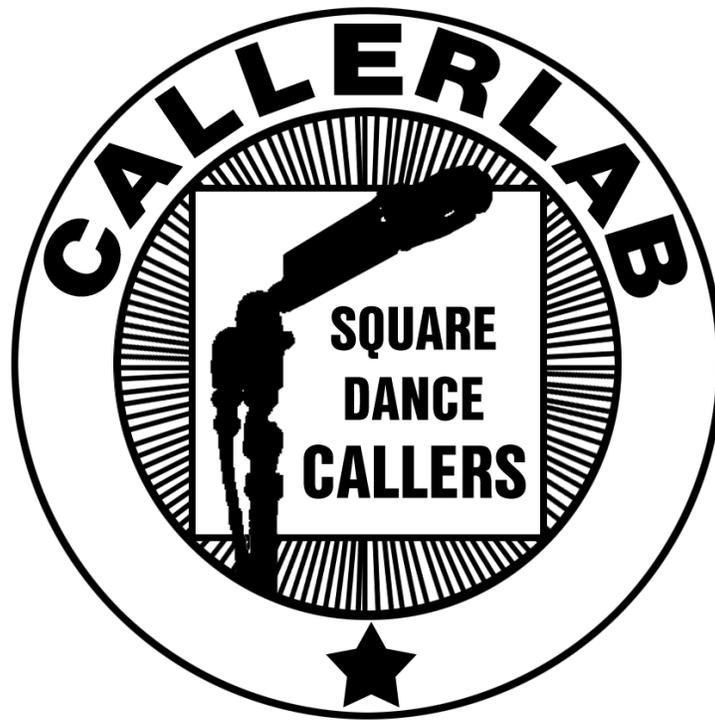


# CALLERLAB

## EXTENDED CHALLENGE (C-3A) DEFINITIONS



August 13, 2022

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## Read this First

Before you use these definitions, you should be familiar with CALLERLAB's:

- Formations Charts
- Basic/Mainstream Definitions
- Plus Definitions
- Advanced Definitions
- C-1 Definitions
- C-2 Definitions

## Rules and Modifiers

1. All of the general rules and modifying terms which apply to the Mainstream, Plus, Advanced, C-1, and C-2 definitions also apply at C-3A.
2. The Facing Couples Rule applies to the following calls at C-3A: Grand Swing and Mix, Peel Chain Thru (for the centers), Delight/Dilemma (for the centers), Spin Chain the Line, Spin the Pulley (for centers or those designated), Swing Chain Thru, Swing the Gamut.
3. The Ocean Wave Rule applies to the following calls at C-3A: Catch <anything>, Eight By (for the ends), Plan Ahead, Single Rotary Spin, Travel Thru.
4. The following calls take the modifier "Reverse" rather than "Left" to indicate the left-handed (mirror image) form: Polly Wally, Recoil, Single Polly Wally, Single Turn to a Line, Single File Recycle, Single File Recoil, Swap the Top.

## Tagging Call Combinations

A number of calls at C-3A involve combining a tagging action (in most cases to the 1/2 Tag position) with another action, in the same way as Tag Back to a Wave [C-1] and Tag Your Neighbor [C-2]. These calls are shown with <tag> in their description.

The tagging action is designated using a short form that consists of part of the name of the corresponding ordinary tagging call, as follows:

- Tag – for Tag the Line
- Vertical Tag – for Vertical Tag (the Line)
- Flip – for Flip the Line
- Double Pass – for Double Pass Thru

The names for actions which follow the tagging actions with which dancers should be familiar at C-3A are:

- Back – for Scoot Back [Mainstream]
- Your Neighbor – for Follow Your Neighbor [Plus]
- Chain Thru – for Scoot Chain Thru [A-2]

- Your Cross Neighbor – for Cross Your Neighbor [C-1]
- Your Criss Cross Neighbor – for Criss Cross Your Neighbor [C-2]
- er’s Delight/Dilemma *see* Delight/Dilemma
- (Cross) Reaction *see* <anything> (Cross) Reaction
- Your Leader *see* Follow Your Leader

## Concepts and Meta-Concepts

In general, the term “call” refers to a term which tells the dancers to perform a specific action. In contrast, the term “concept” refers to a term which does not itself denote an action. Instead, it denotes a way of modifying an action. A concept must be applied to a call to form a complete instruction to the dancers. The result of applying a concept to a call in effect creates a new call, one which incorporates features of the original call and the concept.

