

STANDARD MAINSTREAM APPLICATIONS

A CALLERLAB Supplemental Document
Showing the Standard
Formations and Arrangements
for each of the
Mainstream Calls

Developed by the
Choreographic Applications Committee
of CALLERLAB
The International Association of
Square Dance Callers

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Revision History

(This table documents changes made since 2000.)

Date	Change
1991	Original Document Published
2001	1996 Document revised as follows: a) Removed EIGHT CHAIN THRU— moved to Plus Program. b) Removed FAN THE TOP—moved to Plus Program. c) Removed SPIN CHAIN THRU—moved to Plus Program. d) Restructured the sequence of the listing to alphabetical instead of numerical.
2003	a) Added EIGHT CHAIN THRU (1-8)—Returned from Plus Program. b) Changed ALL AROUND THE LEFT-HAND LADY to ALL AROUND THE CORNER.
2005	Revised the move list to match the current Mainstream Program. a) Changed EXTEND THE TAG to EXTEND. b) Changed SPLIT THE OUTSIDE COUPLE to SPLIT TWO. c) Changed Left Dosado version of SEE SAW to be a variation under DOSADO. d) Added ALAMO RING FORMATION. e) Removed ALLEMANDE RIGHT. f) Adjusted and alphabetized names where Family groupings had been deleted. Also made many revisions to reflect changes in common choreographic usage.
10/09/2006	Changed name of document to “Standard Basic and Mainstream Applications”. Added SPIN CHAIN THRU.
01/15/2008	Changed ALL AROUND THE CORNER to WALK AROUND THE CORNER.
05/2020	Changed order of presentation from alphabetical to Suggested Teaching Order. Added an Alphabetical Index. Separated Basic and Mainstream into two documents. Moved the Thar Family and the related calls into Mainstream. Updated Tag the Line Family.

Standard Applications Books

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STANDARD MAINSTREAM APPLICATIONS

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 which 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 likely to be 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 two 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 call improves 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 certain 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 Mainstream 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 Mainstream Program. Check the revision history for further details.

MAINSTREAM PROGRAM

(Listed in Suggested Teaching Order.)

CALL FORMATION(S) ARRANGEMENT(S) COMMENTS

1. Cloverleaf

Completed Double Pass Thru	All Arrangements	Most often called from "0" (Normal Couples), but other Arrangements rarely cause problems.
Inverted Square (Two couples facing out)	All Arrangements	Call directed to those facing out.
Trade By	All Arrangements	Call directed to those facing out.

2. Turn Thru

General Comment: In many regions Turn Thru is seldom called and may require cuing.

Right and Left Grand Circle	BGBG (Boys facing CCW, Girls facing CW)	The most frequent follow-up call is <i>Allemande Left</i> . After a right pull-by, the variation <i>Left Turn Thru</i> is usually safe before <i>Box the Gnat with Partner</i> .
Wrong Way Thru or the same dancer locations without the handholds.	4 Boys in the center	A common singing call sequence is <i>Boys Promenade, Turn Thru with your Partner, Allemande Left</i> .
Right-Hand Parallel Waves	"1/2" (Boys in center, Girls on end)	Frequently it is preceded by <i>Swing Thru</i> and followed by <i>Allemande Left</i> .
Right-Hand 1/4 Tag	"3" (Boys in very center, Normal Couples outside)	The call is directed to the Wave and is safest if followed by <i>Allemande Left</i> .
Eight Chain Thru	"0" (Normal Couples)	<i>Centers Square Thru 3, Left Turn Thru, Right and Left Grand</i> is a nice variation on the common <i>Square Thru Three, Allemande Left</i> resolution.

3. Eight Chain Thru

Eight Chain Thru	"0" (Normal Couples)	<i>Eight Chain Thru</i> is not common, so the caller may need to add "go eight hands" to reduce breakdown.
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Eight Chain Thru 1, 2, 3, etc.

Eight Chain Thru	"0" (Normal Couples)	<i>Eight Chain Two, Four or Six</i> occur most often in singing calls. <i>Eight Chain Three</i> occurs most often as a patter get-out to an <i>Allemande Left</i> .
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CALL	FORMATION(S)	ARRANGEMENT(S)	COMMENTS
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4. Pass to the Center

Eight Chain Thru	"0" (Normal Couples)	Seldom used in some areas. It is often necessary to cue the outside traders.
Eight Chain Thru	"4" (Normal Couple in center)	

5. Thar Family

a. Allemande Thar

Thar Star (Right hands in center)	4 Boys in center	This is by far the most common Thar Formation. The caller's words must include instructions on the specific actions such as: <i>Allemande Left full turn, hang on, Boys into the center of an Allemande Thar.</i>
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b. Allemande Left to an Allemande Thar

Static Square	Normal Couples	To avoid confusion, the caller must include some cue words about going forward such as <i>Allemande Left go forward two to an Allemande Thar.</i>
Circle moving either way	Normal Couples	
Right and Left Grand Circle	BGBG with Boys facing CW, and Girls facing CCW	
Eight Chain Thru	"0" (Normal Couples)	

c. Wrong Way Thar

Wrong Way Thar (Left hands in center.)	4 Boys in center	Wrong Way Thars are not used very much. As above, clear action instructions must be given (e.g., <i>Allemande Left, Turn Partner right full turn, Boys into a Wrong Way Thar.</i>)
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6. Slip the Clutch

Thar Star (Right hands in center.)	4 Boys in center	The common usage is <i>Slip the Clutch, Left Allemande.</i>
Wrong Way Thar (Left hands in center.)	4 Boys in center	This usage is much less common so it is safest if the next move is obvious such as <i>Slip the Clutch, Right and Left Grand.</i>

7. Shoot the Star

Thar Star (Right hands in center.)	4 Boys in center	This is the commonly used application.
Wrong Way Thar (Left hands in center.)	4 Boys in center	This is less common so safest if followed by <i>Allemande Left.</i>

CALL	FORMATION(S)	ARRANGEMENT(S)	COMMENTS
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11. Spin the Top

Right-Hand Parallel Waves	"1/2" (Girls on ends, Boys in center),	The common sequence begins from "0" waves: <i>Swing Thru, Spin the Top, Right and Left Thru.</i>
Right-Hand Tidal Wave	"1/2" (Two GBBG waves)	The call is directed to each four.
Right-Hand Tidal Wave	"0" (GBBG wave in center)	The call is directed to center four.
Right-Hand 1/4 Tag	"1/2", "3" (GBBG wave in the center)	The call is directed to center Wave.

Right and Left Thru Standard Mainstream Applications using the Ocean Wave Rule

Right-Hand Tidal Wave	"0" (Girls in center of each 4)	The most common Mainstream Application begins in Parallel "0" Right Waves: <i>Swing Thru, Spin the Top, Right and Left Thru.</i>
Right-Hand Parallel Waves	"0" (Boys on ends, Girls in center)	Usually successful after a <i>Spin the Top.</i>

12. Walk and Dodge

Right-Hand Parallel Waves	"1" (Boys facing in, Girls facing out) or "2" (Girls facing in, Boys facing out)	"1" is the most common usage. It is called much less frequently from "2" but should not cause significant problems with helping words.
Right-Hand 1/4 Box (Such as the result of <i>Heads Touch 1/4</i>)	Center Box with Boys facing in and Girls facing out	Common usage is <i>Heads Touch 1/4, Centers Walk and Dodge.</i>
Facing Lines	"0" (Normal Couples)	Caller must designate the walker and the dodger. Preceding action that sets up the motion is necessary for smoothness. The commonly used singing call action is <i>Bend the Line, Boys Walk, Girls Dodge, Swing.</i>

13. Slide Thru

Eight Chain Thru	"0" (Normal Couples)	<i>Slide Thru</i> may cause significant breakdown if the ending Formation leaves dancers facing out.
Facing Lines	"0", "1" (Normal Couples or BGG)	
Static Square	Normal Couples or Half-Sashayed Couples	The call is directed to Heads or Sides. Half-Sashayed active couples may be successful with helping words: <i>Heads Box the Gnat and Slide Thru to face the Sides.</i>
Double Pass Thru	Arrangements with Normal Couples facing in the center	The call is directed to the Centers. These applications are rarely used but they seldom pose problems.
Trade By		

