

“Sandie’s Big 5” Teaching Cards by Allan Hurst

Introduction

Some years ago, someone from Chi-Town Squares published a photo of Sandie Bryant calling to dancers wearing a “*Sandie says know the ding-dang definitions*” on the front, and “*Hinge, Trade, Cast, Circulate, Run*” on the back.

I called Sandie to ask about this, and she laughed and explained that those were the big 5 calls every dancer must know cold to be able to dance successfully at any level.

And that’s when I hit upon the idea of creating a set of teaching cards that would teach those “big 5” definitions to my dancers in Sacramento.

To be specific, I wrote all of the material in the cards, inspired by Sandie’s teaching philosophy. (There may be a small touch of Sandie’s style in some of the cards, along with touches and teaches from Anne Uebelacker, Andy Shore, Harlan Kerr, and others.)

The teaching cards worked so beautifully with my SSD dancers, that I decided to try them on my Advanced dancers the following week.

To my surprise, a number of them (who were highly experienced dancers) told me that nobody had ever actually explained the definitions to them before.

And thus was born the “Sandie’s Big 5” workshop. I taught it twice more for Redwood Rainbows, to three different groups of dancers (Advanced, Plus, and SSD), all of whom gave highly positive feedback.

I’m making these available publicly with just three restrictions:

1. I am placing these cards into the public domain, meaning *they cannot be bought or sold*. These are for trading freely with other callers.
2. If you have any additions or corrections to these cards, *please send them to me so we can make them better for other callers!*
3. Do with these what you will, but *please keep the credit lines intact if you hand them off to someone else*.

Finally, If you’re a CSDS (Ceder Square Dance System) user, please reach out to me if you’d like the cards in electronic form.

... Allan Hurst, 11/26/25

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BIG5-ALL-1

(Sandie's Big 5 - Partner Trade/Couples Trade),
(--Teaching concept inspired by Sandie Bryant, choreo by Allan Hurst.--),
(Note: Teach all trades BEFORE teaching Hinge.),
(-----),

Heads Square Thru 4, Swing Thru,

(Partner trade is defined as two adjacent dancers trading),
(places with each other. From miniwaves, this is easy.),
(You just walk 180 degrees around the handhold with),
(your current partner.),

Partner Trade,
Partner Trade,
Boys Run,

(From couples, it's a little more involved. The dancer on),
(the right and the dancer on the left trade places by),
(turning towards each other, passing right shoulders, with),
(the right hand dancer taking a small or inside circle),
(towards the left, and the left hand dancer taking a big),
(or outside circle to the right, around the other dancer.),

(**DEMO CALL SEVERAL TIMES WITH ANGEL HERE**),

Partner Trade,
Partner Trade,
Couples Circulate,

(We also have the call COUPLES trade, where each),
(couple in a 2FL swaps places with the other, each couple),
(working as a unit.),

Couples Trade,
Ferris Wheel,
Centers Square Thru 3,

L.A. (ends at home)

BIG5-ALL-2

(Sandie's Big 5 - Same Sex Partner Trade),
(--Teaching concept inspired by Sandie Bryant, choreo by Allan Hurst.--),
(Note: Teach all trades BEFORE teaching Hinge.),
(-----),

Sides Half Sashay While The Heads Square Thru 4,
Swing Thru,
Ends Circulate,
Center Run,

(OK, now we have same-sex couples, and the partner),
(trade rules still apply. You're going to trade places, with),
(the right hand dancer taking the inside track and the left),
(hand dancer taking the outside track, passing right),
(shoulders. Some people like throwing their hands back),
(gently to get them started moving in the right direction),
(towards each other.),

Partner Trade,
Couples Circulate,
U-Turn Back,
Couples Circulate,
1/2 Tag,
R.L.G. (5/8 promenade home)

BIG5-ALL-3

(Sandie's Big 5 - Couples Hinge/Single Hinge),
(--Teaching concept inspired by Sandie Bryant, choreo by Allan Hurst.--),
(Note: Teach all trades BEFORE teaching Hinge.),
(-----),

Heads Square Thru 4,

(A hinge is half of a trade. Any two adjacent couples or),
(dancers who can trade can also hinge.),

Veer Left,

(You already know the call "couples trade", so if I call),
("couples hinge", you'll start to do a couples trade, but),
(you'll stop halfway.),

Couples Hinge,
Bend The Line,
Right And Left Thru,
Swing Thru,

(Now, let's look at a single hinge. By default, this is a centers and ends
call.),
(By the right,) Hinge,

(I can also ask just the centers to hinge, in this case it'll be),
(by the left, but the definition doesn't talk about right or left.),
(So really, in this case the centers are going to be doing half),
(of a partner trade with each other.),

Centers Hinge,
Centers Hinge (again),
Split Circulate,
Extend,
R.L.G. (3/4 promenade home)

BIG5-ALL-4

(Sandie's Big 5 - Partner Hinge),
 (--Teaching concept inspired by Sandie Bryant, choreo by Allan Hurst.--),
 (Note: Teach all trades BEFORE teaching Hinge.),
 (-----),

Sides Lead Right, Veer Left,
 Couples Circulate,
 Partner Trade,

(There's an Advanced application of hinge, called "partner hinge"),
 (which is half of a partner trade. I like to teach this now, because),
 (some callers will call this at lower levels, and it's a pretty logical),
 (extension of the definition for Hinge.),
 (---),
 (Let's think for a moment about that partner trade we just did.),
 (---),
 (The dancer on the right and the dancer on the left trade places),
 (passing right shoulders, with the right hand dancer moving),
 (in a small circle towards the left, and the the left hand dancer moving).,
 (in a big circle to the right around the other dancer.),
 (---),

Partner Trade,

(Now if we stop HALFWAY through that trade, we're all going),
 (to end up at right angles to where we started, and we're all),
 (going to have right hands, because partner trade requires that),
 (the two dancers pass right shoulders.),

Hinge,

(---),

(Technically, the call name "Partner Hinge" is an A1 term, but some APD),
 (Plus callers may still ask you to Hinge or Partner Hinge from couples or),
 (or lines. Also some callers will toss this into challenging SSD or),
 (Mainstream Tips, which is another reason I suggest dancers at all levels),
 (should know this.,

(---),
(Once we're in miniwaves, hinge is easy, of course.),

Hinge,
Boys Run,
Couples Circulate,
Acey Deucey,

(new people, same call),

Hinge,
All 8 Circulate,
Split Circulate,
Hinge,
Extend,
R.L.G. (1/2 promenade home)

BIG5-ALL-5

(Sandie's Big 5 - Cast Off 3/4),
(--Teaching concept inspired by Sandie Bryant, choreo by Allan Hurst.--),
(-----),

Heads Star Thru, Double Pass Thru,
Put Centers In,

(One of the first applications of Cast Off 3/4 I usually teach),
(is from here, in outfacing lines. In Cast Off 3/4, the centers),
(are going to walk forward, and the ends will stay with them),
(rotating in place like a gatepost.),

Cast Off 3/4,
Right And Left Thru,
Pass The Ocean,

(This is the other application, from waves.),
(The vanilla version is to have centers and ends cast off),
(around their current handhold. The CL definition is "Those"),
(in a mini-wave turn 3/4". Note that there's nothing about),

(rights or lefts or genders. Just "turn 3/4."),

Cast Off 3/4,

(But I also can have just the centers do it, too.),

Centers (by the left) Cast Off 3/4,
Centers (by the left) Hinge,
Cast Off 3/4,
Ends Circulate,
Cast Off 3/4,
Scoot Back,
Right & Left Grand (1/8 promenade home)

BIG5-ALL-6

(Sandie's Big 5 - Circulates from Waves),
(--Teaching concept inspired by Sandie Bryant, choreo by Allan Hurst.--),
(-----),

Sides Pass The Ocean,
Extend,

(Let's talk about the basics of circulates.),

(ALL 8 CIRCULATE can be problematic for some people),
(and after figuring this out, I just teach it as "centers stay),
(centers, ends stay ends". We have an inside track, which),
(is currently the girls, and an outside track, which is currently),
(the boys.),

All 8 Circulate,
Hinge,
All 8 Circulate,

(We also have SPLIT CIRCULATE, which is a box of 4 call.),
(One of the unofficial mantras is "Stay on your own darn side."),

Split Circulate,

(We can also call out specific positions to circulate.),

Ends Circulate,
Centers Circulate,

(Then there is the mystical call known as BOX CIRCULATE.),
(Box circulate applies to a group of 4 dancers.),

Centers Box Circulate,
Swing Thru,
Partner Trade & Roll,
R.L.G. (5/8 promenade home)

BIG5-ALL-7

(Sandie's Big 5 - Circulates from Columns),
(--Teaching concept inspired by Sandie Bryant, choreo by Allan Hurst.--),
(-----),

Sides Lead Right, Veer Left,
Bend The Line,
Touch 1/4,

(Now let's talk about circulates from columns. We have the usual "column circulate", where everyone except the number 1 dancer steps forward (into someone else's footprint, while the number 1 dancer flips over to fill), (the footprints next to them.),

Column Circulate,
Column Circulate,

(We also have split circulate from columns. Again, the mantra),
(here is "stay on your own darn side." although I like to warn),
(dancers "do not cross the center line of death."),

Split Circulate,
Split Circulate (again),

(Finally, we can have box circulates in a column, although),
(it's not very useful or common.),

Center 4, Box Circulate,
Center 4, Box Circulate,
Column Circulate,
Center 4 Box Circulate,
Center 4 Box Circulate,

(OK, now everyone's done the box circulate thing from columns),

Trade And Roll To Face,
Pass Thru,

(where's the center of your line?),

Half Tag,
Split Circulate,

(Now another common circulate is fractionalized.),
(From here, if I call circ once and a half, that'll take you),
(to your partner for a RLG),

Circulate 1 & 1/2,
R.L.G. (1/4 promenade home)

BIG5-ALL-8

(Sandie's Big 5 - Circulate 1-1/2),
(--Teaching concept inspired by Sandie Bryant, choreo by Allan Hurst.--),
(-----),

Heads Roll Away,
Sides Lead Right,
Swing Thru,

(From here, if I say "circulate 1-1/2", that will give us a wave),
(of boys down the middle, and two miniwaves of girls),
(on the ends. It'll look like a thar, but it isn't in this context),

Circulate Once And A Half,
Boys Swing Thru While The Girls Hinge,
Outside 4 Lead Girls Run,
Extend,
All 8 Circulate,
Circulate Once And A Half,

(Now we have a wave of girls down the middle),

Girls Swing Thru While The Boys Hinge,
Outside 4 Lead Boys Run,
Extend,
Acey Deucey,
Split Circulate,
Girls Run,
Square Thru 4,
R.L.G. (3/4 promenade home)

BIG5-ALL-9

(Sandie's Big 5-Run),
(--Teaching concept inspired by Sandie Bryant, choreo by Allan Hurst.--),
(-----),

Heads Pass The Ocean,
Extend,

(Run seems to vex a lot of dancers. Don't know why.),
(The definition of run is "the runner and non-runner exchange),
(places. Runner walks forward in a semicircle into the),
(non-runner's spot, ending facing in the opposite direction,),
(while the non runn moves into the runner's spot without),
(changing direction.),
(---),

(What all of that means in plain language is that the designated),
(dancers will flip over into their current partner's spot, while that),
(partner slides over into the runner's original spot.),

Girls Run,
Couples Circulate,
Boys Run,
Split Circulate,

(Now we have same sex couples; doesn't change the way),
(the call works.),

Centers Run,
Couples Circulate,
Centers Run,
Swing Thru,
Boys Run,
Pass Thru With A Wheel And Deal,
Centers Pass Thru,
L.A. (1/2 promenade home)

BIG5-ALL-10

(Sandie's Big 5-Cross Run),
(--Teaching concept inspired by Sandie Bryant, choreo by Allan Hurst.--),
(-----),

Sides Pass The Ocean,
Extend,
Centers Run,

(so, let's talk about cross run. Cross run requires designating),
(either both centers or both ends to do the call.),
(---),
(This call requires teamwork; the cross runners will cross the),
(center line of the formation to walk in a semicircle towards),
(the far spot. If I have the centers cross run, they'll go to the),
(farthest end spot in their line. As soon as they've done that),
(the original ends will need to slide into that vacated spot.),

Boys Cross Run (girls slide together),

(So if I have the girls cross run from here, they'll go to the),
(farthest end spot while the boys slide together.),

Girls Cross Run,
Couples Circulate,

(We can call cross run from anywhere we have centers and),
(ends that can be recognized.),

Centers Cross Run (boys do the cross run, girls slide together.),
Couples Circulate,
Centers Cross Run (girls do the cross run, boys slide together.),
Half Tag,
Swing Thru,
Split Circulate,

(We can also cross run from waves.),

Girls Cross Run (boys slide together),

Boys Cross Run (girls slide together),
Boys Run,
Bend The Line,
Pass Thru,

(From outfacing lines, it's a little ugly, and it will give us),
(what's called an inverted line. The centers will pass LEFT shoulders),

Centers Cross Run,
End Pass Thru,

(What if I have the ends cross run? The ends will pass right shoulders,)
(which is normal, BUT the the centers will need to slide apart.),

Ends Cross Run,
Centers Pass The Ocean,
Others U-Turn Back,
R.L.G. (1/2 promenade home)

BIG5-ALL-11

(Sandie's Big 5-Fold),
(--Teaching concept inspired by Sandie Bryant, choreo by Allan Hurst.--),
(-----),

Heads Half Sashay While The Sides Square Thru 4,
Swing Thru,
Split Circulate,

(The call fold is used to move one set of dancers either),

(directly in front or directly behind another dancer.),

Girls Fold,
Double Pass Thru,
Leaders (boys) Trade,
Swing Thru,
Split Circulate,
Boys Run,
Bend The Line,
Pass Thru,

(We can also have positional dancers fold, like ends),

(or centers),

Ends Fold,
Star Thru,

(We're all facing out),

Ends Fold,
Star Thru,
Wheel And Deal,
Centers Pass Thru,
Veer Left,
Bend The Line,
Slide Thru,
L.A. (1/2 promenade home)

BIG5-ALL-12

(Sandie's Big 5-Cross Fold),
(--Teaching concept inspired by Sandie Bryant, choreo by Allan Hurst.--),
(-----),

Heads Pass The Ocean,
Extend,
Tag The Line Out,

(Just like Cross Run, Cross FOLD means the designated dancers),
(will go stand in front of the far dancer in their line.),

Girls Cross Fold (in front of the far boy, passing right shoulders),
Star Thru,
Couples Circulate,
Partner Trade,
Tag The Line Out,
Boys Cross Fold (pass right shoulders, stand in front of the far girl),
Touch 1/4,
Circulate 1 & 1/2,
R.L.G. (1/4 promenade home)