There are some simple terms which modify the action of a call but are not traditionally referred to as “concepts”. For example, terms like “Twice” or “1/2” can be used to say “how much” of a call to do, and the result of combining such a term with a call can also be thought of as creating a new call. (Such a combination may or may not have its own name. For example, 1/2 Scoot Back has the name “Follow Thru”. But while 1/2 Box Circulate has no name other than “1/2 Box Circulate”, it nevertheless acts as if it were a call, including having the ability to be further modified by another concept, say, Tandem 1/2 Box Circulate.) Designators like “Centers” can also be thought of as acting in this way.

There are also some terms which have some of the properties of a “call” and some of the properties of a “concept”, in that they do provide specific instructions for some of the dancers, but they must be combined with another call in order to provide complete instructions for all of the dancers. For example, the A-2 call “Transfer and <anything>” provides instructions for the first two dancers in each column, but until it is combined with another call the other dancers will not know what to do. The combined form “Transfer and Box Counter Rotate” can be thought of as the result of “filling in the blank” in a call that has a blank space. But it can also be thought of as applying a concept named “Transfer and” to the call Box Counter Rotate. And either way, as with the other terms discussed here, the result of this combination is in effect a new call.

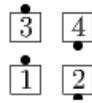
There are two concepts introduced in C-3A which, rather than being applied to an ordinary call, are instead applied to a concept. This modified concept is then applied to an ordinary call to provide the full set of instructions to the dancers.

This kind of “concept which modifies a concept” is traditionally referred to as a “meta-concept”, and the two such concepts in C-3A are listed in this document with the label META-CONCEPT. Other terms of the sort that are referred to as “concepts” at lower levels, which do not themselves specify a particular action for any of the dancers, are listed with the label CONCEPT. However, the application of meta-concepts is not limited to terms explicitly labeled CONCEPT. They can be applied to any term which modifies the action of a call in the ways described above. In particular, meta-concepts are frequently applied to terms like “Twice” or “Centers”. For examples, see the entries for Initially and Finally.

## 1/4 (or 3/4) Mix

Parts: 3

From a R-H Mini-Wave Box, a Diamond with the Centers in a R-H Mini-Wave, or other applicable formations: Those who can, Right Arm Turn 1/4 (or 3/4); in the resulting Line or Wave the centers Cross Run; then the new centers Trade. Ends in a Line or Wave.



before 1/4 Mix



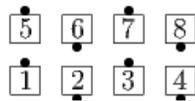
after

## 1/4 (or 3/4) the Deucey

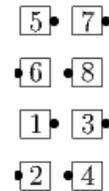
From Parallel Ocean Waves:

### 1/4 the Deucey

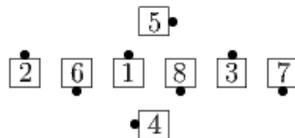
Arm Turn 1/4; Centers Cast Off 1/4 as the Lead Ends Circulate and the Trailing Ends 1/2 Circulate; Center Star turns 1/4; those who meet (Center Wave) Cast Off 1/4 as the other Centers move up (Phantom Hourglass Circulate) to become the Ends of a Wave. Ends in Parallel Waves.



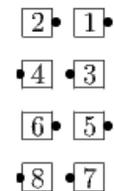
before



after Arm Turn 1/4



Lead Ends circulating as star forms



finished

### 3/4 the Deucey

Same as 1/4 the Deucey except each of the four 1/4 turns is replaced with a 3/4 turn. Ends in Parallel Waves.

