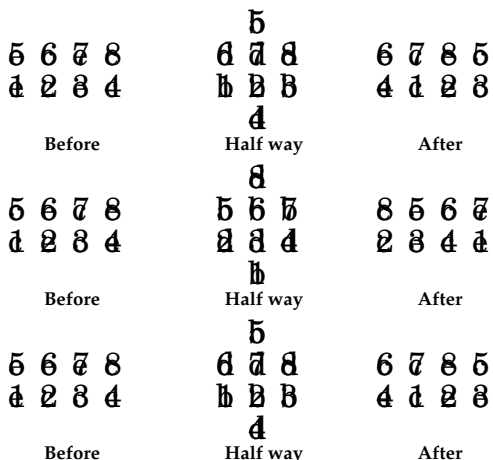


Out-Roll Circulate. From general lines, with the ends forming a tandem: In each line, the end facing out Circulates. Meanwhile, each of the other dancers, in a single, smooth motion, faces the vacated spot, takes a step forward, and turns another ¼ in the same direction he first turned. Ends back in parallel waves or lines.

The non-circulators' part is a single motion, rather than a 3-part move. This call can be fractionalized into halves, as shown below.



Teaching: Hints for teachers: You can describe the non-circulators' part as a "Run toward the vacated spot." This captures the idea of a single, flowing motion for them.

Usage: Uses to avoid: With both ends facing out.

Making it Easy: From #1 or #2 waves makes cueing easy.

Making it Challenging: Unusual uses: Left-hand waves are rare; Other formations are very rare. Extensions: "½ Out-Roll Circulate," or "Out-Roll Circulate 1½." (very difficult).

Correcting Misunderstandings: The non-circulators' part is *not* Run

Setups & Get-outs: L1p: Pass the Ocean, Out-Roll Circulate twice, RLG.

Pair Off. From a static square: Those designated step forward to face another dancer directly, then Face Out.

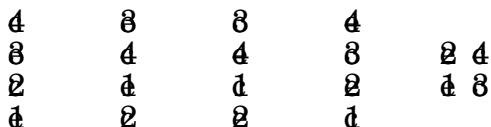
From eight chain thru and lines: All dancers Face Out. From eight chain thru, ends in lines back to back; from lines, ends in completed double pass thru.

Flow: Good Uses: From lines: "Pair Off, Peel Off, Bend the Line."

Usage: Accepted Uses: From static set. Uses to avoid: As a replacement for Quarter Out.

Setups & Get-outs: Static set: Heads Pair Off, All Pair Off & Roll, RLG.

Pass and Roll. From single eight chain thru: All Pass Thru; the centers Turn Thru, while the outsides do a right-face U-Turn Back. All Pass Thru, and the centers Pass Thru as the outsides do a Right Roll to a Wave to meet the centers. Ends in parallel mini-waves.

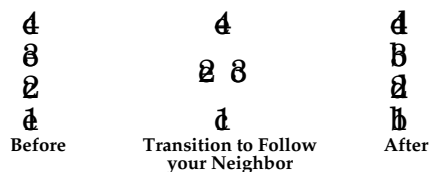


Before After After Turn Thru After After
Pass Thru & Roll Right Pass Thru

Teaching: Hints for teachers: From a box circulate, this call is exactly Scoot Back, Box Circulate—use that to get the dancers familiar with the flow of the call. With the boys facing in, cue, "Boys are the Scooters." For 8 chain thru, start in a #1, and use the same cue.

Get-outs: W3c: ¾ Thru, Pass & Roll, RLG.

Pass and Roll Your Neighbor. From single eight chain thru: All Pass Thru. The centers Turn Thru while the outsides do a right-face U-Turn Back. All Pass Thru, and the centers Touch ¾ while the outsides finish as in Follow Your Neighbor (Fold right, Roll, and step slightly forward). Ends in a left-hand wave.



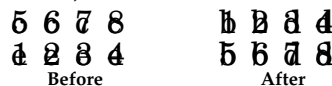
Teaching: Hints for teachers: From box circulate, this is equal to Scoot Back, Follow Your Neighbor.

Usage: Accepted Uses: From Single eight chain thru; From R-H box circulate. Marginal Uses: Uses to avoid: From L-H box circulate.

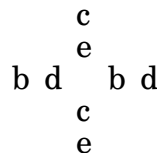
Making it Challenging: Unusual uses: From other than #1 or #2 arrangements (mildly unusual).

Setups & Get-outs: L1p: Pass Thru, Chase Right, Single Wheel, Pass & Roll your Neighbor & Spread, RLG.

Pass In. From facing dancers (e.g., facing lines, or eight chain thru): All Pass Thru and Face In.



Note that the dancers in the formation show below cannot Face In after the Pass Thru, and so cannot Pass In.



Teaching: Points to watch for: Dancers have trouble distinguishing between the "In" facing directions of Pass In and ¼ In—from 8 chain thru they're the same; from lines they're different.

Get-outs: B1c: R & L Thru, Pass In twice, outsides Roll, RLG.

Pass Out. From facing dancers (e.g., facing lines, or eight chain thru): All Pass Thru and Face Out.



Note that the people in the bottom diagram shown under Pass In—those who could not do the Pass In—also cannot Pass Out.

Notes: Dancers sometimes do a simulated collapse in response to this call. No medics required.

—**Teaching:** Points to watch for: The comments on Pass In apply

equally here.

Flow: Bad Uses: Followed by Peel Off, Peel & Trail, etc.

Setups & Get-outs: F1p: Slip, Couples Circulate, Ferris Wheel & Spread, Pass Out, Track 2, RLG.

Pass the Sea. From facing couples: All Pass Thru, Quarter In, and Left Touch.

B 4	4 2 3 4
b 2	
Before	After

Usage: Uses to avoid: From waves (esp. L-H waves).

