent to the opposite dancer in a BELLE position, that dancer reaches out with the free right hand (palm up) and takes the right hand (palm down) of the opposite dancer. The two dancers walk counter-clockwise around the center to the center dancers starting BEAU position. The center dancers release left forearms, and the two couples turn to face the center of the BOX. The dancers end up in an IN-FACING BOX.

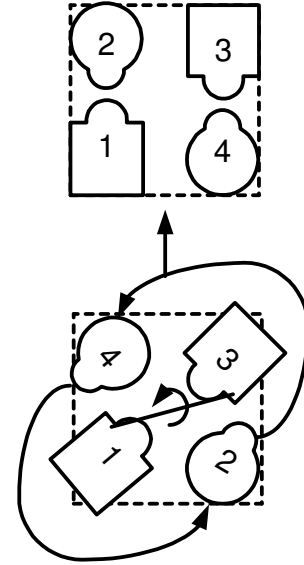


Figure 5-3. REVERSE FLUTTER WQHEEL.

### 5.1.4 CLOVERLEAF<sup>9</sup>

**OUT-FACING BOX:** The dancers step forward, move away from each other in a three quarter (270°) circle. When each lead dancer meets another dancer from the other side of the square, they become partners and step forward to form an IN-FACING BOX

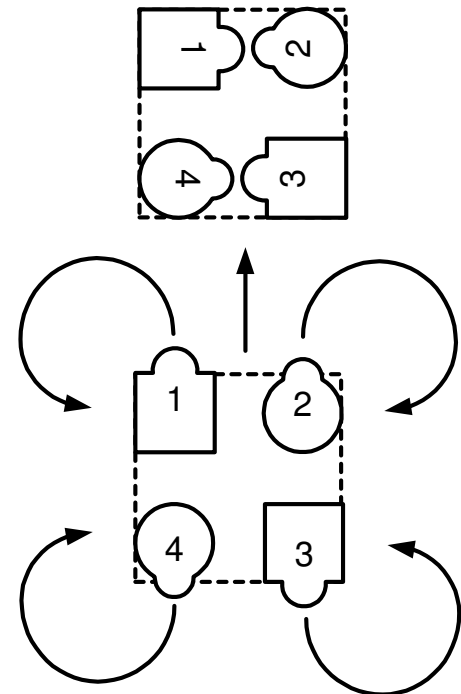


Figure 5-4. CLOVERLEAF.

<sup>8</sup> REVERSE THE FLUTTER is equivalent to a BELLES or LADIES CHAIN.

<sup>9</sup> CLOVERLEAF is equivalent to the call FACE IN, which converts an OUT-FACING BOX to an IN-FACING BOX.



### 5.1.5 CHASE RIGHT

OUT-FACING BOX: The left-hand dancer does a U-TURN BACK, and all dancers circulate two times. The dancers end up in a RIGHT HAND BOX.

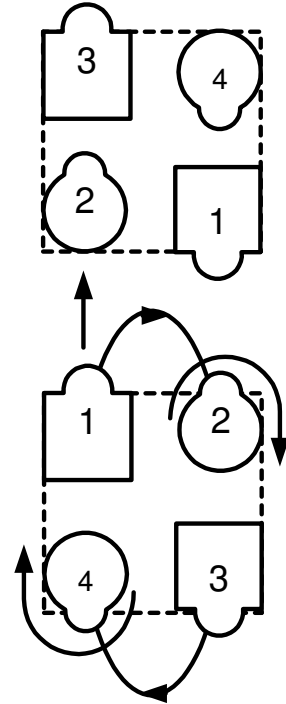


Figure 5-5. CHASE RIGHT.

### 5.2 SUMMARY of calls with your partner and corner, Part II

- LADIES CHAIN (018)
- FLUTTER WHEEL (047)
- REVERSE FLUTTER WHEEL (047)
- CLOVER LEAF (054)
- CHASE RIGHT (074)

### 5.3 PRACTICE CE CALL SEQUENCES

#### 5.3.1 EXERCISE 5.1 – LADIES CHAIN, FLUTTER WHEEL

- SQUARE YOUR SET
- LADIES CHAIN
- FLUTTER WHEEL
- REVERSE THE FLUTTER
- FLUTTER WHEEL (home)

## 5.3.2 EXERCISE 5.2 - CLOVERLEAF

- SQUARE YOUR SET
- PASS THRU
- CLOVER LEAF
- PASS THRU
- CLOVERLEAF
- PASS THRU
- PARTNER TRADE, home

## 5.3.3 EXERCISE 5.3 – Chase right

- SQUARE YOUR SET
- PASS THRU
- CHASE RIGH
- MEN RUN (home)

## 5.3.4 EXERCISE 5.4 – A mix of calls taught to this point

- SQUARE YOUR SET
- STAR THRU
- CALIFORNIA TWIRL
- CLOVERLEAF
- R & L THRU
- FLUTTER WHEEL
- REVERSE THE FLUTTER
- PASS THRU
- CHASE RIGHT
- SCOOT BACK
- CIRCULATE
- ZOOM
- CIRCULATE
- LADIES U-TURN BACK (home)

## CALLER'S NOTE:

The 29 calls in Lessons 2, 3, 4 and 5 can be done in any sequence, as long as they can be executed. The worst that can happen is that 1) the LADY dancer does not end up paired with the original MAN dancer and 2) the COUPLE is not at HOME position. From any BOX position, the calls SWING YOUR ORIGINAL PARTNER and PROMENADE HOME, will resolve the set, that is, square the set.

**LESSON 6 – BOX CALLS THAT INTERCHANGE MEN AND LADIES**

**6.1 BOX CALLS WITH MEN (LADIES) IN THE BELLE (BEAU) POSITION**

**6.1.1 FACE IN & FACE OUT**

For FACE IN, each dancer makes a quarter turn to either the left or right to face their partner. The dancers end up in an IN-FACING BOX from any other BOX formation.

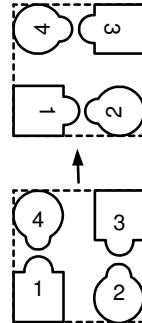


Figure 6-1. FACE IN.

For FACE OUT, each dancer makes a quarter turn to either the right or left to face away from their partner. After this call dancers have new partners. The dancers end up in an OUT-FACING BOX from any other BOX formation

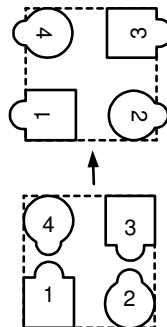


Figure 6-2. FACE OUT.

**6.1.2 FACE RIGHT & FACE LEFT**

For FACE RIGHT, each dancer makes a quarter turn toward his right shoulder. Dancers in an IN or an OUT-FACING BOX end up in a RIGHT HAND BOX and visa versa.

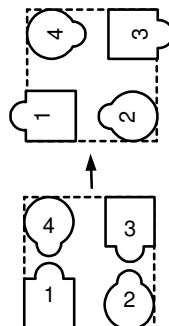


Figure 6-3. FACE LEFT.

For FACE LEFT, each dancer makes a quarter turn toward his left shoulder. After this call dancers have new partners. Dancers in an IN or an OUT-FACING BOX end up in a RIGHT HAND BOX and visa versa.

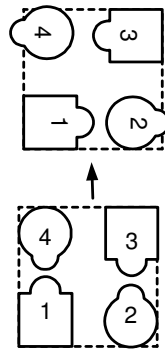


Figure 6-4. FACE RIGHT.

6.1.3 U-TURN BACK

IN-FACING BOX (OUT-FACING BOX):  
 All dancers turn around in place (180°)  
 and they rotate so that partners  
 momentarily face each other. The  
 dancers end up in an OUT-FACING  
 BOX (IN-FACING BOX).

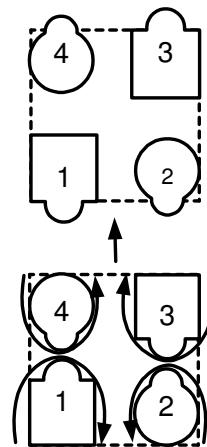


Figure 6-5. U-TURN BACK.

6.1.4 HALF SASHAY<sup>10</sup>

ANY SIDE-BY-SIDE COUPLE: The  
 dancers in the BELLE position (on the  
 right) step forward and slide to the left,  
 and dancers in the BEAU position (on  
 the left) step back and slide to the right  
 so that the partners exchange places  
 without changing their facing direction.

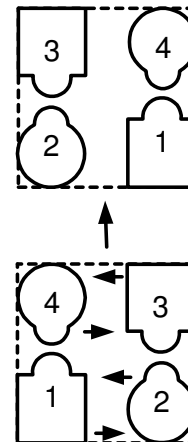


Figure 6-6. HALF SASHAY

<sup>10</sup> Two HALF SASHAYS move the dancers counter-clockwise around each other to their original positions. It's would be like a sideways dosado.

6.1.5 ALLEMANDE LEFT<sup>11</sup> and TURN BY THE LEFT

IN-FACING BOX: Each dancer faces the designated dancer, joins left forearms, turns 180° around the joined arms, releases the arm-hold, and steps forward. The dancers end up in an OUT-FACING BOX.

For LEFT ALLEMANDE the designated dancer is always the LADY on the left for the MAN dancer and the MAN on the right for the LADY dancer even if the MAN dancer is in the BELLE position and the LADY dancer is in the BEAU position.

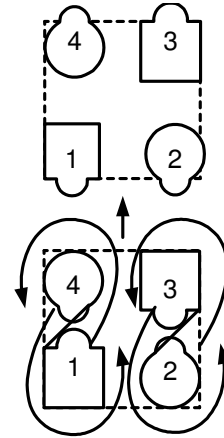


Figure 6-7. LEFT ALLEMANDE FROM FACING COUPLES

5.1.6 TURN BY THE RIGHT

IN-FACING BOX: Each dancer faces the designated dancer, joins right forearms, turns 180°, releases the arm-hold, and steps forward. The dancers end up in an OUT-FACING BOX.

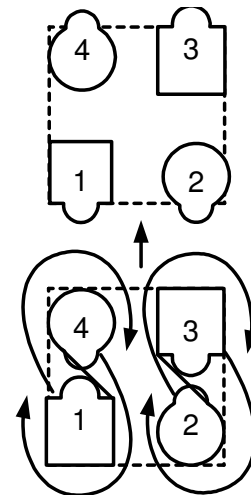


Figure 6-8. TURN CORNER BY THE RIGHT.

6.1.7 ALL AROUND THE CORNER

ANY BOX: Each dancer faces the corner, steps forward and to the left so that the right shoulders are close, walks 180° around the corner as the corner walks 180° around him. Then both dancers step forward. The right shoulders of both dancers should be adjacent as the dancers walk around each other. The motion is like a TURN BY THE RIGHT without the arm hold. The dancers end up in an OUT-FACING BOX.

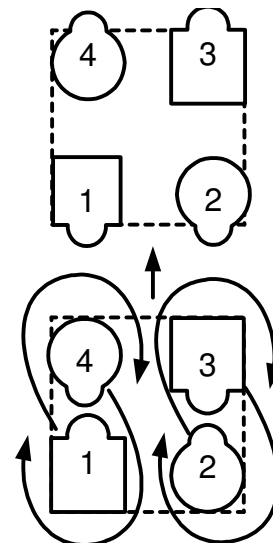


Figure 6-9. ALL AROUND YOUR CORNER.