## 1/4 (or 3/4) Wheel the Ocean / Sea

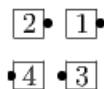
Parts: 2

### 1/4 Wheel the Ocean / Sea

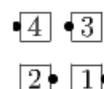
From a L-H Two-Faced Line: Left Cast 1/4 (1/2 Wheel Around, ending in Facing Couples); Finish Wheel the Ocean/Sea. (Ocean: Belles diagonally R-H Pull By; Sea: Belles Walk as Beaus Dodge.) Ends in a Mini-Wave Box. (Ocean: R-H Box; Sea: L-H Box.)



before each of the following examples



after 1/4 Wheel the Ocean



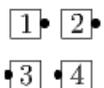
after 1/4 Wheel the Sea

### 3/4 Wheel the Ocean / Sea

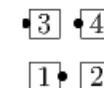
From a R-H Two-Faced Line: Left Cast 3/4 (Wheel Around 1 1/2, ending in Facing Couples); Finish Wheel the Ocean/Sea. Ends in a Mini-Wave Box.



before each of the following examples



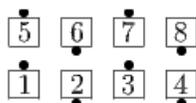
after 3/4 Wheel the Ocean



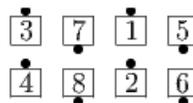
after 3/4 Wheel the Sea

## Bias Circulate

From Parallel Waves or other applicable formations: Leaders Circulate, while the Trailers, instead of doing a normal Circulate to the spot directly in front of them, go to the spot Once Removed, to the right or left, from the spot directly in front of them. Parallel Waves end in Parallel Waves. Traffic pattern: From R-H Waves Trailers use a R-H Star; from L-H Waves Trailers use a L-H Star. This call cannot be fractionalized.



before

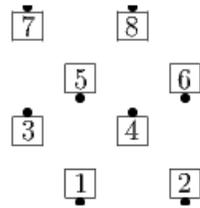


after

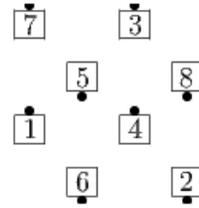
## Big Block <anything>

CONCEPT

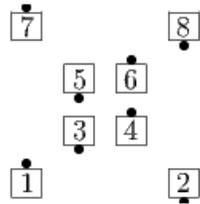
From Interlocked Blocks, Butterfly, "O", or other applicable formations in a 4x4 matrix (for example, Leaders Press Ahead from Two-Faced Lines): Execute the given call working in distorted Parallel Lines, and ending with each dancer occupying one of the footprints of the original formation.



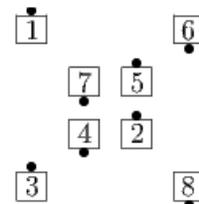
before Big Block Motivate



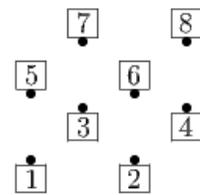
after



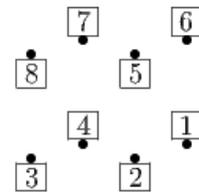
before Big Block Inroll Circulate



after



before Big Block Square the Bases

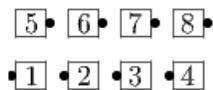


after

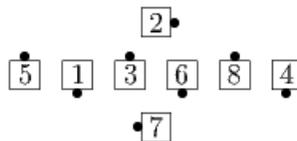
## Breaker

### Breaker 1, 2, 3

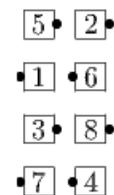
From Columns, Magic Columns, or applicable T-Bone 2x4s: Ends Cast Off 3/4 as Centers Box Counter Rotate 1/4 and 1/2 Box Circulate; Center Wave (or Line) Cast Off the given number of quarters (for example, for Breaker 3, Cast Off 3/4) as the others move up (Phantom Hourglass Circulate). From Columns, Breaker 1 or 3 ends in Ocean Waves; Breaker 2 ends in Facing Diamonds.



before Breaker 3



after ends Cast Off 3/4 while  
centers Counter Rotate and 1/2 Circulate

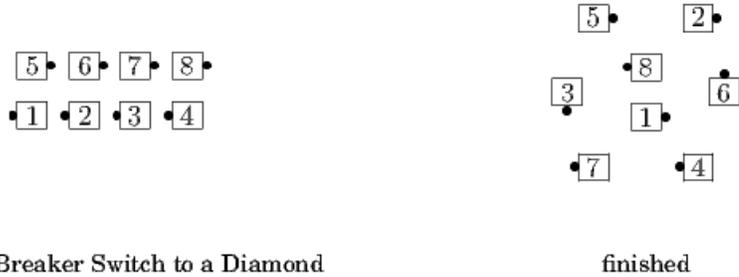


finished

### Breaker <anything>

From Columns, Magic Columns, or applicable T-Bone 2x4s: Ends Cast Off 3/4 as Centers Box Counter Rotate 1/4 and 1/2 Box Circulate; Center Wave (or Line) does

