

Introducing The Dictionaries

Before you use the dictionaries, you should become familiar with the Callerlab standard formation names, and with the rules below. Where possible, we have used them to help make the definitions shorter and clearer. We have also included occasional equals or equivalents for calls, as a way of helping visualize them. "Equal" means that the actual path and feel are the same; "equivalent" means that the result is the same, but the traffic pattern is different.

Starting Formations

Each call's definition includes a list of the possible starting formations for that call. Since there's no way to list every formation a call can start from, we don't mean them to be the only starting formations. Following the guidelines below will lead you to other legitimate starting formations; anything else should be avoided.

- The smallest starting formation has been listed—multiples of this formation may occur. For example, Do Sa Do requires two facing dancers. It is possible, however, to have facing lines do a Do Sa Do—there are 4 instances of the basic formation:

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      c          c c c c
      e          e e e e
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Basic Facing lines, split to show

Formation the 4 sets of facing dancers.

- Where they apply, you can use the Facing Couples and Ocean Wave rules to find other starting formations; e.g., Pass to the Center can start from parallel waves even though the definition doesn't say so: The Ocean Wave rule applies.

- If the word "only" appears in the list, then only the

formations listed may be used. One call like this is Recycle—the ocean wave definition is not applicable from facing couples.

- If the way you plan to use a call requires that two conflicting rules apply, your usage is improper. For example, using the call Cast a Shadow from lines back to back causes a conflict for the ends: They are both leads, and each must meet the other with his inside hand. At the same time, the right-shoulder rule applies. Because of this conflict, that use of Cast a Shadow is improper.
- If the formation you call the call from can be broken into two different starting formations for the call, you have to specify which you mean. For example, the call Dixie Style to a Wave can start either from facing couples or from facing tandems. If it is called when the dancers are a double pass thru formation, they don't know which formation to start the call from—it could be broken down either way. In cases like this, you must tell the dancers which you want: either "Centers Dixie Style to a Wave" or "On a double track, Dixie Style to a Wave."

General Rules

Many things are left unstated in the definitions. Mostly, these are things that "everybody knows" yet they can have a profound effect on the meaning of the definitions. Leaving things implicit, rather than out in the open, can lead to variant interpretations of a definition—the very thing that precise definitions are intended to prevent. Accordingly, we have collected the rules from the Callerlab definitions, and added others implied by common usage.

Facing Dancers: Facing dancers, unless otherwise specified, may be any combination of men and women.

Couples: Couples, unless otherwise specified, may be any combination of men and women.

Right-Shoulder Rule: Whenever two dancers are moving toward each other and would otherwise collide, they pass right shoulders instead. If two dancers facing opposite directions must occupy the same spot on the floor, they form a right-hand mini-wave instead. Two dancers who are facing the same direction, or at right angles, may not occupy the same spot.

Crossing Rule: Whenever two dancers are facing in the same direction and must "Cross," the right-hand dancer moves to the left in front of the left-hand dancer, who moves to the right behind the right-hand dancer.

Facing Couples Rule: Some calls that normally start from an ocean wave can also be done from facing couples. In that case, the dancers first step into a momentary right-hand ocean wave and complete the call—unless the caller specifically directs a left-hand call (e.g., Left Swing Thru), in which case the dancers step into a momentary left-hand ocean wave and complete the call. This rule may also apply when calls that require parallel waves are called with the dancers in an eight chain thru formation.

The rule applies to the calls: Swing Thru, Left Swing Thru, Spin the Top, Left Spin the Top, Spin Chain Thru, Left Spin Chain Thru, Fan the Top, All Eight Swing Thru, Grand Swing Thru, Relay the Deucey, Spin Chain the Gears, Fractional Tops, Spin the Windmill, All Eight Swing and Mix, Alter the Wave, Relay the Shadow, Swing and Circle, Weave, and Change a Web.

Ocean Wave Rule: Some calls that normally start from facing couples can be done from a wave. In that case, the dancers have already stepped forward toward each other and are ready to complete the remaining action of the call. This rule also applies when calls that start from two facing dancers (e.g., Turn Thru) are called from a mini-wave.

This rule applies to the calls below; the required kind of wave or mini-wave is shown.: Allemande[L], Box the Gnat[R], Do Paso[L], Do Sa Do[R], Double Pass Thru[R], Eight Chain Thru[R], Pass Thru[R], Pass to the Center[R], Right and Left Grand[R], Right and Left Thru[R], Square Thru[R], Left Square Thru[L], Slide Thru[R], the Mainstream call Swing[R], Turn Thru[R], Left Turn Thru[L], Dixie Grand[R], Turn and Left Thru[R], Curli-Cross[R], Half Breed Thru[R], Pass and Roll[R], Pass and Roll Your Neighbor[R], Pass In[R], Pass Out[R], Pass the Sea[R], Split-

Square Thru[R], Square Chain Thru[R], Wheel Thru[L], Left Wheel Thru[R], Cross Chain Thru[R], Cross Chain and Roll[R], Pass the Axle[R], Rotary Spin[R], Split Square Thru & Extensions[R], Wheel Fan Thru[L], Catch[R], Chain the Square[R], Grand Chain 8[R], Mixed-Up Square Thru[R], and Rotary [Anything][R].