<sup>11</sup> LEFT ALLEMANDE is a 'sex dependent' call like CALIFORNIA TWIRL, STAR THRU and SLIDE THRU are.

6.1.8 SEE SAW

SEESAW is usually called after ALL AROUND THE CORNER: Each dancer faces the partner, steps forward and to the right so that the left shoulders are close, walks 180° around the partner, as the partner walks 180° around him. Then both dancers step forward. The left shoulders of both dancers should be adjacent as the dancers walk around each other. The motion is like a TURN BY THE LEFT without the arm hold. The dancers end up in an OUT-FACING BOX.

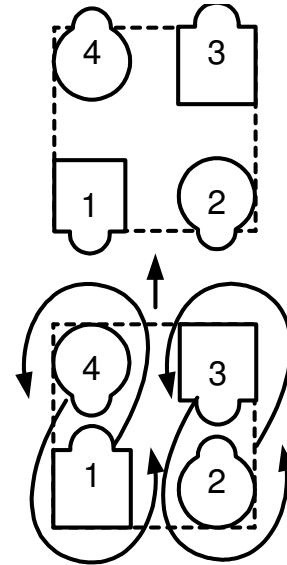


Figure 6-10. SEE SAW.

6.1.9 BOX THE GNAT<sup>12</sup>

IN-FACING BOX: Each dancer steps forward, lightly joins right hands while raising their arms. The LADY dancer steps forward and walks under the MAN dancer's arm while doing a U-TURN BACK and keeping hands joined. The MAN dancer walks forward and around the LADY dancer and does a U-TURN BACK while keeping hands joined. The dancers end up in an IN-FACING BOX with hands still joined, each in the other dancer's starting position.

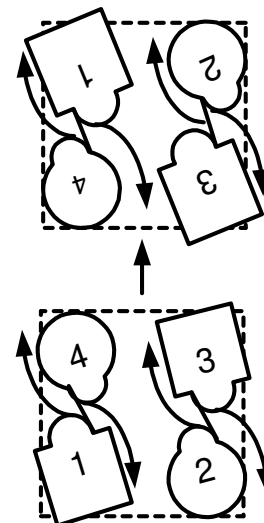


Figure 6-11. BOX THE GNAT.

<sup>12</sup> BOX THE GNAT is different for MAN dancer and LADY dancer no matter what position they are in. This call is 'sex dependent', not 'position dependent'.

## 6.2 SUMMARY of calls that reverse partner and corner

- FACE IN and FACE OUT
- FACE LEFT and FACE RIGHT
- ALLEMANDE LEFT (007)
- LEFT (RIGHT) ARM TURN (007)
- HALF SASHAY (014)
- U-TURN BACK (015)
- ALL AROUND THE CORNER (026)
- SEE SAW (027)
- BOX THE GNAT (035)

## 6.3 PRACTICE CALL SEQUENCES

### 6.3.1 EXERCISE 6.1 – FACE IN, OUT, LEFT, and RIGHT

- SQUARE YOUR SET
- FACE IN
- FACE OUT
- U-TURN BACK
- FACE LEFT
- CIRCULATE
- CIRCULATE
- FACE RIGHT
- SLIDE THRU (home)

### 6.3.2 EXERCISE 6.2 – ALL AROUND, SEE SAW, ALEMANDE LEFT

- SQUARE YOUR SET
- ALL AROUND YOUR CORNER
- SEE SAW YOUR PARTNER
- ALLEMANDE LEFT
- DOSADO YOUR PARTNER
- FACE IN (home)

### 6.3.3 EXERCISE 6.3 – BOX THE GNAT, U-TURN BACK

- SQUARE YOUR SET
- R&L THRU
- BOX THE GANT
- R&L THRU (who turns who)
- PASS THRU
- U-TURN BACK (home)

## 6.3.4 EXERCISE 6.4 – CIRCULATE

- SQUARE YOUR SET
- FACT LEFT
- CIRCULATE
- CIRCULATE
- FACE IN
- SQUARE THUR 4
- PARTNER TRADE (home)

## CALLER'S NOTE:

The 38 calls in Lessons 2, 3, 4, 5 and 6 can be done in any sequence, as long as they can be executed. The worst that can happen now is that 1) the MAN dancer does not end up paired with the original LADY dancer, 2) the MAN dancer is in the BELLE position, and 3) the COUPLE is not at home. Further the person calling may not know which MAN and LADY dancers were originally partners. Thus, in any BOX formation the calls SWING YOUR ORIGINAL PARTNER and PROMENADE HOME will resolve the formation, that is, square the set.



## LESSON 7 – CALLS THAT FORM LINES

### 7.1 CALLS THAT FROM RIGHT HAND TWO-FACED LINES

The TWO-FACED LINE shown below is right-handed in the sense that the couples are joined in the center with a right hand. The case in which the center dancers left hands are joined is called a LEFT HAND TWO-FACED LINE. All left handed formations will be avoided in this section.

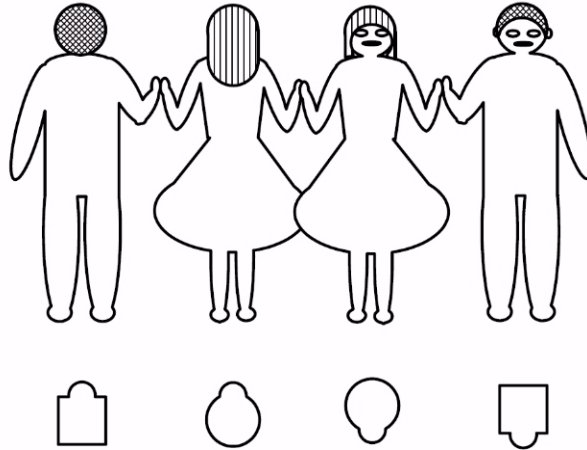


Figure 7-1. RIGHT HAND TWO-FACED LINE

#### 7.1.1 VEER LEFT and VEER RIGHT

**IN-FACING BOX:** For VEER LEFT each couple working as a unit, moves to the left and forward. The dancers end up in a RIGHT HAND TWO-FACED LINE.

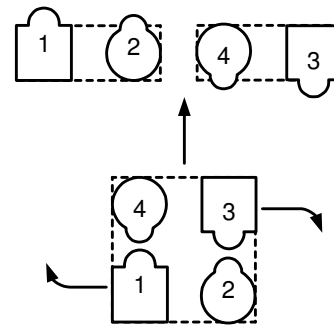


Figure 7-2. VEER LEFT FROM A IN-FACING BOX.

**RIGHT HAND TWO FACED LINE:** For VEER RIGHT Each couple working as a unit, moves to the left and forward. The dancers end up in a OUT-FACING BOX.

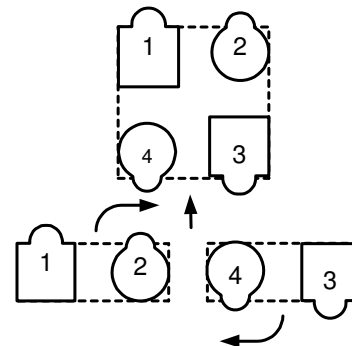


Figure 7-3. VEER RIGHT FROM A RIGHT HAND TWO-FACED LINE

7.1.2 WHEEL AROUND

SIDE-BY-SIDE COUPLE: The couple, working as a unit with hands joined, turns 180°, the left hand dancer backing up, and the right hand dancer moving forward.

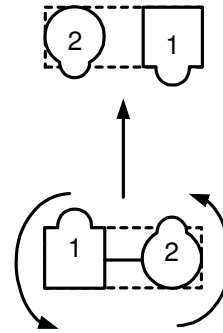


Figure 7-4. WHEEL AROUND.

7.1.3 WHEEL AND DEAL

TWO-FACED LINE:

Each couple steps forward and then wheels 180° toward the center of the line. The center dancer in each couple acts as the pivot point about which the couples turn. The dancers end up in an IN-FACING BOX.

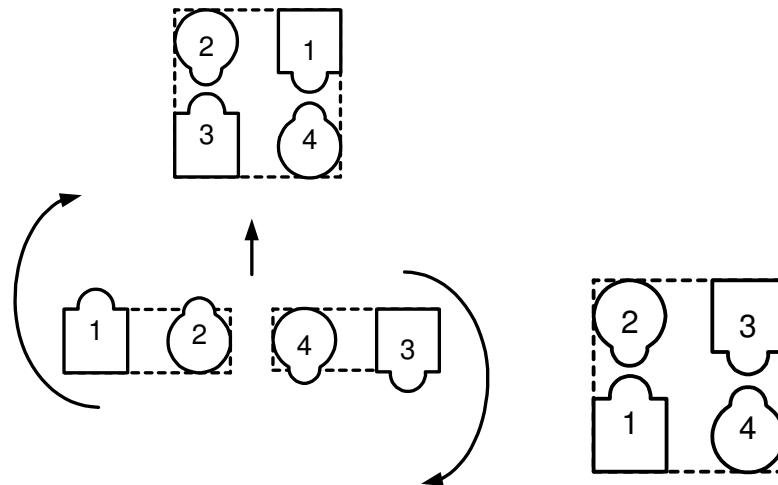


Figure 7-5. WHEEL & DEAL.

7.1.4 CHAIN DOWN THE LINE

RIGHT HAND TWO-FACED LINE: The centers trade while ends adjust as necessary to meet the center dancers. Then the ends do a courtesy turn with the centers. The dancers end up in an IN-FACING BOX.

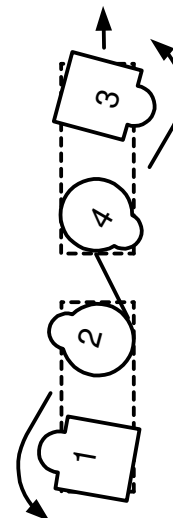


Figure 7-6. CHAIN DOWN THE LINE.

7.1.5 HALF TAG THE LINE

RIGHT HAND TWO-FACED LINE: Each dancer steps forward and turns to face the center of the line. Then each dancer walks forward passing right shoulders with the oncoming dancers. The dancers stop walking forward when the original center from each side of the line meets the original end from the other side. The dancers end up in a RIGHT HAND BOX.

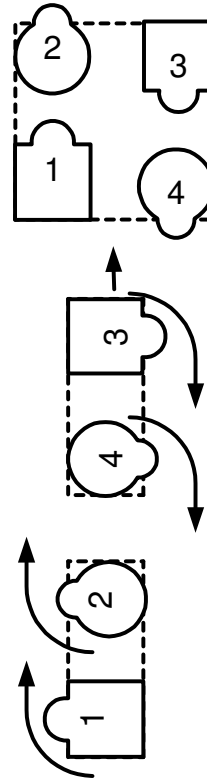


Figure 7-7. HALF TAG THE LINE.

7.1.6 TAG THE LINE (all the way thru)

RIGHT HAND TWO-FACED LINE: Each dancer steps forward and turns to face the center of the line. Then each dancer walks forward passing right shoulders with oncoming dancers until the dancers walk past all of the dancers from the other side.

This call is usually followed by any one of the directional calls like FACE RIGHT to form a RIGHT HAND TWO-FACED LINE.