CALL FORMATION(S) ARRANGEMENT(S) COMMENTS

14. Fold and Cross Fold

a. Boys Fold

Parallel Waves (Right or Left-Handed)	Boys on ends, Girls in center	In all of the listed Arrangements, <i>Boys Fold</i> is interchangeable with <i>Ends Fold</i> .
Parallel Two-Faced Lines (Right or Left-Handed)		
Lines Facing Out		
Right-Hand Parallel Waves	"2" (Boys facing out)	This application is often followed by <i>Double Pass Thru</i> .

b. Girls Fold

Parallel Waves (Right or Left-Handed)	Girls on ends, Boys in center	In all of the listed Arrangements, <i>Girls Fold</i> is interchangeable with <i>Ends Fold</i> .
Parallel Two-Faced Lines (Right or Left-Handed)		
Lines Facing Out		
Right-Hand Parallel Waves	"1" (Girls facing out)	This application is often followed by <i>Double Pass Thru</i> .

c. Ends Fold and Centers Fold

Parallel Waves (Right or Left-Handed)	All Arrangements	<i>Ends Fold</i> is called considerably more often than <i>Centers Fold</i> . In Mainstream dancing, use of <i>Fold</i> is normally followed by calls that adjust automatically out of the offset.
Parallel Two-Faced Lines (Right or Left-Handed)	All Arrangements	
Lines Facing Out	All Arrangements	

d. Centers Cross Fold

Parallel Waves (Right or Left-Handed)	"0" or "1/2" (either all four Boys in the center, or all four Girls in the center)	Probably called most often from Left-Hand Waves with Boys in the center. Note that use of <i>Cross Fold</i> is not very common so safest if followed by <i>Allemande Left</i> or <i>Swing</i> .
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e. Ends Cross Fold

Right-Hand Parallel Waves	"0" (Girls in the center)	A common resolve is <i>Boys Cross Fold</i> to an <i>Allemande Left</i> or <i>Swing</i> .
Lines Facing Out	"1" (BGGG)	This application is safest because it results in normal couples. Other Arrangements are useable with some cueing.

CALL	FORMATION(S)	ARRANGEMENT(S)	COMMENTS
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Tag the Line Family Continued

Three-Quarter Tag: Since this call is new on the Mainstream list, it is too soon for any to be considered Standard. These applications are among those in use.

Right-Hand Parallel Two-Faced Lines	"0" or "1/2" (Both Normal or both Half-Sashayed Couples)	Saying <i>Boys (or Girls) end in wave</i> , will improve dancer success.
Lines Facing Out	"1" (BGGG)	Ends in a "0" Three-Quarter Tag.

18. Scoot Back

Right-Hand Parallel Waves	"1" or "2" (All 4 Girls facing out, or all 4 Boys facing out)	This is the commonly used application. <i>Scoot Back</i> is most successful if the dancers are focused on their box.
Left-Hand Parallel Waves	All Arrangements, but call directed only to the centers	This is much less common but usually safe if the call is clearly directed to the centers. If the same gender is in the middle, then the call may be directed to Boys or Girls as appropriate.
Right-Hand Parallel Two-Faced Lines		

19. Recycle (From a Wave Only)

Right-Hand Parallel Waves	"0" (Boys on ends, Girls in center)	This is the most common usage.
Right-Hand 1/4 Tag or 3/4 Tag	"0" or "4" (center Wave is BGGB)	Call is directed to center Wave. 1/4 Tag use is more common.
Right-Hand Tidal Wave	"0" (Two BGGB waves)	Call directed to Each Four.
Left-Hand Parallel Waves	"0" (Girls on ends, Boys in center)	This usage is increasing and may be successful with the cue " <i>follow her</i> ".

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CREDITS

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Major revisions completed in 2004 were compiled by successive Committee Chairmen

Elmer Claycomb, Ron Counts, and Dottie Welch.

Major updates and presentation order changes completed in 2020 were compiled by

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