Get-outs: L1p: Pass the Sea, Swing & Mix, RLG. L2c: Pass the Sea, AL.

Peel and Trail. From anywhere a Peel Off is possible (e.g., completed double pass thru, columns): The leads do their part of Peel Off as the trailers do their part of Trail Off. Note that for the trailers in a box circulate formation, the Trail Off is a Step Forward and Arm Turn Half with each other; for the trailers in a Z, it is Step Forward (if necessary) and Arm Turn Half.

3 4	3 2 1 4	3 4	3 4 1 2
1 2		1 2	
Before	After	Before	After
4 m		m 4	
2 3	4 3 2 1	2 3	2 4 1 3
m 1		1 m	
Before	After	Before	After

Notes: Always ends in a line or wave.

Teaching: Easy-success uses: Starting from a L-H box circulate with boys in the lead; the end result is a normal wave, and the Trade for the girls is a simple left-hand trade.

Correcting Misunderstandings: Even from a Z, the result is a line.

Setups & Get-outs: Neat get-out: From F2p: Slip, Bend the Line & Roll, Peel & Trail, RLG!

Quarter In. From anywhere "partner" is defined, or the call Face In can be done: Turn ¼ in place to face your partner. If you have no partner (as in a diamond), then Face In toward the center of your half of the set.

5 6 7 8	5 6 7 8
1 2 3 4	b 2 3 4
Before	After
1 6 7 8	5 6 7 8
1 2 3 4	1 2 3 4
Before	After
b 8	7 8
3 4 5 6	3 4 5 6
1 2	1 2
Before	After
1 2 3 4 5 6 7 8	b 2 3 4 5 6 7 8
Before	After

Notes: In the tidal wave above, note that the dancers face their "partners," rather than the center of their half of the set.

Teaching: Hints for teachers: This is a facing command only—2—

dancers don't move, just turn in place. **Points to watch for:** The difference between "Pass Thru, Quarter In", and "Pass In."

Usage: Marginal Uses: Partners can be T-boned, so you don't wind up facing your original partner after the call.

Making it Challenging: Unusual uses: From T-bone formations, so you don't wind up facing your original partner after the call.

Get-outs: L1p: Quarter In, RLG.

Quarter Out. From anywhere "partner" is defined or the call Face Out can be done: Turn ¼ in place, turning away from your partner. If you have no partner (as in single file promenade), then Face Out from the center of your half of the set.

5 6 7 8	1 6 7 8
1 2 3 4	1 2 3 4
Before	After
1 6 7 8	5 6 7 8
1 2 3 4	1 2 3 4
Before	After
b 8	7 8
3 4 5 6	1 4 5 6
1 2	1 2
Before	After
b 8	7 8
5 6	5 6
b 4	3 4
1 2	1 2
Before	After

Notes: Comments under Quarter In apply equally here.

Usage: Uses to avoid: As a gimmick with the calls Pass Out, Pass In, and Quarter In.

Get-outs: L1p: Quarter Out, RLG.

Quarter Thru. From any appropriate 4-dancer formation (e.g., right-hand box circulate, left-hand facing diamonds): Those who can Cast Off ¼ by the Right, then those who can Trade by the Left. There must be dancers who can do each part—the call is not legal, say, from a right-hand tidal wave.

If there are two side-by-side formations each of which can do the call, dancers don't move from one to the other. From parallel columns, for example, each of the two box circulate formations does the call independently.

5 6 7 8	5 7	5 7
1 2 3 4	6 8	1 1
Before	After ¼	End
	b 8	b
	8	1
	5	5
	6	6
	3	3
	4	1
	b	b
	8	8

Before **After ¼** **End**
Teaching: Hints for teachers: Teach in 2-couple sets with same sex as leaders (and same sex as trailers). This avoids the problem of overshoot. Use #1 or #2 waves for first use in 8-dancer set-ups.
Points to watch for: Dancers tend, at first, to overshoot on the initial ¼ turn.
Usage: Marginal Uses: From left-hand waves is a gimmick; From columns.
Making it Challenging: Unusual uses: From a thar, wrong-way thar, or Alamo ring.
Get-outs: AL Alamo Style, Swing Thru, ¼ Thru, RLG.

Recycle. From facing couples only: The beaus step forward until they are side-by side, while doing a U-Turn Back, turning toward each other. Meanwhile, the belles Veer Left and join right hands with the original beaus. Ends in a right-hand wave; the beaus finish as centers of the wave, and the belles finish as ends.

Before **After**
 8 4 2 1 4 3
 1 2 1 2

Notes: This is often cued, "Facing Recycle." This is a crutch —the name of the call is simply Recycle. You can't fractionalize this call from facing couples.
Teaching: Hints for teachers: Starting with either a wave or facing couples doing the call Recycle four times gives all dancers a chance at all positions—a good teaching ploy with good flow.
Flow: Bad Uses: After Recycle from left-hand waves; After any right-circling Sweep ¼. "Pass the Ocean, Recycle"
Usage: Uses to avoid: "Do sa do, Recycle" is gratuitously confusing.
Get-outs: L1p: Pass the Ocean, Recycle twice, RLG.

Remake the (Setup). From any appropriate (e.g., box circulate, columns). [At *Advanced*, a specific formation must be named, e.g., "Remake the Waves.": If no specific formation is named (i.e., the caller calls "Remake the Setup"), this is a right-hand-first call: Those who can Turn by the Right ¼, then those who can Turn by the Left ½, then those who can Turn by the Right ¾. There must be dancers who do the Turn by the Left.

If a specific formation is named, as in "Remake the Waves," this becomes an any-hand call: All those who can Arm Turn ¼, then those who can Arm Turn by the other arm ½, and then those who can Arm Turn by the original arm ¾. There must be dancers who do the Turn by the other arm.