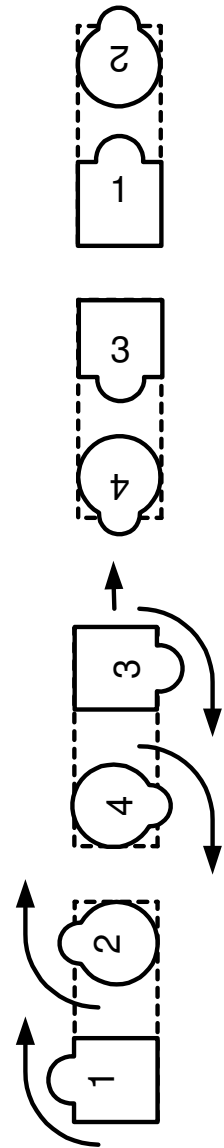


Figure 7-8. TAG THE LINE.

7.1.7 PEEL OFF

**RIGHT HAND BOX:** The lead dancers walk in an approximate semicircle (180°) away from the center of the BOX to become the ends of a **RIGHT HAND TWO-FACED LINE**.

The trailing dancers step forward and make a **U-TURN BACK** away from the center of the BOX. They become centers of the same **RIGHT HAND TWO-FACED LINE**.

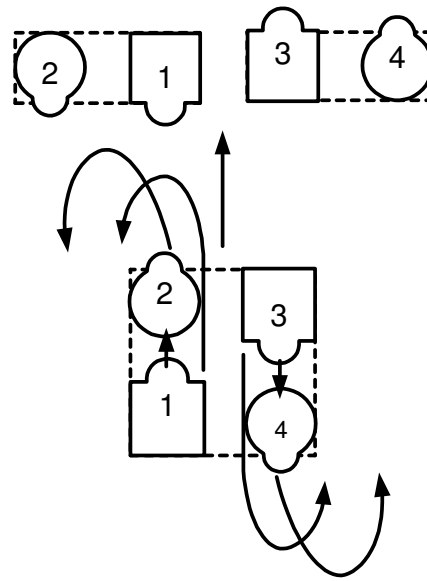


Figure 7-9. PEEL OFF.

7.1.8 BEND THE LINE

**RIGHT HAND TWO-FACED LINE:** Each couple, working as a unit, wheels (90°) toward the center of the line. The dancers end up in an **IN-FACING BOX**.

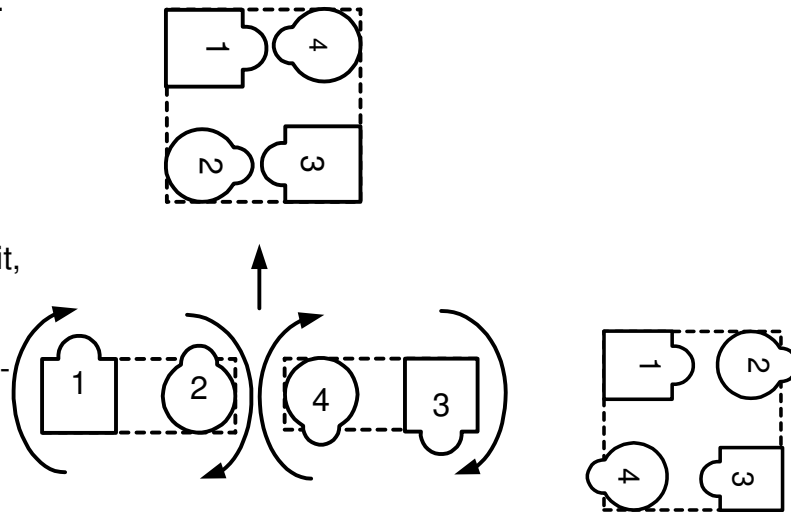


Figure 7-10. BEND THE LINE.

7.1.9 CROSSFIRE

**RIGHT HAND TWO-FACED LINE:** The ends cross fold as the centers trade. Upon completing their Trade, the centers release hands and step forward to form a **RIGHT HAND BOX**.

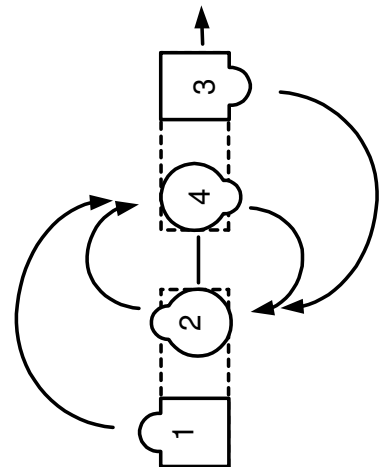


Figure 7-11. CROSSFIRE.

## 7.1.10 FAN THE TOP

RIGHT HAND TWO-FACED LINE: The center dancers turn three quarters ( $270^\circ$ ) while the end dancers move forward in a quarter circle. The dancers end up in a new RIGHT HAND TWO-FACED LINE that is rotated  $90^\circ$  from the orientation of the original LINE.

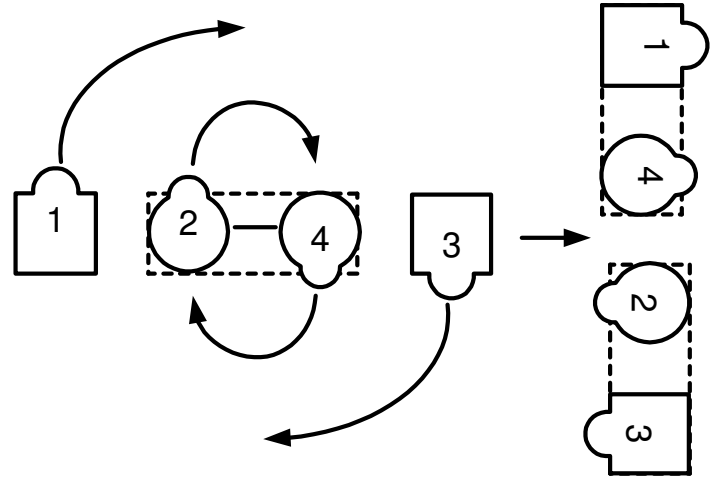


Figure 7-12. FAN THE TOP.

## 7.1.11 ACEY DUECEY

RIGHT HAND TWO\_FACED LINE: Center dancers trade, and the end dancers trade.

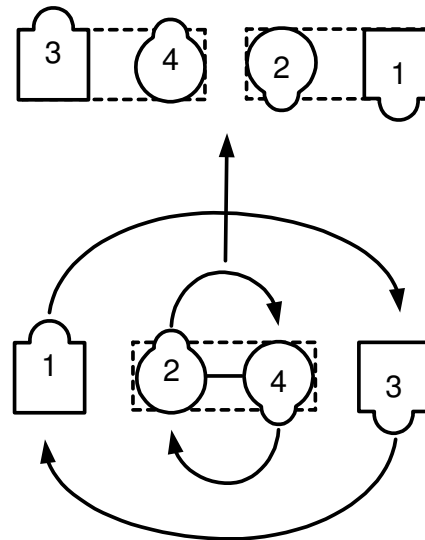


Figure 7-13. ACEY DEUCEY

## 7.2 SUMMARY of calls involving LINES.

- CHAIN DOWN THE LINE (018)
- BEND THE LINE (025)
- WHEEL AROUND (031)
- WHEEL AND DEAL (043)
- VEER LEFT (RIGHT) (049)
- TAG THE LINE (065)
- HALF TAG THE LINE (066)
- ACEY DEUDEY (070)
- CROSSFIRE (076)

- FAN THE TOP (083)
- PEEL OFF (089)

### 7.3 PRACTICE CALL SEQUENCES

#### 7.3.1 EXERCISE 7.1 – VEER, BEND THE LINE

- SQUARE YOUR SET
- VEER LEFT
- BEND THE LINE
- VEER RIGHT
- BEND THE LINE (home)

#### 7.3.2 EXERCISE 7.2 – VEER, WHEEL AROUND

- SQUARE YOUR SET
- VEER LEFT
- VEER RIGHT
- WHEEL AROUND
- VEER LEFT
- VEER RIGHT
- WHEEL AROUND (home)

#### 7.3.3 EXERCISE 7.3 – VEER, WHEEL & DEAL

- SQUARE YOUR SET
- VEER LEFT
- WHEEL & DEAL
- VEER LEFT
- WHEEL & DEAL (home)

#### 7.3.4 EXERCISE 7.4 – VEER, HALF TAG THE LINE, WHEEL & DEAL

- SQUARE YOUR SET
- VEER LEFT
- TAG THE LINE
- FACE R
- WHEEL & DEAL (who leads)
- HALF SASHAY (home)

#### 7.3.5 EXERCISE 7.5 – VEER, HALF TAG, PEEL OFF, ACEY DEUCEY

- SQUARE YOUR SET
- VEER LEFT
- HALF TAG THE LINE

- PEEL OFF
- ACEY DEUCEY
- BEND THE LINE
- R&L THRU (home)

#### 7.3.6 EXERCISE 7.6 – VEER, FAN THE TOP

- Square your set
- VEER LEFT
- FAN THE TOP
- FAN THE TOP
- CENTERS TRADE
- FAN THE TOP
- BEND THE LINE (home)

#### CALLER'S NOTE:

Any LINE formation may be resolved by returning the dancers to a BOX formation and resolving the BOX formation as previously described

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**LESSON 8 – WAVE CALLS, PART I - FORMING WAVES**

8.1 CALLS THAT FORM WAVES

There are 2 variations of the RIGHT HAND WAVE. One has MAN dancers on the end. The other has LADY dancers on the end. The calls for WAVES do not distinguish between these two cases.

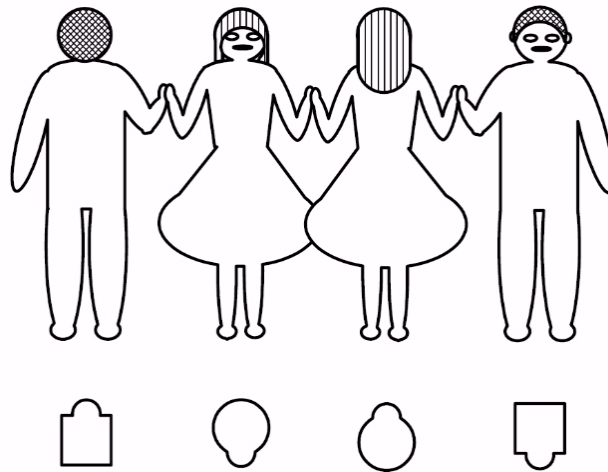


Figure 8-1. A right-hand WAVE with the MAN dancers on the end.

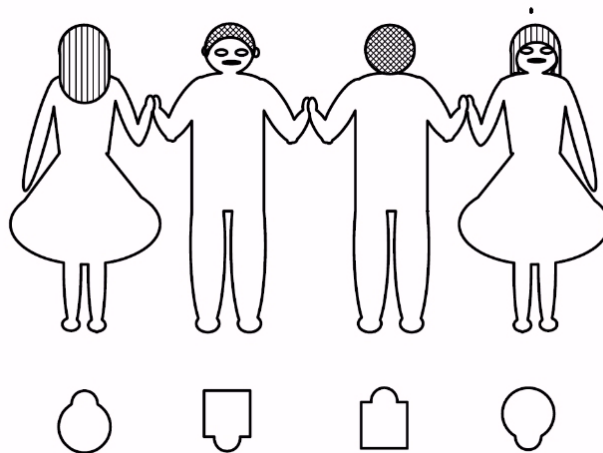


Figure 8-2. A right-hand WAVE with the LADY dancers on the end.