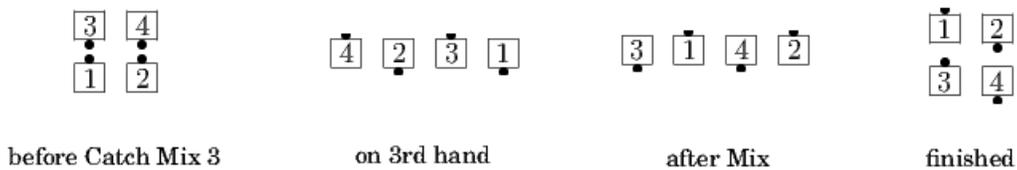
the <anything> call as the others move up (Phantom Hourglass Circulate). Usually ends in Parallel Lines, Twin Diamonds, or an Hourglass depending upon the <anything> call.



### Catch <anything> 1, 2, 3, 4

Parts: 3

From applicable formations: Square Thru the given number of hands to a Wave; do the <anything> call; Step and Fold.



### Central <anything>

CONCEPT

Do the Centers' part of the <anything> call. This concept applies only to calls where original Centers remain in the center and do not interact with the Outsides.

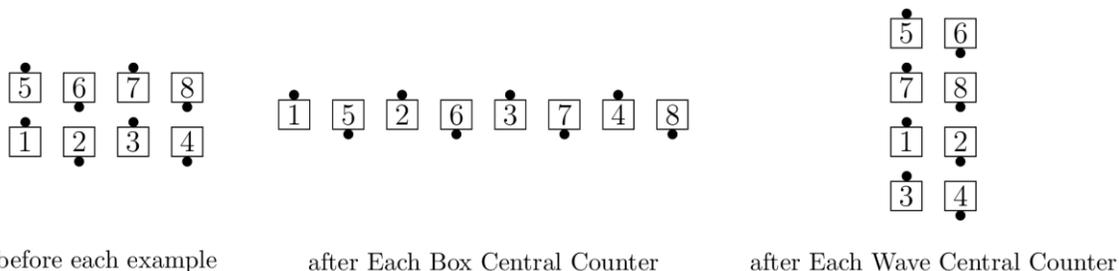
Typical examples include "Central Load the Boat", "Central Spin the Windmill", "Central Little More", "Central Stampede", "Central Team Up", and "Central Ease Off".



"Central Cast a Shadow" and "Central Criss Cross the Shadow" are considered proper because the original Centers remain Centers, and the Cloverleaf paths do not include interacting with Ends.

If the starting setup is a 2x4, then Central <anything> is done either in each Box or in each 1x4. In most cases, only one of these possibilities will work. For example, "Central Cross Ramble" starts with a Cross Fold action and thus requires working in each wave. If Central <anything> can be done in either a Box or a 1x4, then it should be done in each Box unless the caller specifies otherwise. For example, from Parallel Waves, "Central Detour" is the same as Split Counter Rotate, but "Each Wave Central Detour" is the same as Lockit.

In cases such as “Central Counter”, where the Box default may be counterintuitive for the dancers, the caller should specify the desired 4-person setup explicitly, using words such as “Each Wave Central Counter” or “Each Box Central Counter”.



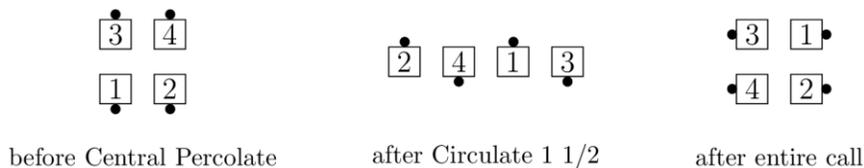
*The following section discusses technical details about appropriate <anything> calls. This is primarily intended to clarify the criteria that a caller should use in selecting the <anything> call.*

It is not proper to apply the Central concept to such calls as Reverse Cut/Flip the Galaxy, Expand the Column, and Plan Ahead, because the original Centers do not remain in the center.