Remake the Waves:

Start **After ¼** **After ½** **After ¾ (End)**
 5 6 7 8 5 6 5 6 5 1 7 8
 1 2 3 4 1 2 1 2 6 2 3 4
 1 2 1 2 1 2 1 2

Remake the Setup:

Start **After ¼** **After ½** **After ¾ (End)**
 7 8 5 6 3 7 3 4
 5 6 1 2 1 2 4 8
 3 4 1 2 1 2 3 6
 1 2 1 2 1 2 4 2

Start **After ¼** **After ½** **After ¾ (End)**
 Remake the Setup (note right-hand start):

Start **After ¼** **After ½** **After ¾ (End)**
 8 4 8 4 8 2 7 6
 1 2 1 2 1 2 1 2
 1 2 1 2 1 2 1 2
 1 2 1 2 1 2 1 2

Notes: If you want dancers to start with the left hand, you can say "Left Remake...". However, if you specify a formation, you don't strictly need to say that.

Usage: Marginal Uses: "Remake the Setup" from a thar is a gimmick. **Uses to avoid:** Using "Remake," meaning "Remake the Setup" or "Remake the Box."

Correcting Misunderstandings: If a formation is named, not everyone need be able to do the initial arm turn.

Right Roll to a Wave. From dancers back-to-back, or a tandem: The leads right-face U-Turn Back, and all Touch.

Teaching: Hints for learners: If you're a trailer, and there's a lead rolling right to you, don't forget to step forward.

Making it Easy: Set it up so you can name the leaders, e.g., "Men, Right Roll To a Wave."

Making it Challenging: Unusual uses: From columns, twice gives tidal wave; From 3&1 lines or columns.

Get-outs: B1p: Pass Thru, Right Roll to a Wave, RLG. B1c: Pass Thru, Right Roll to a Wave, Extend, RLG.

Left Roll to a Wave. From dancers back-to-back, or a tandem: The leads left-face U-Turn Back, and all Left Touch.

Teaching: Hints for learners: If you're a trailer, and there's a lead rolling left to you, don't forget to step forward.

Flow: Bad Uses: After Turn Thru.

Get-outs: B1c: Slide Thru & Roll, Pass Thru, Left Roll, AL.

Scoot and Dodge. From box circulate only: The trailers Scoot Back, while the leaders Dodge (as in Walk and Dodge).

Flow: Good Uses: From R-H formation, followed by Chase Right (likewise L-H formation & Left Chase). **Bad Uses:** Followed by Tag the Line

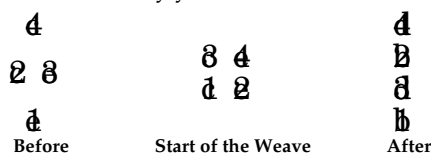
Get-outs: L1p: Touch ¼, Scoot & Dodge, AL. L1p: Touch ¼, All 8 Circulate, Scoot & Dodge, RLG.

Scoot and Weave. From right-(left-)hand box circulate only: Scoot Back. Those facing in Left (Right) Touch ¼ with each other, while those facing out Quarter Right (Left). Ends in a wave.

Start **After ¼** **After ½** **After ¾ (End)**
 3 4 4 3 4 3 1 2
 1 2 1 2 1 2 1 2

Before After the Scoot Back After

From single quarter tag: Extend, Trade, and then Weave the same way you would from box circulate.



Notes: From a box circulate this is equivalent to Scoot Back plus ¼ Thru. From a ¼ tag it is equivalent to Extend plus ¾ Thru.

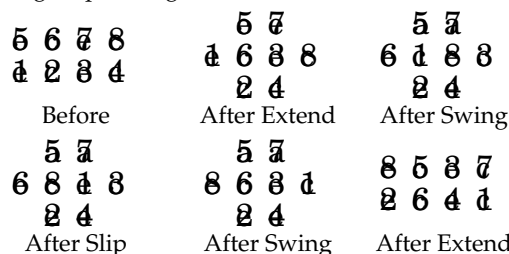
Teaching: **Hints for teachers:** Use #1 or #2 waves or ¼ tag, and name "scooters" & "weavers" by sex. **Hints for learners:** From box circulate, be sure to finish the Scoot Back before weaving.

Making it Easy: From left-hand waves, cue "Left Scoot, Right Weave" or "Weave with the right".

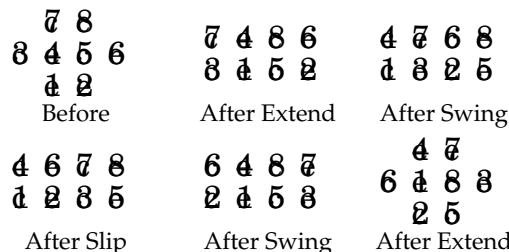
Correcting Misunderstandings: You can't do this from eight chain thru.

Setups & Get-outs: W1p: Single Hinge, Split Circulate, Scoot & Weave, RLG. W1c: Trade the Wave, Single Hinge, Scoot & Weave, AL.

Scoot Chain Thru. From waves only: Those facing out do a Scoot Back, while those facing in Extend, Swing, Slip, Swing, and Extend. Ends in waves.



From quarter tag: All Extend, Swing, Slip, Swing, and Extend. Ends in three quarter tag.



Teaching: **Hints for teachers:** The centers' part can be thought of as a "Swing Thru 1½—Extend" or "Left Swing Thru 1½—Extend," depending what hand was held in the wave. Do it from left hand waves occasionally. **Hints for learners:** If you get the wave part, chant "Swing, Slip, Swing, & Extend" as you go (especially from left-handed set-ups and quarter tag). This helps keep you from forgetting a part. **Points to watch for:** People tend to forget the last Swing, or to not complete the final Extend (winding up standing in mid-air).

Usage: **Accepted Uses:** From parallel right-hand waves. **Marginal Uses:** Left hand waves are uncommon; right-hand quarter tag is rare; left-hand quarter tag is very rare.

Correcting Misunderstandings: The Swing-Slip-Swing part is not a Swing Thru—Turn Thru: There's a definite final Extend.

Setups & Get-outs: B1c: Slide Thru, Pass the Ocean, ¾ Thru, Scoot Chain Thru, RLG.

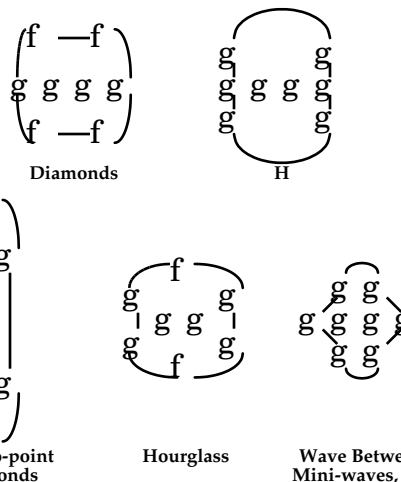
Single Wheel. From a couple or mini-wave only:

With each dancer taking the part of an entire couple, do a Wheel and Deal. This call cannot be fractionalized.

Teaching: **Hints for teachers:** You can think of this as a Hinge and Roll. Using a demo couple works well. **Hints for learners:** If you're in a couple, throw your joined hands backwards, to get moving the right way. **Points to watch for:** From L-H mini-waves, dancers sometimes incorrectly end up back-to-back.

Making it Challenging: **Unusual uses:** From sashayed couples. **Extensions:** As Couples Single Wheel (i.e., Wheel and Deal!)

Six-Two Acey Deucey. From anywhere with a very center two, and an outside 6: The very centers Trade, while the outside six Circulate in their formation. For common formations, the circulate paths for the outside six are shown below:



Teaching: **Points to watch for:** Outside point dancers sometimes try to Diamond Circulate or Hourglass Circulate into the very center—make sure they stay on the outside!

Usage: **Uses to avoid:** At Advanced, avoid facing diamonds (or anywhere the Circulate brings two people together). 6-2 Acey Deucey 1½ to new diamonds (since 4 people are at a 45° angle).

Making it Challenging: **Extensions:** 6-2 Acey Deucey, Ctrs go 1½.

Correcting Misunderstandings: Starting from point-to-point diamonds, the call does not end in normal diamonds, but back in point-to-point diamonds.

Setups & Get-outs: F1p: Slip, Ferris Wheel, Ctrs Veer Left, All Men Run, 6-2 Acey Deucey, RLG

Slip. From a general line with the centers forming a mini-wave only: Centers Arm Turn ½ by the hand they have joined.

Flow: **Good Uses:** After Swing (& similar calls). After Dixie Style to wave. **Bad Uses:** After centers turning individually (e.g. Zig Zag from facing tandems). Overflow after Fan the Top. Slip & Slither stinks—if it gets called, do Slither & Slip.

Usage: **Marginal Uses:** From a diamond; NB that if you say "ladies slip" from there, the very centers should trade. **Uses to avoid:** Where the centers are a couple; From columns, or from diamonds (unless you want the very centers to Trade). Avoid "Centers Slip," particularly from diamonds (where those words mean "Very centers Trade.")

Get-outs: F2p: Slip, Boys Run & Slip, RLG.

Slide. From a general line in which each end and the adjacent center form a mini-wave: Each end and the adjacent center slide nose-to-nose to take

each other's place.

Teaching: Points to watch for: Some people tend to Run instead of sliding nose-to-nose.

Flow: Good Uses: Following Slip, or any center-turning call. **Bad Uses:** Following Swing.

Usage: Uses to avoid: From 2-faced lines. The sequence "Slip, Slide, Swing Thru" isn't funny.

Setups & Get-outs: L4p: Pass the Ocean, Slip Slide, AL. L1p: Pass Thru, Chase Right, Follow your Neighbor & Slide, RLG.

Slither. From a general line with centers in a mini-wave only: The centers slide past each other nose-to-nose, to take each other's place.

Flow: Good Uses: Following Swing, Slide, or (anything) & Spread. **Bad Uses:** Following Slip.

Usage: Uses to avoid: Using this call where the centers are a couple is inappropriate; so is calling it from columns, or from diamonds (unless you want the very centers to Trade). Avoid "Centers Slither," particularly from diamonds (where those words mean "Very centers slide nose-to-nose.")

Get-outs: F2p: Slip, Circ, Xover Circ & Slither, RLG. B4r: Left Touch ¼, Follow your Neighbor & Spread & Slither, Prom.

Spin the Windmill (Right, Left, In, Out, Ahead). From anywhere with a center wave or center facing couples (e.g., ¾ tag, trade by): Centers Swing, Slip, and Cast ¾, while the outsides Face as directed and Circulate two positions. If the centers start in facing couples, they first Touch, then finish the call.

Left Spin the Windmill is the same, except that:

- It may only be used with the centers in facing couples or a left-hand wave.
- If the centers are in facing couples, they Left Touch before doing the Swing, Slip, and Cast ¾.

Teaching: Hints for teachers: You can describe the centers' part as Swing Thru and Cast ¾, or as Left Swing Thru and Cast ¾, depending on the handedness of the wave. **Points to watch for:** People will try to form lines, even when that's not appropriate.

Usage: Accepted Uses: From ¼ tag, ¾ tag, trade by. **Marginal Uses:** From DPT. **Uses to avoid:** Having the outsides turn to face the centers before their Circulates.