8.1.1 STEP TO A WAVE

IN-FACING BOX: The opposing dancers step forward toward right shoulders. The dancers stop and join hands when they are side by side to form a RIGHT HAND WAVE.

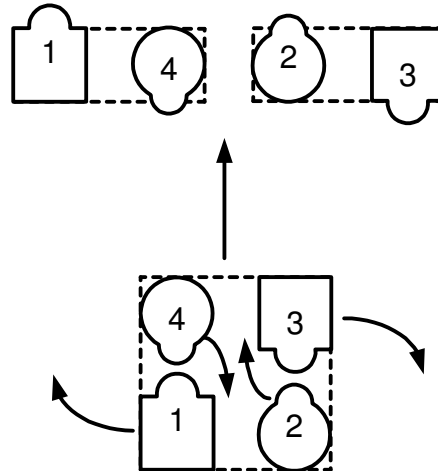


Figure 8-3. STEP TO A WAVE.

8.1.2 SINGLE CIRCLE TO A WAVE

IN-FACING BOX: Facing dancers join both hands with each other and circle left half way. Without stopping, the dancers drop hands and step to a RIGHT HAND WAVE.

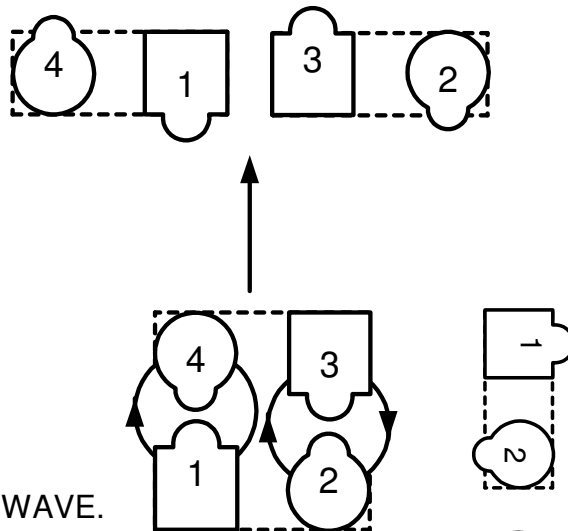


Figure 8-4. SINGLE CIRCLE TO A WAVE.

8.1.3 PASS THE OCEAN

IN-FACING BOX: The dancers pass thru. The right dancers do a LEFT TOUCH A QUARTER (that is TOUCH A QUARTER with their left hands) as they pass left shoulders. At the same time the end dancers continue and turn a quarter clockwise to join right hands with the center dancer after the center dancers have turned. The dancers end up in a RIGHT HAND WAVE.

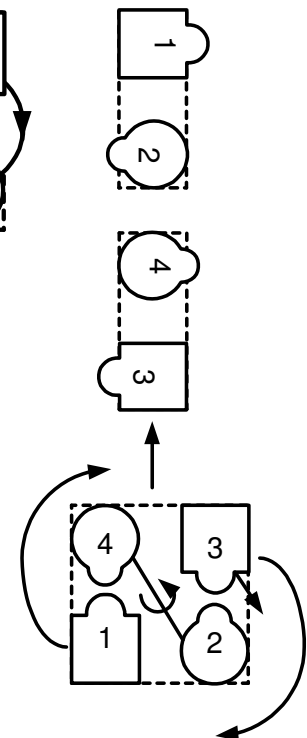


Figure 8-5. PASS THE OCEAN.

8.1.4 MEN RUN

RIGHT HAND TWO-FACED LINE: The call MEN RUN converts a RIGHT HAND TWO-FACED LINE into a RIGHT HAND WAVE.

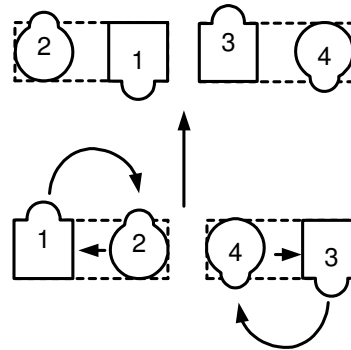


Figure 8-6. MEN RUN.

8.1.5 LADIES U-TURN BACK

RIGHT HAND WAVE: The LADY dancer does a 180° U-Turn back by turning in place toward the partner to form a RIGHT HAND TWO-FACED LINE. TIMING: 4 Steps.

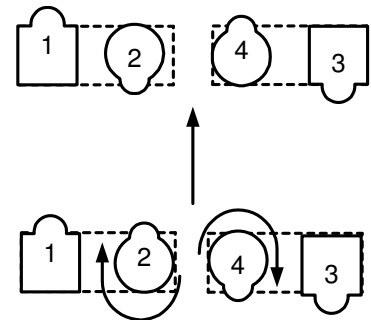


Figure 8-7. LADIES U-TURN BACK.

8.1.6 HINGE

RIGHT HAND BOX: The dancers turn the opposite-facing partner by the adjacent hand by one-quarter turn for a HINGE and by three-quarter for a CAST OFF 3/4. The dancers end up in a RIGHT HAND WAVE.

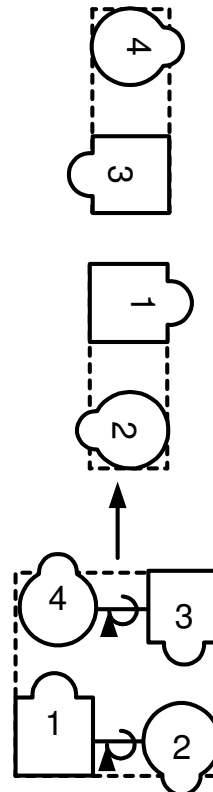


Figure 8-7. HINGE to a WAVE.

## 8.2 SUMMARY of calls with WAVES, Part I

- LADIES U-TURN BACK (015)
- STEP TO A WAVE (036)
- PASS THE OCEAN (038)
- MEN RUN (041)
- HINGE (068)
- SINGLE CIRCLE TO A WAVE (093)

## 8.3 PRACTICE CALL SEQUENCES

### 8.3.1 EXERCISE 8.1 – STEP TO A WAVE, SWING THRU

- SQUARE YOUR SET
- STIP TO A WAVE
- SWING THRU
- MEN RUN
- WHEEL & DEAL (home)

### 8.3.2 EXERCISE 8.2 – PASS THE OCEAN

- SQUARE YOUR SET
- PASS THE OCEAN
- MEN RUN
- WHEEL & DEAL
- R & L THRU
- PASS THE OCEAN
- BEAUS RUN
- WHEEL & DEAL (home)

### 8.3.3 EXERCISE 8.3 – SINGLE CIRCLE TO A WAVE

- SQUARE YOUR SET
- SINGLE CIRCLE TO A WAVE
- BEAUS RUN
- WHEEL & DEAL
- FLUTTER WHEEL (home)

### 8.3.4 EXERCISE 8.4 – TOUCH A QUARTER, HINGE

- SQUARE YOUR SET
- TOUCH A QUARTER
- HINGE

- BEAUS RUN
- WHEEL & DEAL
- FLUTTER WHEEL (home)

#### 8.3.5 EXERCISE 8.5 – CAST OFF 3/4

- SQUARE YOUR SET
- TOUCH A QUARTER
- CAST OFF 3/4
- BELLES U-TURN BACK
- WHEEL & DEAL
- FLUTTER WHEEL (home)

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**LESSON 9 – WAVE CALLS, PART II - WAVES TO WAVES**

**9.1 CALLS THAT START AND END IN WAVES**

**9.1.1 SWING THRU**

**RIGHT HAND WAVE:** Those who can, turn by the right one half (180°), then those who can, turn by the left one half (180°). The dancers end up in a **WAVE**. Note that centers become ends and ends become centers.

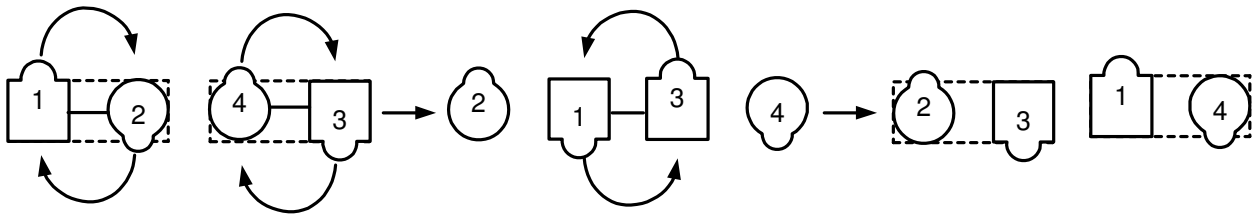


Figure 9-1. SWING THRU.

**9.1.2 SPIN THE TOP**

**RIGHT HAND WAVE:** Each end and the adjacent center dancer turn one half (180°). The new center dancers turn three quarters (270°) while each outside dancer moves forward in a quarter circle to meet the same center dancer with whom he started. The dancers end up in a **RIGHT HAND WAVE** that is rotated 90° from the orientation of the original **WAVE**. Note that centers become ends and ends become centers.

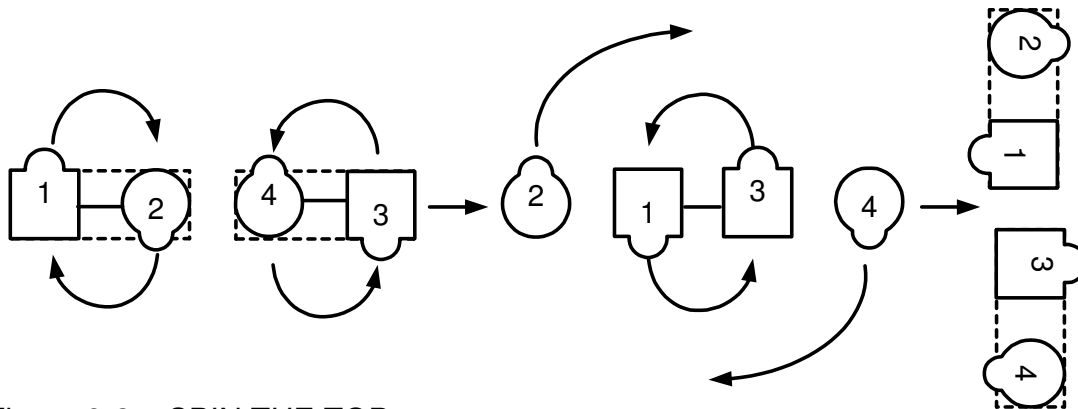


Figure 9-2. SPIN THE TOP.

9.1.3 FAN THE TOP

RIGHT HAND WAVE: The center dancers turn three quarters (270°) while the end dancers move forward in a quarter circle. The dancers end up in a WAVE that is rotated 90° from the orientation of the original WAVE. Note that centers remain centers and ends remain ends.

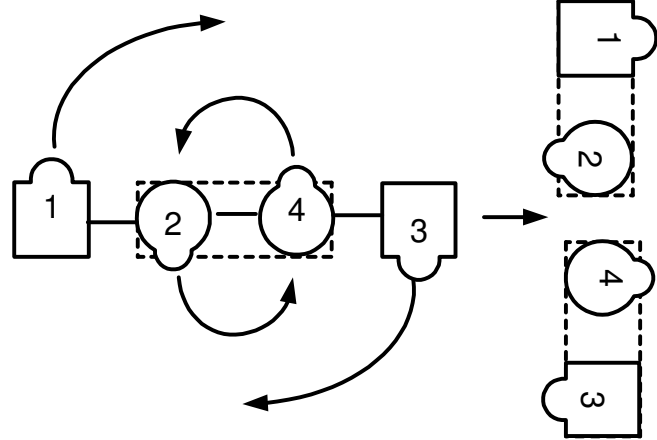


Figure 9-3. FAN THE TOP.

9.1.4 ENDS FOLD AND PEEL THE TOP

9.2.4.1 ENDS FOLD

RIGHT HAND WAVE: The end dancers step forward and move in a small semicircle to end facing toward an adjacent dancer who has stepped forward to meet the end dancer. The dancers end up in a LEFT HAND BOX.

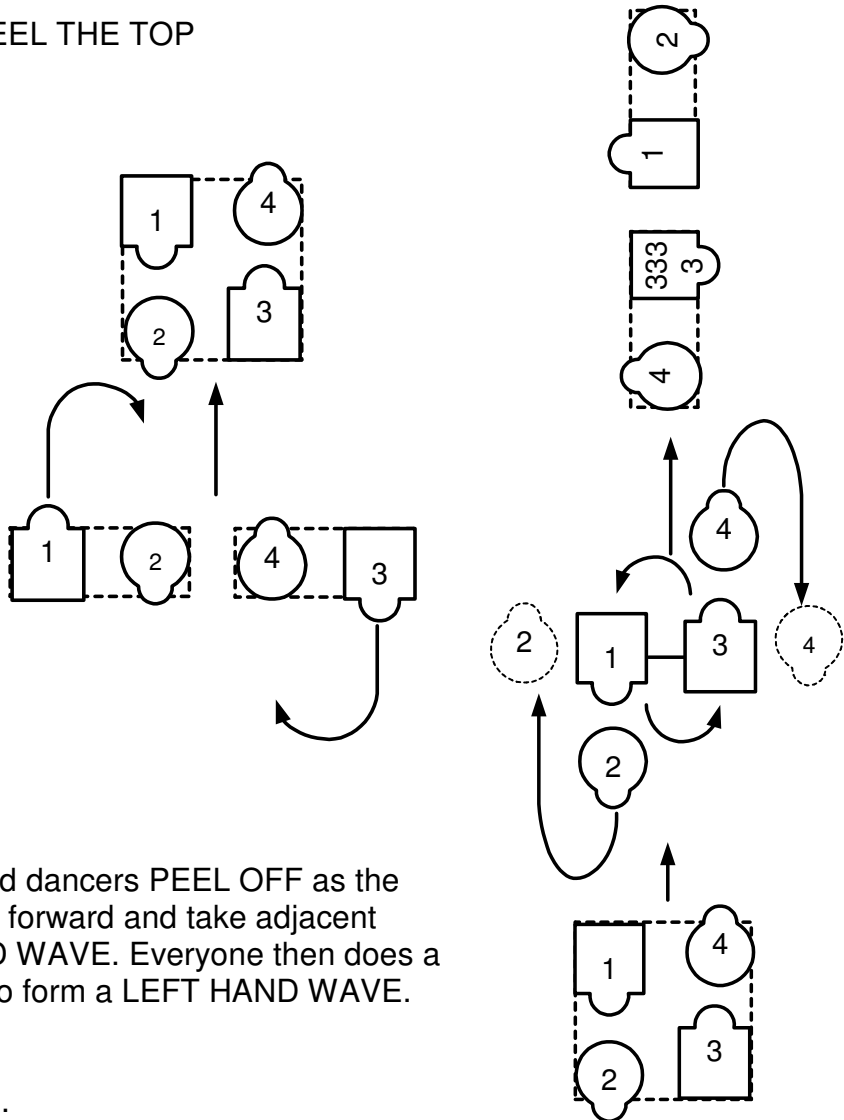


Figure 9-4. ENDS FOLD.

9.1.4.2 PEEL THE TOP

RIGHT HAND BOX: The lead dancers PEEL OFF as the trailing dancers step straight forward and take adjacent hands to form a LEFT HAND WAVE. Everyone then does a left handed FAN THE TOP to form a LEFT HAND WAVE.

Figure 9-5. PEELTHE TOP.



### 9.1.5 ACEY DEUCEY

RIGHT HAND WAVE: Center dancers trade, and the end dancers trade (circulate).

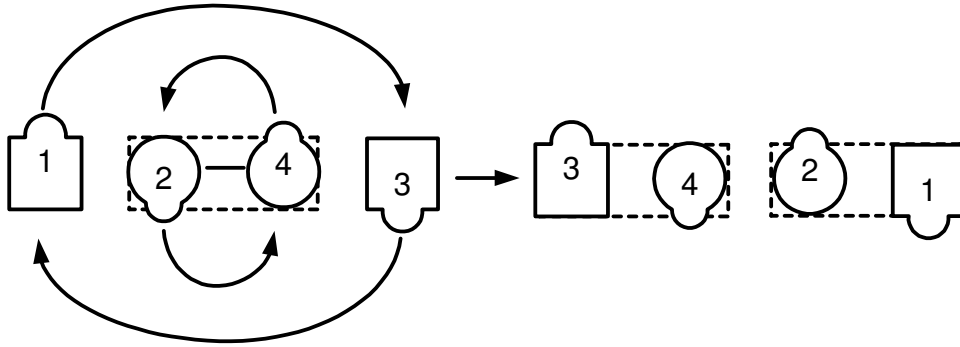


Figure 9-6. ACEY DEUCEY

### 9.2 SUMMARY of calls with WAVES, Part II

- SWING THRU (040)
- SPIN THE TOP (058)
- FAN THE TOP (083)
- ENDS FOLD (063)
- ACEY DEUCEY (070)
- PEEL THE TOP ((090)

### 9.3 PRACTICE CALL SEQUENCES

#### 9.3.1 EXERCISE 9.1 – SWING THRU, ACEY DEUCEY

- SQUARE YOUR SET
- STEP TO A WAVE
- SWING THRU
- SWING THRU
- ACEY DEUCEY
- ACEY DEUCEY
- BEAUS RUN
- WHEEL & DEAL
- R&L THUR (home)

## 9.3.2 EXERCISE 9.2 – SPIN THE TOP

- SQUARE YOUR SET
- STEP TO A WAVE
- SPIN THE TOP
- SPIN THE TOP
- SSPIN THE TOP
- BELLES RUN
- BEND THE LINE
- BELLES CHAIN (home)

## 9.3.3 EXERCISE 9.3 - FAN THE TOP

- SQUARE YOUR SET
- STEP TO A WAVE
- FAN THE TOP
- FAN THE TOP
- FAN THE TOP
- BELLES U-TURN BACK
- BEND THE LINE
- BELLES CHAIN (home)

## 9.3.4 EXERCISE 9.4 - PEEL THE TOP

- SQUARE YOUR SET
- STEP TO A WAVE
- ENDS FOLD
- PEEL THE TOP
- CENTERS HALF SASHAY
- ENDS FOLD
- PEEL THE TOP
- WHEEL & DEAL (home)

**LESSON 10 – WAVES CALLS, PART III – EXITING WAVESES**

**10.1 WAVE CALLS TO BOXES OR LINES**

**10.1.1 MEN RUN**

RIGHT HAND WAVE: The call MEN RUN converts a RIGHT HAND WAVE into a RIGHT HAND TWO-FACED LINE.

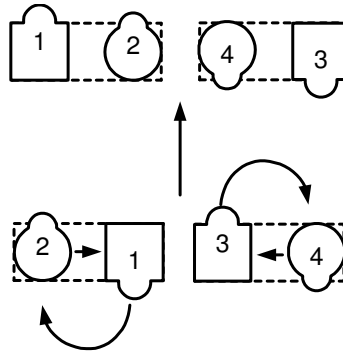


Figure 10-1. MEN RUN.

**10.1.2 LADIES U-TURN BACK**

RIGHT HAND WAVE: The LADY dancer does a 180° U-Turn back by turning in place toward the partner to form a RIGHT HAND TWO-FACED LINE. TIMING: 4 Steps.

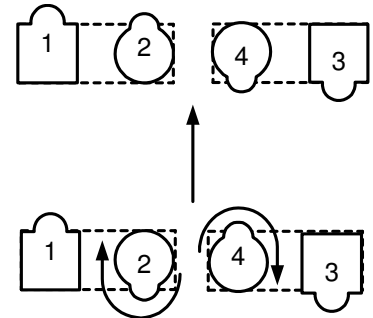


Figure 10-2. LADIES U-TURN BACK.

**10.1.3 HINGE and CAST OFF 3/4**

RIGHT HAND WAVE: Turn the opposite-facing partner by the adjacent hand by one-quarter turn for a HINGE and by three-quarters for a CAST OFF 3/4. The dancers end up in a RIGHT HAND BOX.

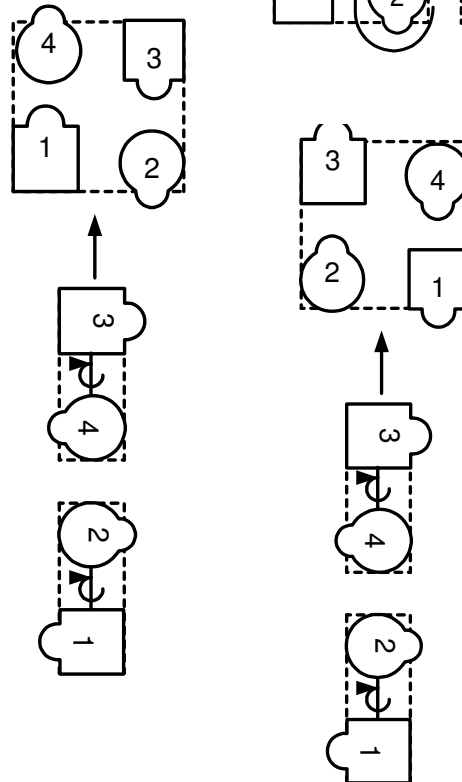


Figure 10-3. HINGE.

Figure 10-4. CAST OFF 3/4.

10.1.4 RECYCLE

RIGHT HAND WAVE: The center dancers U-TURN BACK to form a TWO-FACED LINE after which the dancers WHEEL & DEAL. Usually the end dancers start the WHEEL & DEAL while the center dancers are turning. The dancers end up in an IN-FACING BOX.

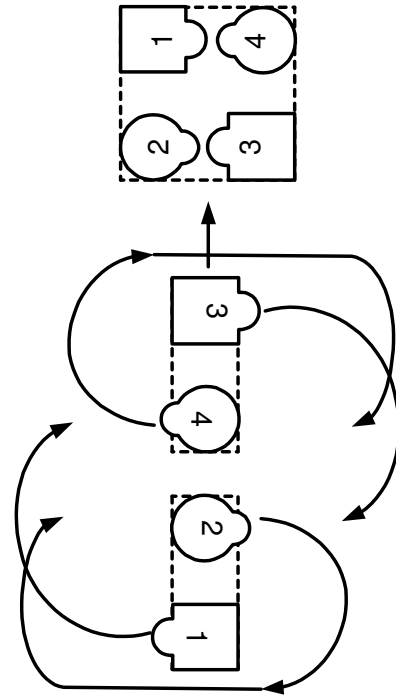


Figure 10-5. RECYCLE.

10.1.5 EXPLODE (and anything)

RIGHT HAND WAVE: All dancers release hands, step forward and turn a quarter (90°) to the center of the box to face the other dancer. The dancers end up in an IN-FACING BOX.

The dancers may now do any call that can be called starting from an IN-FACING BOX.

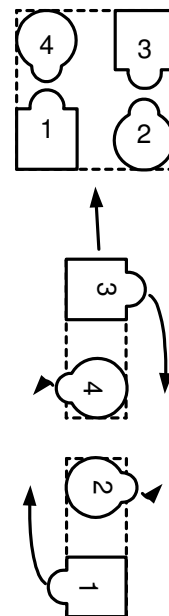


Figure 10-6. EXPLODE.

10.1.6 EXPLODE THE WAVE

RIGHT HAND WAVE: The dancers EXPLODE and PULL BY. The dancers end up in an OUT-FACING BOX.

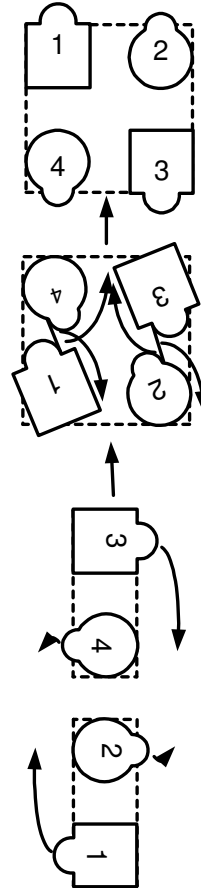


Figure 10-7. EXPLODE THE WAVE.

10.1.7 EXTEND

RIGHT HAND WAVE: Dancers in the wave release hands, step forward, slide together, and join hands with the dancer beside them. The dancers end up in an OUT-FACING BOX.

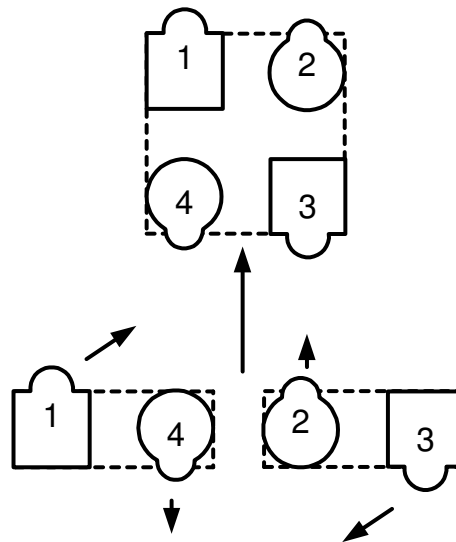


Figure 10-8. EXTEND.

10.1.8 LINEAR CYCLE

RIGHT HAND WAVE: The dancers do the calls HINGE, FOLD, HALF TAG THE LINE (follow), and PEEL TO THE CENTER (peel). The dancers end up in an IN-FACING BOX.

That is, the end dancer and adjacent center hinge. The out-facing dancers fold behind the in-facing dancers. All dancers will then move forward in a HALF TAG THE LINE to form a RIGHT HAND BOX. The dancers then peel off toward the center. The dancers end up in an IN-FACING BOX.

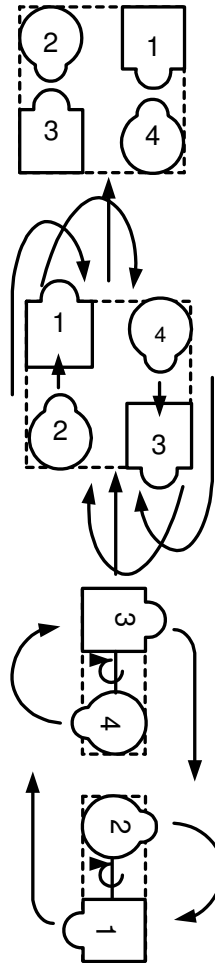


Figure 10-9. LINEAR CYCLE.

10.1.9 CHAIN DOWN THE LINE

RIGHT HAND WAVE: The centers trade while ends adjust as necessary to meet the center dancers. Then the ends do a courtesy turn with the centers. The dancers end up in an IN-FACING BOX.

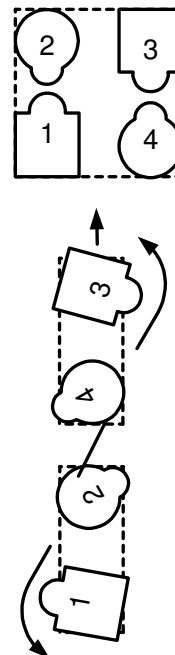


Figure 10.10 CHAIN DOWN THE LINE.

## 10.2 SUMMARY of calls with WAVES, Part III

- LADIES U-TURN BACK (015)
- CHAIN DOWN THE LINE (018)
- MEN RUN (041)
- CAST OFF 3/4 (060)
- HINGE (068)
- RECYCLE (069)
- EXPLODE AND (080)
- EXPLODE THE WAVE (081)
- EXTEND (039)
- LINEAR CYCLE (087)

## 10.3 PRACTICE CALL SEQUENCES

### 10.3.1 EXERCISE 10.1 – EXTEND

- SQUARE YOUR SET
- STEP TO A WAVE
- EXTEND
- ZOOM (home)

### 10.3.2 EXERCISE 10.2 – RECYCLE

- SQUARE YOUR SET
- STEP TO A WAVE
- RECYCLE
- FLUTTER WHEEL (home)

### 10.3.3 EXERCISE 10.3 – EXPLODE THE WAVE

- SQUARE YOUR SET
- STEP TO A WAVE
- EXPLODE THE WAVE
- PARTNER TRADE
- R & L THRU (home)

### 10.3.4 EXERCISE 10.4 – PASS THE OCEAN, LINEAR CYCLE

- SQUARE YOUR SET
- PASS THE OCEAN
- LINEAR CYCLE (home)

## CALLER'S NOTE:

There are 3 basic ways to form, and several ways t get out of waves:

## 1) STEP TO A WAVE,

Inverses are:

- a) RECYCLE, FLUTER WHEEL
- b) EXTEND, ZOOM
- c) SWING THRU, BEAUS RUN, WHEEL & DEAL
- d) EXOLODE, SLIDE THRU, R&L THRU

## 2) PASS THE OCEAN,

Inverses are:

- a) LINEAR CYCLE
- b) EXPLODE THE WAVE, PARTNER TRADE

## 3) SINGLE CIRCLE TO A WAVE.

Inverses are:

- a) EXPLODE, SLIDE THRU
- b) SWING THRU, RECYCLE, R&L THRU



## LESSON 11 – CALLS INVOLVING DIAMONDS

### 11.1 CALLS THAT FORM DIAMONDS

There are two types of diamonds, the RIGHT HAND DIAMOND (or just DIAMOND) and the FACING DIAMOND.

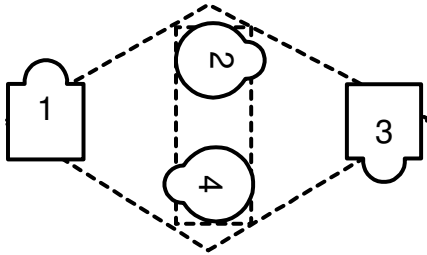


Figure 11-1. DIAMOND.

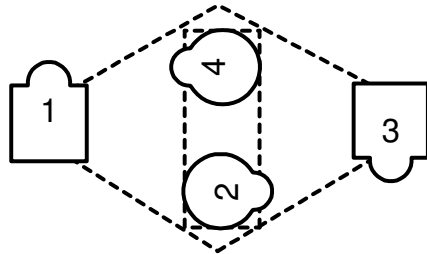


Figure 11-2. FACING DIAMOND

#### 11.1.1 CENTERS HINGE or CAST OFF 3/4

**TWO-FACED LINE:** The center dancers of the TWO-FACED line either HINGE or CAST OFF 3/4. The dancers end up in a DIAMOND. The center dancers trade in a CAST OFF 3/4, not shown.

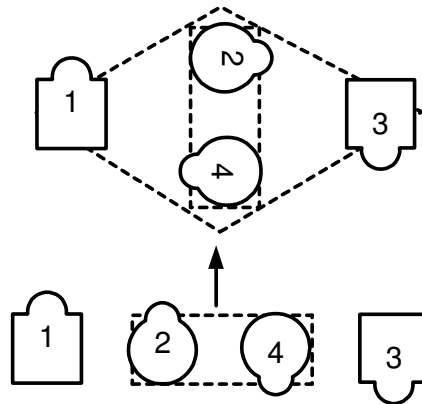


Figure 11-3. CENTERS HINGE from a line

**WAVE:** The center dancers of the WAVE either HINGE or CAST OFF 3/4. The dancers end up in a FACING DIAMOND.

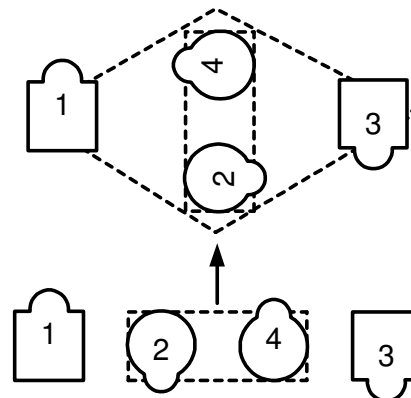


Figure 11-4. CENTERS HINGE from a wave.

11.1.2 DIAMOND CIRCULATE

DIAMOND: Each dancer moves forward to the next position in the DIAMOND, changing the original facing direction one-quarter (90°) toward the center of the diamond. Points become centers, and centers become points. The dancers end up in a new DIAMOND.

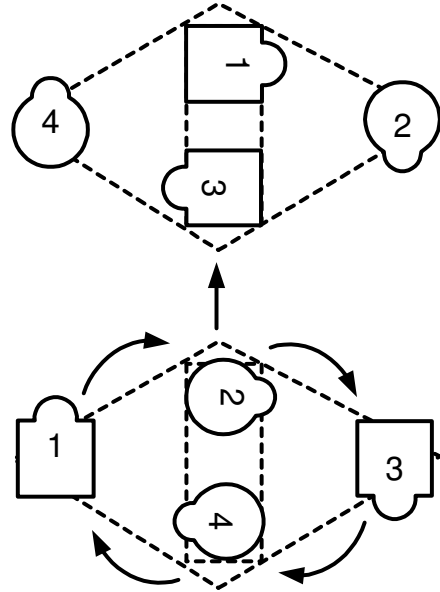


Figure 11-5. DIAMOND CIRCULATE.

FACING DIAMOND: Each dancer moves forward to the next position in the DIAMOND, passing right shoulders and changing the original facing direction one-quarter (90°) toward the center of the diamond. Points become centers, and centers become points. The dancers end up in a new FACING DIAMOND.

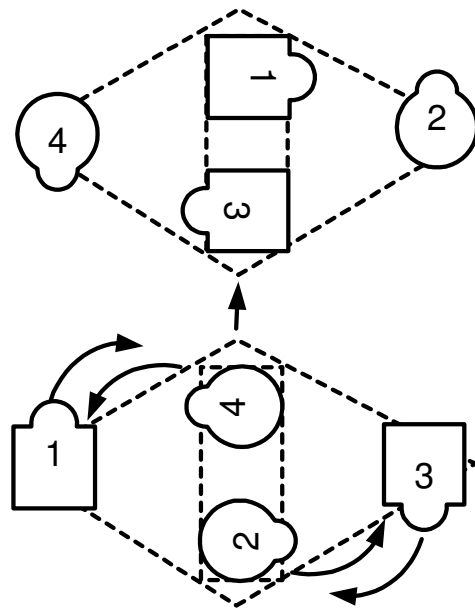


Figure 11-6. FACING DIAMOND CIRCULATE.

11.1.3 FLIP THE DIAMOND

DIAMOND: The center dancers do a DIAMOND CIRCULATE to the next position, while the points run ("Flip" 180°) into the nearest center position. All dancers join hands. The dancers end up in a WAVE.

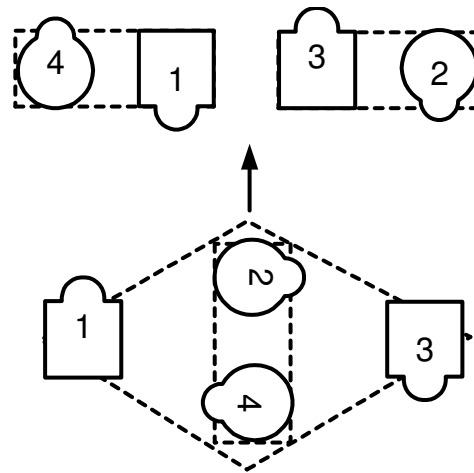


Figure 11-7. FLIP THE DIAMOND.

FACING DIAMOND: The center dancers do a DIAMOND CIRCULATE to the next position, while the points run ("Flip" 180°) into the nearest center position. All dancers join hands. The dancers end up in a WAVE.

When "flipping", the points always take the inside path, and the centers always take the outside path. This is, in some cases, an exception to the "Pass Right Shoulder Rule".

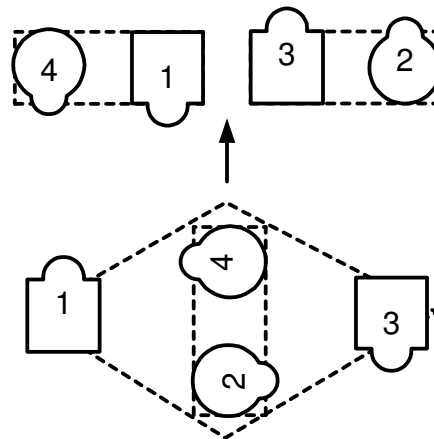


Figure 11-8. FLIP THE FACING DIAMOND.

11.1.4 CUT THE DIAMOND<sup>13</sup>

DIAMOND: The center dancers do a DIAMOND CIRCULATE to the next position, while the points slide together and trade. All dancers join hands. The dancers end up in a TWO FACED LINE.

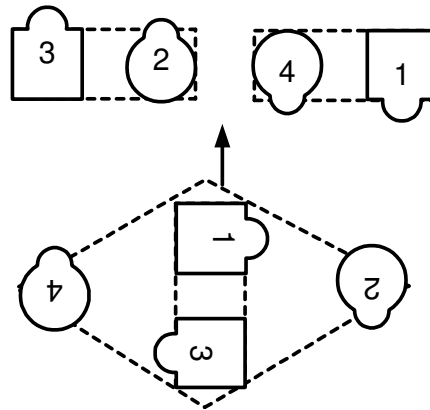


Figure 11-9. CUT THE DIAMOND.

FACING DIAMOND: The center dancers do a DIAMOND CIRCULATE to the next position in the diamond, while the points slide together and trade. All dancers join hands to become a WAVE.

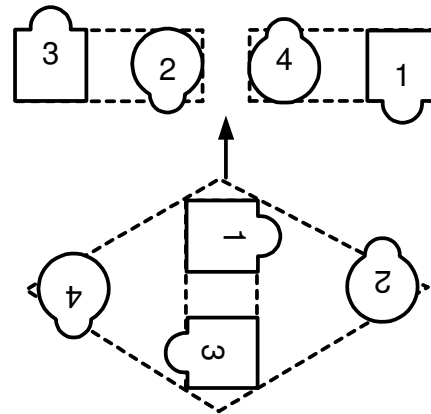


Figure 11-10. CUT THE FACING DIAMOND.

## 11.2 SUMMARY of calls involving DIAMONDS

- CENTERS CAST OFF 3/4 (060)
- CENTERS HINGE (068)
- CUT THE DIAMOND ((077)
- DIAMOND CIRCULATE (078)
- FLIP THE DIAMOND (084)

<sup>13</sup> CUT THE DIAMOND can result in a left-hand WAVE from some diamonds. Beginners should avoid these left-handed formations.

### 11.3 PRACTICE CALL SEQUENCES

#### 11.3.1 EXERCISE 11.1 – FLIP THE DIAMOND

- SQUARE YOUR SET
- VEER LEFT
- CENTERS HINGE
- DIAMOND CIRCULATE
- FLIP THE DIAMOND
- RECYCLE (home)

#### 11.3.2 EXERCISE 11.2 – FLIP THE FACING DIAMOND

- SQUARE YOUR SET
- STEP TO A WAVE
- CENTERS HINGE
- DIAMOND CIRCULATE
- FLIP THE DIAMOND
- WHEEL & DEAL (home)

#### 11.3.3 EXERCISE 11.3 – CUT THE DIAMOND

- SQUARE YOUR SET
- VEER LEFT
- CENTERS CASE OFF 3/4
- DIAMOND CIRCULATE
- CUT THE DIAMOND
- RECYCLE (home)

#### 11.3.4 EXERCISE 11.4 – FLIP THE FACING DIAMOND

- SQUARE YOUR SET
- STEP TO A WAVE
- CENTERS CAST OFF 3/4
- DIAMOND CIRCULATE
- CUT THE DIAMOND
- WHEEL & DEAL (home)
- 

#### CALLER'S NOTE:

CUT THE DIAMOND starts and ends in the same type of line or wave, whereas the FLIP THE DIAMOND starts as either a line or wave and ends up as the opposite. Also a WAVE is converted into a BOX with the call RECYCLE, whereas a LINE is converted into a BOX with WHEEL & DEAL.

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## LESSON 12 – SOME LEFT-HANDED WAVE CALLS (optional)

### 12.1 CALLS THAT HAVE LEFT-HANDED WAVES

The LEFT HAND WAVE calls given in this section are unavoidable. Left hand calls in general require the caller and dancer to learn the abstract definition of a call as it is done from different formations. Many dancers may be incapable or unwilling to learn the definitions, which would in turn limit the wide acceptance of square dancing. It is assumed in this course that the students, both callers and dancers, will only be required to learn (reflexively respond to) a pattern corresponding to a particular call.

There are 2 variations of the LEFT-HAND WAVE. One has MAN dancers on the end. The other has LADY dancers on the end. The pertinent questions are:

- 1) When does the LEFT HAND WAVE occur from right hand formations?
- 2) How does the caller get back to a right hand formation as quickly as possible?

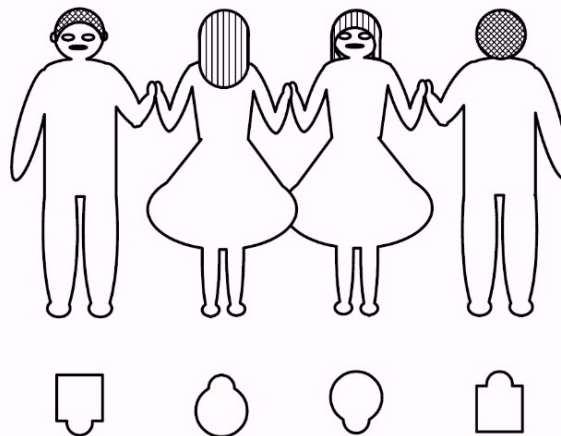


Figure 12-1. A LEFT HAND WAVE with MAN dancers on the end.

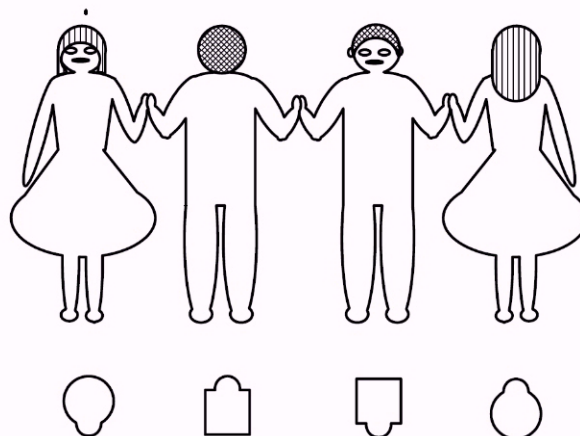


Figure 12-2. A LEFT HAND WAVE with LADY dancers on the end.

12.1.1 U-TURN BACK

RIGHT HAND WAVE (LEFT HAND WAVE): All dancers U-Turn back. The dancers end up in a LEFT-HANDED WAVE (RIGHT HAND WAVE).

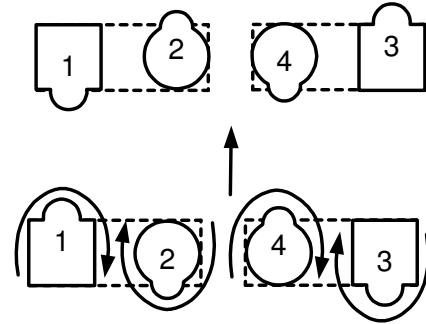


Figure 12-3. U-TURN BACK

12.1.2 MEN U-TURN BACK

TWO FACE LINE (LEFT HAND WAVE): The MEN dancers U-Turn back. The dancers end up in a LEFT-HANDED WAVE (TWO-FACED LINE).

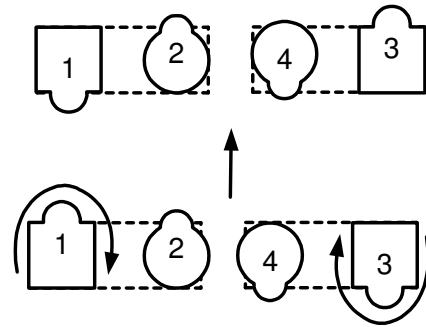


Figure 12-4. MEN U-TURN

12.1.3 LADIES RUN

RIGHT HAND TWO-FACED LINE (LEFT HAND WAVE): The LADY dancer walks 180° around the MAN dancer and the MAN dancer slides without turning inside the LADY dancer so that each takes the other's place. However, the LADY dancer ends up facing the opposite direction to end up in a LEFT HAND WAVE (RIGHT HAND TWO-FACED LINE) TIMING: 4 Steps.