It is not proper to apply the Central concept to such calls as Scoot and Little, Relay the Top, and Transfer the Column; although the Centers of the result are the original Centers, they get there by interacting with the Outsides. (It is proper to apply Central to Little, but not to Scoot and Little.)

Most calls used with Central have explicitly defined Centers’ and Ends’ parts, and the Centers can do their part in the center without considering the location or facing direction of the Ends. There are a few calls, such as Percolate, which can be used from multiple starting setups, some of which have the Centers remaining in the center, while others do not. In this case, Central applies specifically to the version of the call in which Centers remain Centers.

Example: When Percolate is danced from Facing Lines, Lines Facing Out, or Inverted Lines, the original Centers remain Centers. Thus, Central Percolate is proper from Facing Couples or Back-to-back Couples, and starts with Split/Box Circulate. The fact that Percolate can also be called from Parallel Waves or from an Eight Chain Thru setup is not relevant because the original Centers do not remain Centers from those starting setups.



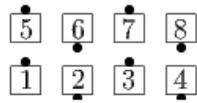
Example: When Sets in Motion is danced from Parallel Lines with Ends Facing Out, the original Centers remain in the center. Thus, Central Sets in Motion is proper and ends in Facing Couples. The fact that Sets in Motion can also be called from Waves or Lines with Ends Facing In or in Tandem is not relevant because the Centers do not remain Centers from those starting setups.

## <tag> Chain Thru

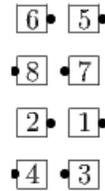
Parts: 2

Starting formation is determined by the <tag> action.

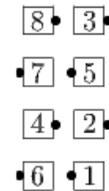
Do the designated type of <tag> action (for example, “Flip”, “Tag”, “Vertical Tag”) to the 1/2 Tag position; Scoot Chain Thru. Ends in Parallel Waves.



before Flip Chain Thru



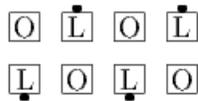
after Flip the Line 1/2



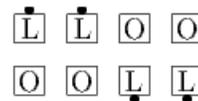
finished

## Checker Board / Box <anything>

From a 2x4 (or other applicable formations) with precisely two dancers in each 1x4 oriented as Leaders in Lines. In the following diagrams, “L” designates the Leaders in each Line as “O” designates the other dancers. The dancers designated by “O” can be oriented in any direction other than the same direction as the dancers designated “L” in their own 1x4.



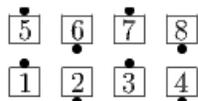
a typical situation:  
leaders as if in LH waves



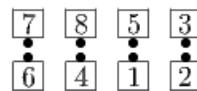
another possibility:  
leaders as if in RH two-faced lines

## Checker Board <anything>

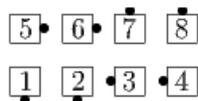
The Leaders in each Line (“L” dancers) Trade with each other as the others (“O” dancers) do the <anything> call working in a distorted 1x4. Ends in a 2x4.



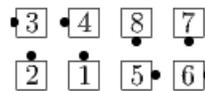
before Checkerboard Swing Thru



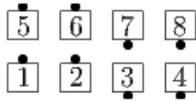
after



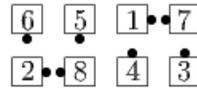
before Checkerboard Double Pass Thru



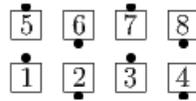
after



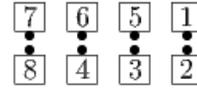
before Checkerboard Bend the Line



after



before Checkerboard Recycle

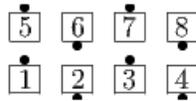


after

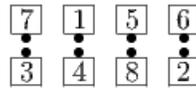
Note that although the four dancers start in a distorted 1x4, the result of the <anything> call may be some other four-person formation, such as a 2x2 or a Diamond, but they still end in the same four spots (for example, as a distorted 2x2).

### Checker Box <anything>

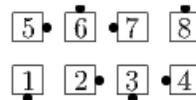
The Leaders in each Line (“L” dancers) Trade with each other as the others (“O” dancers) do the <anything> call working in a distorted 2x2. Ends in a 2x4.



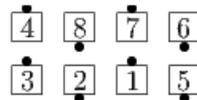
before Checkerbox Recycle



after



before Checkerbox Square Chain Thru



after

Note that although the four dancers start in a distorted 2x2, the result of the <anything> call may be some other four-person formation, such as a 1x4 or a Diamond, but they still end in the same four spots (for example, as a distorted 1x4).

*Teaching Notes:* For both Checker Board and Checker Box, the dancers doing the trade typically move toward their new locations and point at the other spots as a way of helping the other dancers keep track of the spots where they should be ending up. While in principle the other dancers are doing their call “working in” that set of four spots (which doesn’t change as a result of the trade by the Leaders), and for simple calls it is best that they do it that way, for many calls they will find it easier to first form a non-distorted 1x4 or box, do the call, and then slide back into the original spots. In these cases, especially, such “pointing” can be very helpful. In these cases the dancers doing the trade will also typically stand back slightly, to leave room for the others to finish their call, before assuming their final positions.

## Choice

### Choice

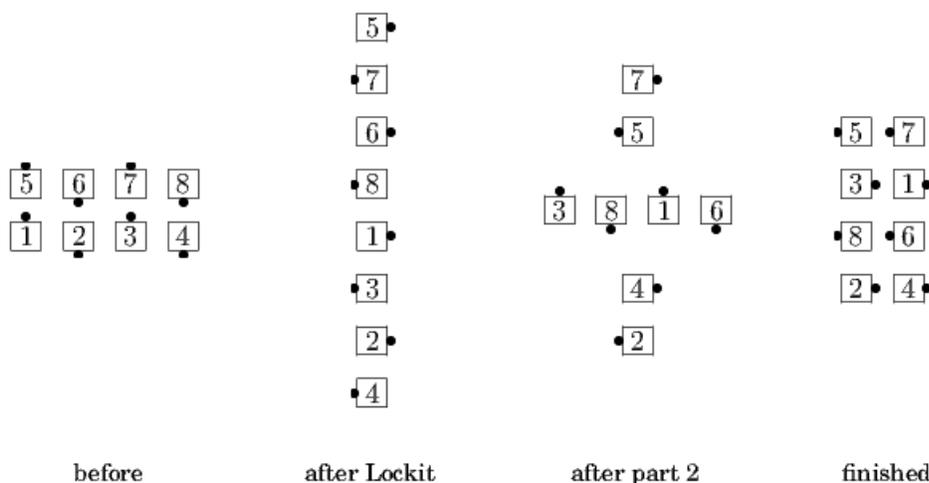
Parts: 2

From a Generalized Tidal Line or other applicable formations: Center Line Lockit as Others Trade; Center Line Hinge as Others Step and Fold.

### Locker's Choice

Parts: 3

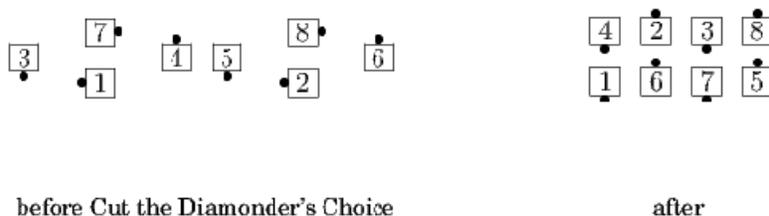
From Parallel Waves or other applicable formations: Lockit; Center Line Lockit as Others Trade; Center Line Hinge as Others Step and Fold. Parallel Waves end in opposite-handed Parallel Waves.



### <anything> Choice

Parts: 3

From any applicable formation: Do the <anything> call followed by the two parts of Choice (Center Line Lockit as Others Trade; Center Line Hinge as Others Step and Fold). Usually, to make clear that the <anything> call is to be treated as part of the larger call, it will be spoken with the suffix “er’s”; for example, “Spin the Topper’s Choice”.