All Four Couples vs All Eight: These are both ways of getting all eight dancers involved in a 4-person call, but they are not the same. In All Four Couples, each group of 4 (heads and sides) works independently—they never work with each other, except to avoid colliding. In particular, anyone who would normally walk through the center of the set goes around the outside instead. All Eight means to do the call in whatever formation you're in; the two groups may work with each other, as in All Eight Quarter Thru from a wrong-way thar (All Turn $\frac{1}{4}$ Right [to an alamo ring] then all Turn $\frac{1}{2}$ Left). People who would normally go through the center still go through the center—they adjust into a star as they go, to avoid collisions.

Use the term "All Four Couples" when the call starts in a static square, and involves the passing-around-the-outside traffic pattern. Use "All Eight" when the call starts from somewhere else, or has people moving through the middle rather than around the outside.

Split vs Box: There are two versions of many calls: Split Circulate and Box Circulate; Split Transfer and Box Transfer; Split Counter Rotate and Box Counter Rotate. The "Split" version of a call is used when an 8-dancer formation is to be split into groups of 4 to do the call. "Box" is used when:

- there is only a single box circulate formation which can do the call (e.g., the center 4 of parallel two-faced lines doing a Box Transfer),—or—
- when the center 4 dancers are to do the call (e.g., from parallel waves "Centers Box Transfer while the ends Zig Zag.").

It is not good practice to call simply, "Box Circulate" from columns or parallel waves. Instead, use it to distinguish between "Centers Box Circulate" (they stay in the center) and "Centers Split Circulate" (they stay in their own half of the square). Either way, you must tell the centers to do the call.

h1e3ch	h2e1ch
h2e4ch	h4e3ch
Before	After
Centers Box Circulate	
h1e3ch	1c2ehh
h2e4ch	hh3c4e
Before	After
Centers Split Circulate	

Glossary of Descriptive Terms Used in the Definitions

For convenience, we've used some terms that haven't been formally defined before. Again, we've tried to use terms that are common:

Line: Unless otherwise specified, the term "line" means any kind of four-dancer lineone-faced, two-faced, three-and-one, inverted, etc.

Face In: Means "Turn 1/4 in place, turning toward the center of the set."

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

5 6 7 8	5 6 7 8	8
1 2 3 4	1 2 3 4	7 6 5 4
Before	After	Can't

Face Out: Means "Turn 1/4 in place, turning away from the center of the set."

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

1 2 3 4	5 6 7 8	8
1 2 3 4	1 2 3 4	7 6 5 4
Before	After	Can't

Left Touch: This is the same as the Mainstream call Touch, except the dancers step forward to join left hands—making a left-hand mini-wave.

2	2 1
1	1
Before	After

Left Pass Thru: This is the same as the Mainstream call Pass Thru, except the dancers pass *left* shoulders.

2	2 1	1
1	1	2
Before	Halfway	After

Touch 1/2, 3/4: Fractions other than 1/4 are allowed with Touch. For example, the call "Touch 1/2" is the same as "Touch and Trade." In the same way, "Touch 3/4" is "Touch and Cast Off 3/4:"

2	2 1	1
1	1	2
Before	After 1/2	After

Cast Off 1/4, 1/2: Fractions other than 3/4 are allowed with Cast Off. The rule is the same as for Cast Off 3/4, but the dancers move 1/4 or 1/2 instead of going the full 3/4.

Cross Extend: Like Extend the Tag, except that people who meet cross to meet with the other hand:

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

Adjacent: Two dancers are said to be "adjacent" if they are close to each other, with no intervening space or other dancers. This is true regardless of the dancers' facing directions. In the diamond and hourglass diagrams below, the dancers marked A are all adjacent to each other; the others aren't adjacent to anyone. In the box diagram, dancers B and C are both adjacent to dancer A, but not to each other.

a	a	a
A A	A A	A C
a	a	B a
a	a	
Diamond	Hourglass	Box

When the Formation Isn't There

In a number of places, the definitions call for a dancer to do "his part of" some call even when the formation he's working in exists only in the mind's eye. For example, in the call Switch to a Diamond, the ends of the wave Diamond Circulate even though there's no diamond. Similarly, in Flip the Hourglass, the points Run as though they were in parallel lines. The cases used in the definitions are shown below. In each diagram, the corresponding positions in the corresponding formations are labelled alike. Unlabeled dancers have no corresponding places.

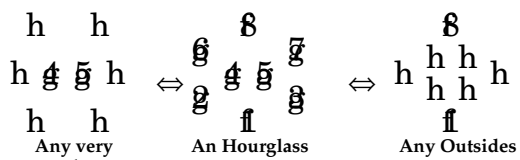
The ends of parallel lines or waves may act like the points of an hourglass. Similarly, the points of an hourglass may act as though they were the ends of parallel lines:

g h h g	⇔	g h h g
g h h g		g h h g
Lines/waves		An Hourglass

The points of a diamond may act like the ends of a line, or vice versa. The centers of a diamond may act like the centers of a line, or vice versa:

h	⇔	g g	⇔	h g g h
h		g g		
h		g g		
A Line		A Diamond		A Line

The very center two in any formation may act like the centers of an hourglass, and vice versa. Any outsides who are on a center line may act as the other centers of an hourglass, and vice versa:



A wave between vertical mini-waves may be treated as a thar:

