

STANDARD PLUS APPLICATIONS

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

Developed by the
Choreographic Applications Committee
of CALLERLAB

Revised February 22, 2021



The International Association of
Square Dance Callers

Revision History

Date	Page	Change
1992		Original Document Published
1995		First Revision
1997		Second Revision
2001		1997 Document revised as follows: 1) Eight Chain Thru added
2005		1) Eight Chain Thru deleted and moved back to Mainstream 2) Formations listed for 8 dancers using the CALLERLAB Formation Sheet names. In some cases this required the discussion of several additional possibilities. 3) Changes made to reflect current usage.
10/09/2006		Moved Spin Chain Thru to Basic and Mainstream Standard Applications.
09/03/2015		Moved Extend to Basic and Mainstream Standard Applications.
02/22/2021		Moved 3/4 Tag to Mainstream Standard Applications. Updated the Purpose and Criteria sections. Adjustments to format and to Arrangement references.

Standard Applications Books

© 1991-2021 CALLERLAB, Inc. Topeka, KS, The International Association of Square Dance Callers. Permission to reprint, republish, and create derivative works without royalty is hereby granted provided this notice appears. Publication on the Internet of derivative works without royalty is hereby granted, provided this notice appears. Permission to quote parts, or all of, this document without royalty is hereby granted, provided this notice is included. Information contained herein shall not be changed nor revised in any derivation or publication.

TABLE OF CONTENTS – PLUS

Purpose	1
Standard Application Criteria	2
Acey Deucey	3
All Eight Spin the Top	3
(Anything) and Roll	3
(Anything) and Spread	3
Chase Right	4
Coordinate	4
Crossfire	4
Cut the Diamond	4
Diamond Circulate	4
Dixie Grand	5
Explode the Wave	5
Explode and (Anything)	5
Fan the Top	6
Flip the Diamond	6
Follow Your Neighbor	6
Grand Swing Thru	6
Linear Cycle	6
Load the Boat	7
Peel Off	7
Peel the Top	7
Ping Pong Circulate	7
Relay the Deucey	7
Single Circle to a Wave	7
Spin Chain and Exchange the Gears	8
Spin Chain the Gears	8
Spin Chain Thru	8
Teacup Chain	8
Track Two	8
Trade the Wave	8
Credits	9

STANDARD PLUS FORMATIONS AND ARRANGEMENTS

PURPOSE

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

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

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

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

Since the creation of the first edition of the "Standard Applications" in 1991, the existence of this documentation has influenced the terminology used to describe the expected level of competency at open dances and conventions. That, in turn, has influenced which applications were called at those dances. We hope that the result of this increased awareness is a better match between caller expectations and dancer competency.

STANDARD APPLICATION CRITERIA

In addition to proper training, dancer success usually depends upon three factors:

1. **Experience:** Dancers will succeed if they have enough previous experience dancing the call from the particular Formation and Arrangement used. Comfort and confidence with a particular application will improve with repetition. The Formations and Arrangements that callers tend to use most often may, therefore, be defined as *Standard*.
2. **Familiar Feeling:** Dancers will succeed if they sense a familiar feeling to the action or result, even though the situation is new. It is sometimes also possible to consider a specific Formation and Arrangement as *Standard* for a given call if the dancers can be counted upon to dance the call successfully, even though the application is not called regularly.
3. **Caller Judgment and Assistance:** Dancers will succeed if the caller is good at judging the competency of the floor and providing subtle assistance and cues when needed. This document has been compiled by vote of a committee of competent callers who have learned to use good body flow, gradual increases in difficulty, and minimal hints. We have tried to indicate where there are increases in difficulty and where hints might be needed in order to assist newer callers in developing their skills.

Although the Standard Application documentation began with one purpose, it has developed into documentation that can be used in at least three separate ways.

- a) The original purpose is as a descriptive reference for callers who need to predict the likely competence of unknown dancers.
- b) The second purpose is as a prescriptive guide for teachers regarding which applications to emphasize when preparing students for entrance into the wide world of modern square dancing. When time allows, callers are encouraged to teach additional applications as appropriate for the interest and ability of the class.
- c) The third purpose is as an inspirational resource to assist callers in developing their judgment and ability to help dancers successfully complete applications that are in the grey area between *Standard* and *Extended*.

For each call in the Plus Program and according to the criteria above, the following charts list the particular Formations and Arrangements that most experienced callers would, at this time, consider *Standard*. The Arrangement numbers correspond to those assigned in the “Names & Pictograms of Selected Formation Arrangements” document available from the CALLERLAB Website.