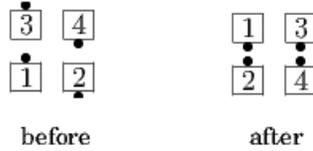


## Couple Up

### Couple Up

Parts: 2

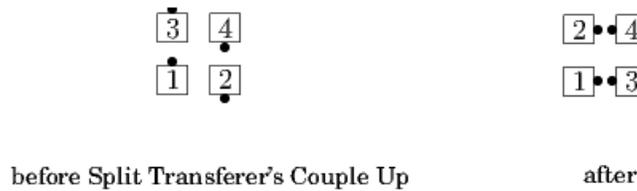
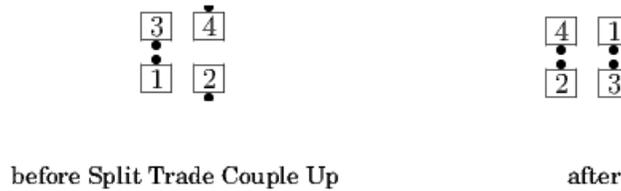
From any applicable 2x2: Box Circulate; Leaders U-Turn Back (toward the Center of the 2x2). Ends in a 2x2.



**<anything> er's Couple Up**

Parts: 2

From any applicable formation: Do the <anything> call, then the Leaders U-Turn Back. If the <anything> is a type of Circulate or Counter Rotate, it may be abbreviated in the same way as for the “anything concept” [C-2], for example, “Inroll Couple Up” or “Split Counter Couple Up”.



**Like a Couple Up**

From any applicable formation: Do the last part of a Couple Up (that is, Leaders U-Turn Back). So the examples illustrated above under “<anything> er's Couple Up” could alternatively be expressed as “Split Trade Circulate Like a Couple Up” and “Split Transfer Like a Couple Up”.

**Cross Chain Reaction**

From any applicable Generalized 1/4 Tag: Very Centers Jaywalk with the outside dancers they are facing on the diagonal while the Ends of the Center Line Counter Rotate 1/4 (around the outside); those who meet in the original outside spots Hinge; Centers Star Circulate as Outsides Trade; those in the center Wave/Line Cast Off 3/4 as the others move up (Phantom Hourglass Circulate). Ends in Parallel Lines.



Note: This is the same as normal Chain Reaction except that the initial Pass Thru is on the diagonal rather than straight ahead.

## Cross Counter

### Cross Counter

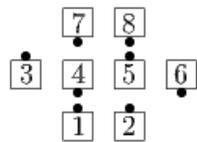
Parts: 3

From a 3/4 Tag or other applicable formations: Centers Trade the Wave, Cast Off 3/4 and Counter Rotate 1/4 as the outsides Cross Cast Back, Touch 1/2, and Step and Fold. A R-H 3/4 Tag ends in Parallel L-H Two-Faced Lines; a L-H 3/4 Tag ends in Parallel L-H Waves.

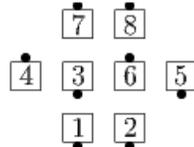
### Scout and Cross Counter

Parts: 4

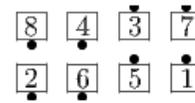
From a 1/4 Tag: Scout Back, then the three parts of Cross Counter. Ends in Parallel Lines.



before



after Scout Back



finished

### Left Scout and Cross Counter

Parts: 4

From a L-H 1/4 Tag only: as above, but the outsides Cross Cast Back, Left Touch 1/2, and Step and Fold.

## Delight / Dilemma

### Delight / Dilemma

Parts for Centers: 4

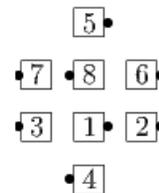
From a 3/4 Tag or other applicable formations: Outsides 1/4 Right (if Delight) or 1/4 Left (if Dilemma) and Circulate twice as the Centers (stepping to a wave if necessary) Swing, Slip, Slip, and Cast Off 3/4. Usually ends in Parallel Lines.

### <tag>er's Delight / Dilemma

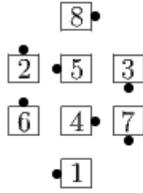
Starting position depends on the <tag> action. Do the <tag> action to the 3/4 Tag position, then Delight or Dilemma.



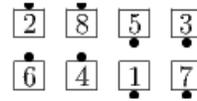
before Tagger's Delight



after Tag the Line 3/4



Centers Swing, Slip, Slip  
Outsides 1/4 Right and Circulate 2



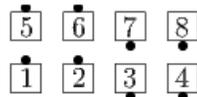
finished

Note: Other calls in which all the dancers simply move forward to create a 3/4 Tag formation, even though they are not generally considered tagging calls, are sometimes combined with Delight/Dilemma in the same way, for example from a 1/4 Tag “Jay Walker’s Delight” or from Parallel Waves “Extender’s Dilemma”.