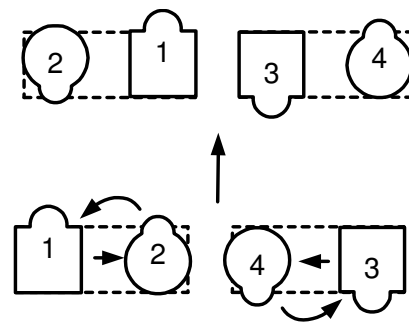


Figure 12-5. LADIES RUN



12.1.4 TRADE THE WAVE

RIGHT HAND WAVE (LEFT HAND WAVE): The dancers facing the same direction lean forward and peek at each other and then trade with this dancer. Right-hand waves become left-hand waves. Left-hand waves become right-hand waves. Also, end dancers become centers, and center dancers become ends to form ad LEFT HAND WAVE (RIGHT HAND WAVE),

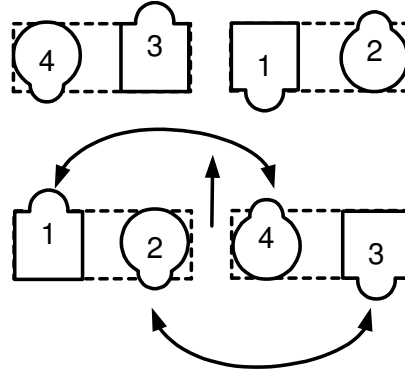


Figure 12-6. TRADE THE WAVE

12.1.5 CENTERS CROSS-RUN

WAVE: The two dancers in the center cross run to the ends of the wave and the center dancers slide together. Right-hand waves become left-hand waves. Left-hand waves become right-hand waves. Also, end dancers become centers, and center dancers become ends.

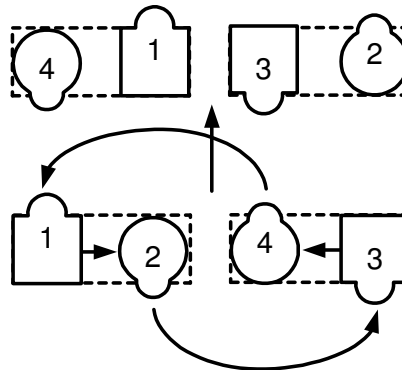


Figure 12-7. CENTERS CROSS-RUN.

12.1.6 DIXIE STYLE TO A WAVE

IN-FACING BOX: The right hand dancers step forward and to the left to become the lead dancers in a RIGHT HAND BOX. Lead dancers join right hands and pull by.

The lead dancers move to the trailing dancer on the other side, each extends a left hand and touches left hands and continues turning one quarter (90°).

New center dancers join right hands and form a LEFT-HAND WAVE.

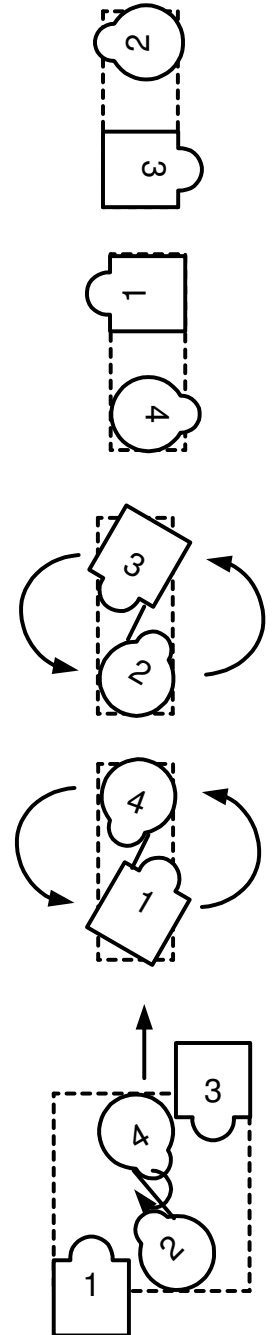


Figure 12-8. DIXIE STYLE TO A WAVE.

12.1.7 FOLLOW YOUR NEIGHBOR

**RIGHT HAND BOX:** In-facing dancers release hands with their partner, their NEIGHBOR, and step forward to join adjacent forearms with the dancer they meet. These two center dancers turn three-quarters (270°) to become centers of a WAVE.

At the same time, the out-facing dancers follow their NEIGHBOR by moving outward in a three-quarter looping turn (270°) around the hand they just let go of to turn towards their NEIGHBOR. These dancers end up adjacent to their NEIGHBOR and as the ends of the WAVE.

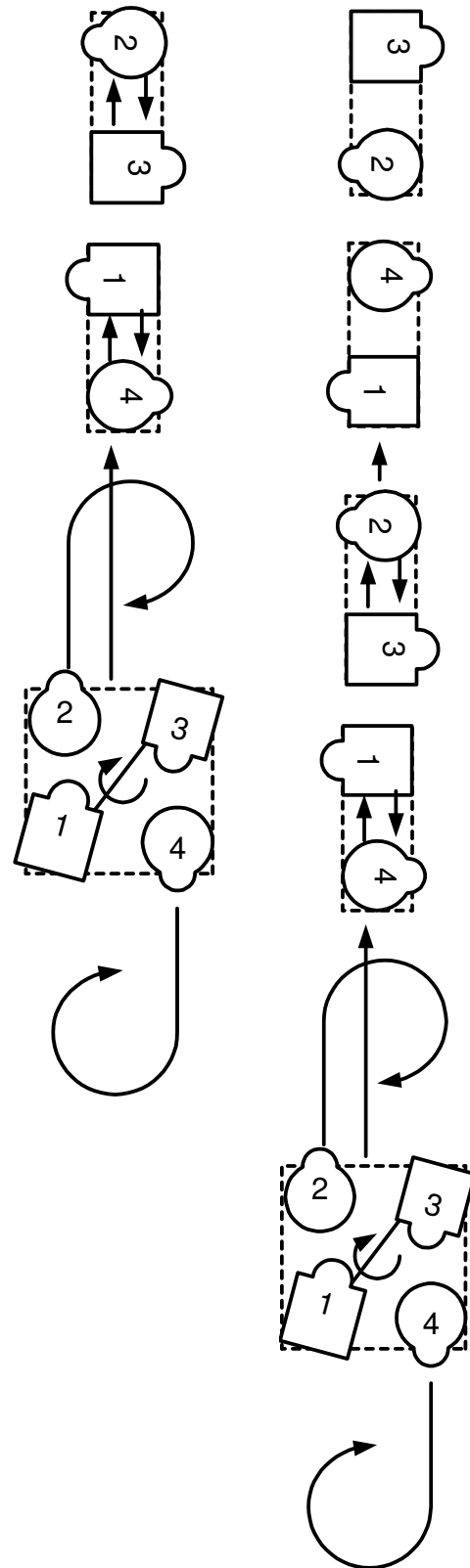


Figure 12-9. FOLLOW YOUR NEIGHBOR.

12.1.8 AND SPREAD

7

**WAVE:** The two dancers on each side of the wave side nose to nose. The **SPREAD** converts the left-hand wave to a right-hand wave and a right-handed wave into a left-handed wave.

Figure 12-10. FOLLOW YOUR NEIGHBOR AND SPREAD.

12.1.9 EXPLODE (and anything)

LEFT HAND WAVE: All dancers release hands, step forward and turn a quarter (90°) to the center of the box to face the other dancer. The dancers end up in an IN-FACING BOX.

The dancers may now do any call that can be called starting from an IN-FACING BOX.

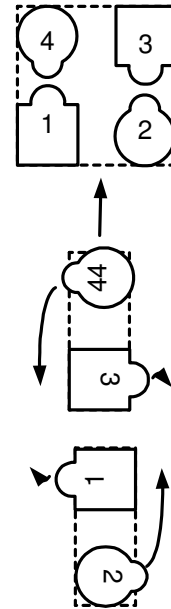


Figure 12-11. EXPLODE.

12.1.10 CHAIN DOWN THE LINE

LEFT HAND WAVE: The centers trade while ends adjust as necessary to meet the center dancers. Then the ends do a courtesy turn with the centers. The dancers end up in an IN-FACING BOX.

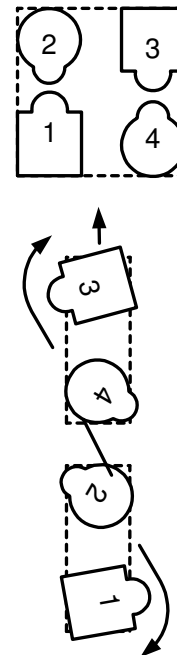


Figure 12.12 CHAIN DOWN THE LINE.

12.2 SUMMARY of some LEFT-HANDED calls

- U-TURN BACK (015)
- MEN U-TURN BACK (015)
- CHAIN DOWN THE LINE (018)
- LADIES RUN (041)
- CENTER CROSS- RUN (041)
- DIXIE STYLE TO A WAVE (064)
- ANYTHING & SPREAD (073)

- EXPLODE AND (080)
- FOLLOW YOUR NEIGHBOR (085)
- TRADE THE WAVE (100)

#### CALLER'S NOTE:

When the calls DIXIE STYLE TO A WAVE and FOLLOW YOUR NEIGHBOR are called such that left-handed waves are formed, it would be wise to soon restore right-handed waves by calling either one of these calls again, or by calling calls like & SPREAD, LADIES RUN, TRADE THE WAVE, or CENTERS CROSS-RUN.

### 12.3 PRACTICE CALL SEQUENCES

#### 12.3.1 EXERCISE 12.1 – FOLLOW YOUR NEIGHBOR AND SPREAD

- SQUARE YOUR SETS
- TOUCH A QUARTER
- CIRCULATE
- FOLLOW YOUR NEIGHBOR
- & SPREAD
- BEAUS RUN
- WHEEL & DEAL (home)

#### 12.3.2 EXERCISE 12.2 – FOLLOW YOUR NEIGHBOR, TRADE THE WAVE

- SQUARE YOUR SETS
- TOUCH A QUARTER
- CIRCULATE
- FOLLOW YOUR NEIGHBOR
- TRADE THE WAVE
- BELLES U-TURN BACK
- WHEEL & DEAL (home)

#### 12.3.3 EXERCISE 12.3 – DIXIE STYLE TO A WAVE

- SQUARE YOUR SETS
- DIXIE STYLE TO A WAVE
- CENTERS CROSS RUN
- LINEAR CYCLE (home)

## CHANGE HISTORY

17 August 2008 – DRAFT 00

22 August 2008 – DRAFT 01

VISIO dancer images changed to bit map images. Visio drawings changed to bolder lines.

28 August 2008 – DRAFT 02

The manuscript was formatted as a book for double sided printing with Copyright notice, Table of Contents and Exercises were added.

2 September 2008 – DRAFT 03

The font was changed from Time New Roman to Arial and the lines in all of the figures were made bolder. Numerous errors were corrected. Some hard copies were printed for review.

12 September 2008 – DRAFT 04

The images of the dancers were made bolder so that they would print better. Mjore corrections were made based on reviewer's comments. The document was made into HTML web pages so that external links and music could be added.

19 September 2008 – DRAFT 05

A major change was made in which the dancers were named MAN and LADY and the positions in the COUPLE named BEAU (left) and BELLE (right). This change was made because the BELLE and BEAU position names are used in advanced square dancing. A large number of errors were also corrected. Lastly formation llines were changed to dotted lines to make them more clear.

23 September 2008 – DRAFT 06

Added timing to the calls.

13 April 2009 – DRAFT 07

The terms “CIRCULATION BOX” was expanded upon by defining “OUT-FACING RIGHT HAND BOX” and “IN-FACING RIGHT HAND BOX” formations. Lesson 3 and 4 were revised to better show the transitions between these formations.

Animations were added to the web pages corresponding to these lessons. This inclusion brought to light many errors in Lessons 7 to 12.