Often there is a grey area between *Standard* and *Extended* Applications. Some call usages are common in one location but rare in another. In order to enhance caller awareness and encourage some variety, these documents include comments indicating when helping words might be needed.

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

PLUS PROGRAM

CALL FORMATION(S) ARRANGEMENT(S) COMMENTS

Acey Deucey

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

All Eight Spin the Top

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

(Anything) and Roll

Various formations and arrangements depending on the (Anything) call	<p>If the <i>(Anything) and Roll</i> call leaves active pairs facing after turning in opposite directions, then success is nearly guaranteed. Also, saying <i>Roll to Face</i> helps.</p> <p>Examples: <i>Star Thru and Roll, Slide Thru and Roll, California Twirl and Roll, Partner Trade and Roll.</i></p> <p>Confusion regarding which wall to face is likely when the anything call involves 1/4 or 1/2 turns with both dancers turning in the same direction. These calls are best used just before a resolution, clarified with information about the ending position, or followed by a flexible call.</p> <p>Examples: From Squared Set: <i>Heads Touch 1/4 and Roll and Slide Thru (should be facing your corner).</i> From Tidal Wave: <i>Single Hinge and Roll (should be in Facing Lines).</i> From Right-Hand Waves: <i>Trade and Roll, change hands, Left Allemande</i></p>
--	---

(Anything) and Spread

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

CALL FORMATION(S) ARRANGEMENT(S) COMMENTS

Chase Right

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

Coordinate

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

Crossfire

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

Cut the Diamond

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

Diamond Circulate

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

CALL FORMATION(S) ARRANGEMENT(S) COMMENTS

Dixie Grand

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

Explode the Wave

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

Explode and (Anything)

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

CALL FORMATION(S) ARRANGEMENT(S) COMMENTS

Fan the Top

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

Flip the Diamond

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

Follow Your Neighbor

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

Grand Swing Thru

Right-Hand Tidal Wave	All Arrangements	Most common is "0" or "1/2" Tidal Wave (BGGBBGGB or GBBGGBBG)
Left-Hand Tidal Wave	All Arrangements	<i>Grand Left Swing Thru</i> will likely be successful from all arrangements, but is most common from "0" or "1/2" (GBBGGBBG or BGGBBGGB).

Linear Cycle

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

CALL	FORMATION(S)	ARRANGEMENT(S)	COMMENTS
------	--------------	----------------	----------

Load the Boat

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

Peel Off

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

Peel the Top

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

Ping Pong Circulate

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

Relay the Deucey

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

Single Circle to a Wave

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

CALL FORMATION(S) ARRANGEMENT(S) COMMENTS

Spin Chain and Exchange the Gears

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

Spin Chain the Gears

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

Teacup Chain

Static Square	Normal Couples	<i>Head Ladies center for a Teacup Chain</i> is the most common call. Success is higher if it is preceded by a Left Arm Turn with partner or a Courtesy Turn with partner. You may need to add the cue <i>Side Ladies to the Right</i> .
---------------	----------------	--

Track Two

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

Trade the Wave

Left-Hand Parallel Waves	"0" (Girls as ends and Boys as centers)	Most commonly called to change from Left-Hand to Right-Hand Waves. Many dancers expect to hear <i>Take a Peek</i> first.
Center Four dancers in a Left-Hand Wave (Centers ...)	Girls as ends and Boys as centers	Successful if caller is clear about who is active.

STANDARD PLUS APPLICATIONS

THIS FEBRUARY 2021 REVISION WAS PREPARED BY
THE CHOREOGRAPHIC APPLICATIONS COMMITTEE

Dottie Welch, Chairman
Doren McBroom, Vice Chairman

FURTHER CREDITS

About 1988 this project was undertaken by the CAC
under the able leadership of Charley Muff,
followed by Stan Burdick, who completed the Mainstream report,
and by Jerry Reed and Nate Bliss who completed the Plus report
We must especially thank Bill Peters and Jay Klassen for their expert advice.

First Revised Edition 1995, Wayne Morvent, Chairman

Second Revised Edition 2005,
Elmer Claycomb, Ron Counts, and Dottie Welch, Successive Chairmen

AVAILABLE FROM

CALLERLAB
200 SW 30th Suite 104
Topeka KS, 66611
Email: CALLERLAB@AOL.com
www.CALLERLAB.org