Making it Challenging: Unusual uses: From parallel diamonds, "Spin the Windmill, outsides straight ahead" or "Spin the Windmill, outsides face out & go 1 spot" [They wind up trading]. Have the centers Pass In or Lock It first (ends T-bone). **Extensions:** Have the outsides go 1½.

Correcting Misunderstandings: The center's part is not a Swing Thru: It starts with the end and adjacent center doing a Swing.

Get-outs: L2p: Pass Thru, Men Run, Extend, Spin the Windmill Left, AL. F1p: Slip, ¾ Tag, Spin the Windmill Left, AL. ½W1p: Men Scoot & Weave, Spin the Windmill Straight Ahead, RLG.

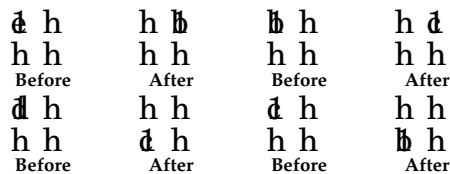
Box Counter Rotate. From 4-dancer formation with no dancers facing the flagpole center [At Advanced, this call is used only from box circulate, and certain T-bone formations.]: This call may have a fraction after it, such as "Box Counter Rotate ¾." If no fraction is given, it means "Box Counter Rotate ¼."

For each ¼ in the fraction: Each dancer moves his position in the formation forward around the center of the formation 90°, by walking forward in a smooth arc to reach that spot. Each dancer works independently of the other 3 dancers in his formation.

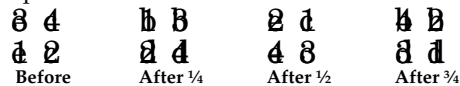
Every dancer can Roll at the end of this call.

The diagrams below show the beginning and ending—

positions for a single dancer, for every spot in a box circulate formation:



Example—Box Counter Rotate ¾:



Notes: In most situations it is danced by having appropriate dancers retain hand holds and pivot as a unit about the center of the appropriate foursome.

Teaching: Hints for learners: Think of this as "Promenading ¼" in the formation; that captures the smoothness of the call.

Usage: Uses to avoid: Each dancer must be able to do his part of the call without ending on the same spot as another dancer.

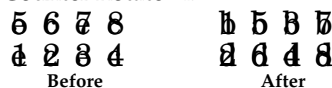
Making it Challenging: Unusual uses: From various T-bone formation, where you don't have a hand hold, this is difficult.

Correcting Misunderstandings: An early description of the action was "Trailers Walk & ¼ In, Leads ¼ In & Walk." This is incorrect. From waves, "Box Counter Rotate" is not just the centers moving.

Setups & Get-outs: P2p: Centers Touch ¼ & Box Counter Rotate ½, AL.

Split Counter Rotate. From any applicable formation [At Advanced, this call may be used from the following formations only: Any 2x4 formation, e.g., parallel waves, parallel columns.]: Each half of the square does a Box Counter Rotate.

e.g., Split Counter Rotate ¼:



Notes: This is more common than Box Counter Rotate (above).

Teaching: Hints for teachers: Focus dancers' attention by preceding the call with something like Scoot Back or Split Circulate.

Hints for learners: If you start out facing a head wall, Split Counter Rotate ¼ leaves you facing a side wall. If you have a handhold, retain it through the call. Waves go to columns & vice versa. **Easy-success uses:** Start in columns, to end in waves.

Usage: Uses to avoid: "Centers Split Counter Rotate" meaning "Centers Box Counter Rotate"

Making it Challenging: Unusual uses: T-bones!

Setups & Get-outs: Start from #1 or #2 waves to give #0 or #½ columns. F1p: Ferris Wheel, DPT, Men Run, Split Counter Rotate ¼, RLG.

Split Square Thru. From a static square, or T-bone. (From a static square, those designated step forward, to form two side-by-side T-bones.): Those facing Right Pull By, Quarter In (to face those who didn't pull by), and all Left Square Thru ¾.

Can also be done fractionally, or for a given number of hands. In these cases, the fraction applies to those who start the call, e.g., for a Split Square Thru ¾, the dancers who start facing do a total of 3 Pull Bys, and the other two dancers do 2 Pull Bys.

Teaching: Hints for teachers: It is most easily taught by having the same sex start after an Ends Bend. **Hints for learners:** Everybody count hands—starting with the facing people's first hand. **Easy-success uses:** "Heads Roll away, Split Square Thru"; From #1 or #2

line: "Pass Thru, Partner Trade, Boys (or Girls) Roll, Split Square Thru..."

Usage: **Accepted Uses:** Callers often say "Heads start a Split Square Thru" **Uses to avoid:** Avoid saying "Heads Start" for other than Split Square Thru or Split Square Chain Thru.

Making it Challenging: **Unusual uses:** F1p; Leads Trade & Roll, Split Square Thru #3 or #4 Line: Pass Thru, Partner Trade, Men Roll, Split Square Thru (NB Girls start). **Extensions:** "Split Square thru, on the 3rd hand..."

Setups & Get-outs: P1o: DPT, Peel Off, Pass Thru, Ends Bend, Split Square Thru, RLG.

Split Square Chain Thru. From a static square, or T-bone. (From a static square, those designated step forward, to form two side-by-side T-bones.): Those facing Right Pull By, Quarter In (to face those who didn't pull by), all Left Swing Thru, and Left Turn Thru. Finishes in couples back-to-back.

Teaching: **Easy-success uses:** "Heads Box the Gnat, Split Square Chain Thru"

Setups & Get-outs: B1c: Touch ¼, Split Circulate twice, Explode & Men Roll, Ladies Start Split Square Chain Thru, RLG.

Box Transfer. From box circulate formation only: Leads Box Circulate twice and Quarter In, while the trailers Extend, Arm Turn ¾, and Extend.

Notes: This is equivalent to Box Counter Rotate plus Scoot Back.

Teaching: **Hints for teachers:** Focus dancers' attention first, e.g., with Box Circulate. You can say everybody starts like Scoot back, to get people going the right direction. **Easy-success uses:** Box circulate formation with both men facing out, right handed.

Usage: **Accepted Uses:** Right-hand box with same sex facing out. **Uses to avoid:** "Box Transfer" for "Centers Box Transfer"

Making it Challenging: **Unusual uses:** Left-hand boxes is uncommon. **Extensions:** As Couples Box Transfer.

Correcting Misunderstandings: While this is a 4-person call, it is not always directed to the centers.

Get-outs: F1p: Trade Circulate, As Cpls Box Transfer, Prom.

Split Transfer. From waves or columns: Divide the whole formation into two side-by-side box circulate formations. Each of them Box Transfer.

Flow: **Bad Uses:** After Turn & Deal from left-hand waves.

Usage: **Uses to avoid:** "Centers Split Transfer" for "Centers Box Transfer"

Making it Easy: Focus dancers' attention on their own side of the square first.

Setups & Get-outs: L1p: Pass the Ocean, Split Counter Rotate ¼, Split Transfer, RLG. F1p: Ferris Wheel, All men run, Split Transfer, RLG.

Square Chain Thru. From facing couples: All Right Pull By, Quarter In, Left Swing Thru, and Left Turn Thru, to end in couples back to back.

Notes: It is equivalent to Lead Right or Wheel Thru.

Teaching: **Hints for teachers:** You can cue this as "Square Thru, on the second hand Left Swing Thru, Left Turn Thru" to get people moving in the right direction.

Flow: **Bad Uses:** Starting from waves is uncomfortably tight.

Usage: **Accepted Uses:** Although this works well from any facing couples, it is used mostly as an opener from a static set.

Making it Challenging: **Unusual uses:** From other than #0 couples is rare (esp. other than #1½).

Correcting Misunderstandings: Some folks ask why it isn't defined with Swing & Slip (ala Spin the Windmill)—it's really a Left Swing Thru!

Get-outs: L4p: Box Gnat, Square Chain Thru, RLG.

Left Square Chain Thru. From facing couples: All Left Pull By, Quarter In, Swing Thru, and Turn

Thru, to end in couples back to back.

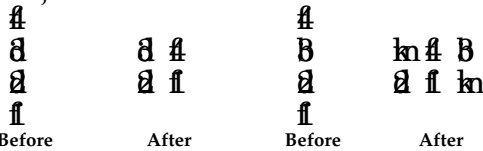
Notes: Equivalent to Lead Left.

Flow: **Bad Uses:** From left-hand waves, this is uncomfortably tight.

Usage: **Marginal Uses:** This whole call is rare.

Get-outs: F2p: Ferris Wheel, Centers Sweep ¼, Left Square Chain Thru, Recycle, RLG.

Step and Slide. From a general line: Centers step forward, while the ends slide sideways until they are adjacent.



Teaching: **Hints for teachers:** Have the same sex as centers facing out. **Points to watch for:** From a wave, it's tempting for dancers to form a 2x2 box again—they mustn't. Dancers sometimes forget who steps & who slides.

Usage: **Uses to avoid:** From centers both facing in.

Making it Challenging: **Unusual uses:** From waves and tidal waves is rare. So is As Couples Step and Slide—The outsiders don't wind up centered again! "As Couples Switch the Wave, As Couples Step & Slide, As Couples Peel and Trail"

Correcting Misunderstandings: From a wave, ends in a Z, not in single ¾ tag.

Setups & Get-outs: B1c: Centers In (or Centers Out!), Swing, Step & Slide, RLG.

Swap Around. From facing couples: The belle in each couple walks straight forward without turning, to take the spot of the dancer he was facing. At the same time, the beau in each couple Runs (passing behind his starting partner) into the spot being vacated. Ends as couples back to back.

Notes: Everybody moves counter-clockwise one spot (to the right, for the beau).

Flow: **Good Uses:** There are no uses of this call with good flow; however, anything where the belle was already moving forward is best, e.g., from normal DPT: "Ladies Zoom, Centers Swap Around..." **Bad Uses:** After any prior call that ended with the beau moving forward or the belle backward.

Setups & Get-outs: L1p: Pass Thru, Wheel & Deal, Ctrs Swap, AL.

Swing. From a general line with each end and the adjacent center in a mini-wave: Each end and the adjacent center Arm Turn ½ by the hand they have joined.

Notes: You might think that this call would be confused with the MS call Swing. However, because of context that is not the case.

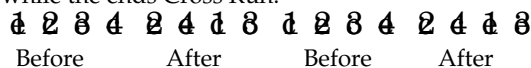
Teaching: **Hints for teachers:** Say the next call quickly, to avoid confusion with Swing Thru. **Hints for learners:** Wait to hear the second word before you move.

Usage: **Uses to avoid:** From columns.

Correcting Misunderstandings: This does not always start with the right hand!

Setups & Get-outs: L1p: Right & Left Thru, Pass the Ocean, W1p: Swing, RLG.

Switch the Wave. From a wave: Centers Run, while the ends Cross Run.



Notes: Equivalent to Centers Run, Centers Trade.

Teaching: **Hints for teachers:** Tell the center dancers

to "Flip Out." This gets better success than "Run."

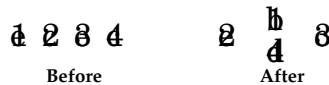
Points to watch for: When center dancers must go to the left it is helpful to tell them. People tend to go right.

Flow: **Good Uses:** This call flows well out of any call in which the centers do an arm turn, e.g. Slip. **Bad Uses:** Swing & Switch is overflow. After Zig Zag.

Usage: **Accepted Uses:** Right-hand waves are most common. **Marginal Uses:** Left-hand waves are rare.

Setups & Get-outs: B4r: Swing Thru, Switch the Wave, Turn & Deal, RLG

Switch to a Diamond. From a wave or line [at Advanced, this call may be used from waves only]: Centers Run, while the ends do their part of Diamond Circulate.

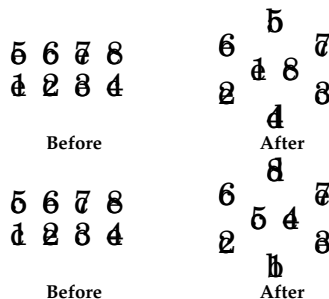


Usage: **Accepted Uses:** Right-hand waves. **Marginal Uses:** Left-hand waves (rare), two-faced lines (very rare). **Uses to avoid:** Both ends facing the same way.

Making it Challenging: **Unusual uses:** 3&1 lines with centers facing the same way.

Setups & Get-outs: L1p: Pass the Ocean, Swing Thru, Switch to a Diamond, Flip the Diamond, RLG.

Switch to an Hourglass. From waves or lines [at Advanced, this call may be used from parallel waves only]: Centers Run, while the ends do their part of Hourglass Circulate.



Teaching: **Points to watch for:** Some end dancers do not see the hourglass they must Circulate in.

Flow: **Good Uses:** After Swing Thru (or any centers trade call) **Bad Uses:** After Zig Zag. Swing & Switch to Hrglass is overflow.

Usage: **Uses to avoid:** With both ends of each line facing the same way.

Making it Challenging: **Unusual uses:** Left-hand waves (all go left).

Get-outs: B1c: Swing Thru, Men Trade, Switch to an Hourglass, Flip the Hourglass, RLG.

Three-Quarter Thru. From any appropriate 4-dancer formation (e.g., right-hand box circulate): Those who can Turn by the Right $\frac{3}{4}$, then those who can Turn by the Left $\frac{1}{2}$. As with Quarter Thru, there must be people doing each part of the call.

Notes: See the notes under Quarter Thru.

Teaching: **Hints for teachers:** As with $\frac{1}{4}$ Thru, use 2-couple sets for the initial teach. Suggest that the first turn be broken down into $\frac{1}{2} + \frac{1}{4}$ or vice versa. This helps many keep track of the $\frac{3}{4}$. **Points to watch for:** Some people get disoriented by the $\frac{3}{4}$ turn, **Making it Easy:** From a #1 or #2 wave, you can identify the "Thru-ers" by sex.

Making it Challenging: **Unusual uses:** From Left-hand waves,

Thar, wrong-way thar (centers start!), or Alamo ring. **Extensions:** $\frac{3}{4}$ Thru $1\frac{1}{2}$.

Setups & Get-outs: B4r: Touch $\frac{1}{4}$, Scoot Back, $\frac{3}{4}$ Thru, RLG.

Trade Circulate. From waves only: Leads Trade, while the trailing center Circulates to the nearest end of the other wave, and the trailing end Circulates to the nearest center of the other wave:



From two-faced lines only: The Leads Partner Trade, while the trailers Diagonal Pass Thru with each other:



Note that the right-shoulder passing rule applies to this call.

Notes: Notice the different action from waves vs two-faced lines. From 2-faced lines, dancers often shout "ding ding." From waves, this is identical to Cross-over circulate.

Teaching: **Hints for learners:** Point toward where you'll wind up before moving. From waves, make eye contact with the person whose spot you're taking, before you move.

Usage: **Uses to avoid:** Starting from 3&1 lines.

Correcting Misunderstandings: Regardless of the handedness of the wave or two-faced line, all the passing is done right-shoulder.

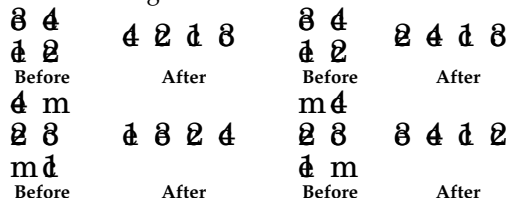
Setups & Get-outs: F2p: Trade Circulate, Prom.

Trail Off. From anywhere Peel Off is possible (e.g., a Z, tandem couples (double pass thru, completed double pass thru) or box circulate): This is a "Cross Peel Off."

Each lead walks in a wide half circle around the center of the formation, and steps forward (if needed) to become one end of the forming line or wave. Meanwhile, the trailers step forward (if needed), Half Sashay with each other and do a U-Turn Back (turning away from the center), to become the centers of the forming line or wave.

If the leads begin the call next to each other, they Half Sashay as they move.

This call always ends in a line, centered on the same line the starting formation was centered on.



Teaching: **Hints for teachers:** The best initial teach for this call is from a right-hand box circulate with boys in the lead.

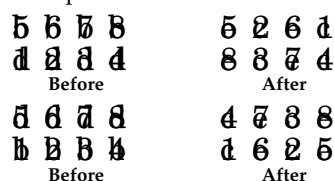
Making it Challenging: **Extensions:** Have the leads Trail Off as the trailers extend and do something else.

Correcting Misunderstandings: From tandem couples, the trailers pass left shoulders.

Setups & Get-outs: L2c: Pass Thru, Tag the Line, Trail Off, Centers Roll, RLG.

—7—**Transfer the Column. From columns:** The #1 and

#2 dancers in each column Circulate 3 spots (working slightly wider than usual, to give the centers room) and Face In. Meanwhile, the #3 and #4 dancers Circulate one spot, Arm Turn $\frac{3}{4}$, and Extend to form parallel waves with them.



Teaching: Hints for teachers: The easiest initial teach is from a #1 or #2 column where the Arm Turn $\frac{3}{4}$ is done with the same sex.

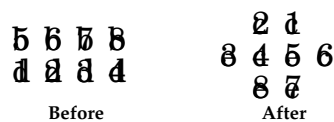
Hints for learners: If you're a trailer—especially the #4 dancer—point to the dancer you're going to cast with, since the #3 spot is the hardest. **Easy-success uses:** #1 or #2 columns.

Usage: Accepted Uses: R-H #1 & #2 columns. Marginal Uses: Left-hand columns.

Correcting Misunderstandings: The centers control the handedness of the final waves.

Setups & Get-outs: L1c: Pass Thru, Wheel and Spread, Touch $\frac{1}{4}$, Circ, Transfer the Column, RLG.

Transfer and (Anything). From columns: The #1 and #2 dancers in each column Transfer The Column (to end as a couple on the outside), while the #3 and #4 dancers Circulate (forming a box circulate formation in the center) and do the Anything call. A Transfer The Column could be defined as a Transfer And Cast Off $\frac{3}{4}$ and all Extend.



Transfer and Quarter Thru

Teaching: Hints for teachers: Emphasize the "and" and leave an exaggerated pause at first.

Usage: Accepted Uses: Common follow-up calls: Quarter Thru, Box Counter Rotate[&Roll, split...], Follow your Neighbor & Spread, Weave, Box Transfer.

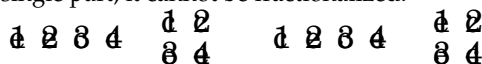
Making it Challenging: Unusual uses: Have the #3 & #4 column dancers Quarter In first.

Get-outs: $\frac{1}{2}$ L2p (suitably oriented—right ends near home): Touch $\frac{1}{4}$, Transfer & Box Counter Rot & Roll, ctrs back away—you're home!

Triple Star Thru. From any appropriate, such as #4 double pass thru (i.e., centers in normal couples and outsides sashayed): Those who can Double Star Thru, then those who can Star Thru.

Setups & Get-outs: B1c (Sides at home): R & L Thru, Triple Star Thru, Heads Trade, Sides Turn Back—You're Home!

Turn and Deal. From a general line: As one smooth motion, all Half Tag, then turn individually another quarter in the same direction you turned to start the Half Tag. This call is considered to have a single part; it cannot be fractionalized.



Before	After	Before	After
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Teaching: Easy-success uses: $\frac{1}{2}$ R-H two-faced lines (leaves you normal). **Points to watch for:** If starting from a left-hand wave, dancers sometimes try to make couples at the end, rather than mini-waves.

Flow: Good Uses: right-hand two-faced lines. **Bad Uses:** R-H waves, left-hand two-faced lines (except after couples circulate)

Usage: Marginal Uses: Left-hand waves **Uses to avoid:** Right-hand waves

Correcting Misunderstandings: This is not a 3-part call, but is done as a single smooth motion.

Get-outs: F1p: Slip, Turn & Deal, RLG.

Wheel Thru. From facing couples: Similar to Couples Lead Right, except that the dancers drop hands and the original beaus pass right shoulders with each other on the way. Ends in couples back-to-back.



Notes: After Wheel Thru, all can Roll, giving a R-H box circulate. Dancers often give a single clap while doing this call.

Teaching: Hints for teachers: Tell the beaus to split the opposite couple as they go. **Hints for learners:** Don't forget to let go of your partner.

Flow: Bad Uses: After any courtesy turn; after Revere Flutter; after Wheel & Deal or Bend the Line from a left-hand two-faced line.

Making it Challenging: Unusual uses: From $\frac{1}{2}$ couples **Extensions:** From normal lines, have just the men Wheel Thru, All $\frac{1}{2}$ Split Circulate.

Setups & Get-outs: Heads Square Thru 2, Swing Thru, Men Run, F3p: Ferris Wheel, Ctrs Sweep $\frac{1}{4}$, Wheel Thru, AL.

Left Wheel Thru. From facing couples: Similar to Couples Lead Left, except that the dancers drop hands with each other, and the belles pass left shoulders with each other on the way. Ends in couples back-to-back.



Notes: Equivalent to Lead Left.

Flow: Good Uses: After a courtesy turn; After right-circling Sweep $\frac{1}{4}$. **Bad Uses:** After Flutter Wheel; After Bend the Line or Wheel & Deal from right-hand two-faced lines.

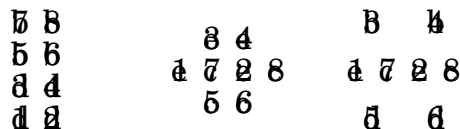
Making it Challenging: Unusual uses: Sashayed couples, same-sex couples.

Get-outs: B1c: Swing Thru, Ladies U-Turn Back, Circulate, Cross-over Circulate, Bend Line, Left Wheel Thru, RLG.

Zig and Zag. From anywhere there are leads and trailers: Zig means Face Right, and Zag means Face Left. When given in a pair, as in "Tag the Line Zig Zag," the call applies to a group of two dancers; each leader does the first (Zig in this case), and each trailer does the second (Zag in this case).



If only one is given, it is directed to the leaders, and the trailers do nothing. In " $\frac{3}{4}$ Tag the line, Zig," only the outsides would Face Right:



Before	After ¼ Tag	After
Notes: Note that (except from T-bones) the combination Zig Zag always produces R-H mini-waves; similarly Zag Zig always produces L-H mini-waves. Teaching: Hints for learners: Never turn more than ¼! To remember which is which, <i>zig</i> and <i>right</i> both contain the letter <i>i</i>. Usage: Uses to avoid: Calling “Zig Zag” where only one is applicable. Setups & Get-outs: F2p: Tag the Line, Zig Zag, RLG. F2c: Tag the Line, Zag Zig, AL.		