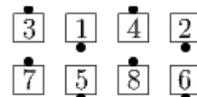
## Drift Apart

Parts: 2

From a 2x4 formation: Ends Split Circulate twice while out-facing Centers Cross Over Circulate and then Circulate, and in-facing Centers Circulate and then Cross Over Circulate. Ends in a 2x4. Everyone simply does their part of these actions; they do not re-evaluate the setup as the call progresses.

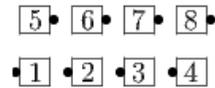


before

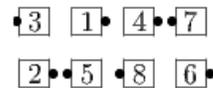


after

From columns, the “out-facing Centers” and “in-facing Centers” are evaluated relative to their center box.



before



after

*Teaching Notes:* For dancers in general lines, this can also be thought of as Ends Split Circulate twice as Centers Once-Removed Circulate twice. For dancers in generalized columns, this can be thought of as Ends Split Circulate twice as Centers Magic Circulate twice. An even simpler formulation from lines, though it is not faithful to the Roll behavior, is all (do your part of) Tandem Cross Roll to a Wave/Line.

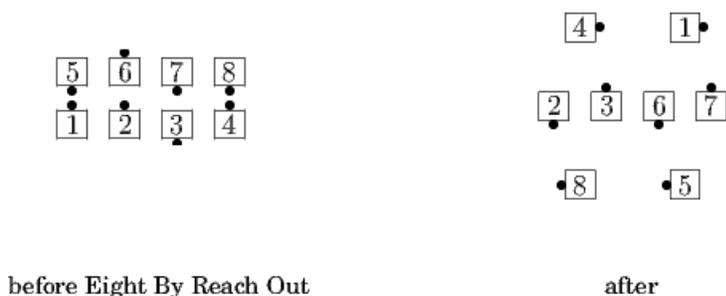
## Ease Off

From Parallel Lines or other applicable formations: Ends Zing as Centers Circulate in the center and Face In. Parallel Lines end in a Double Pass Thru.



## Eight By <anything>

From applicable formations: Outsides Grand Chain Eight and Roll as Centers do the <anything> call (working in the Center).



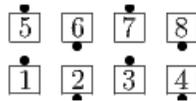
## Exchange the Boxes / Triangles

To perform an “Exchange”, dancers in two adjacent similar formations circulate, first in their own formation, and then in the adjacent formation. The total number of circulates for a full Exchange is equal to the number of positions in a single formation of that type. Dancers circulate in their own formation until they reach their “exchange point”, which is the point in their normal circulate path when they are closest to, but not facing away from, the center of the overall formation. Their next circulate is into the other formation, crossing over to the spot in that formation which corresponds to the one where they would have gone for a normal circulate. Once they have crossed over into the other formation, they stay to the outside of any dancers who are still circulating in their original formation, but finish at the end of the call on the footprints of the original formation when possible.

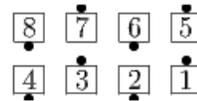
### Exchange the Boxes

Parts: 4

From a 2x4 formation: Do a total of four Split Circulates except that when you reach your exchange point (when you are an in-facing Center) do your next Circulate to the diagonal opposite position (crossing over into the other Box). In most cases there will be one Center from each Box who will lead the Exchange and everyone else in their Box can follow them. A full exchange ends in a 2x4 formation; Mini-Wave Boxes end in opposite-handed Mini-Wave Boxes.



before

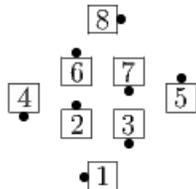


after

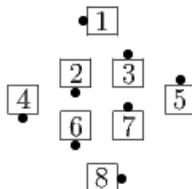
## Exchange the Triangles

Parts: 3

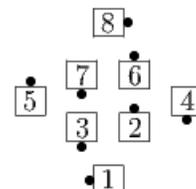
From Twin Triangles: Do a total of three Triangle Circulates except that when you reach your exchange point do your next Circulate to the other Triangle. From Apex- to-Apex Triangles, the exchange point is the apex and this Circulate is an Interlocked Triangle Circulate; from Base-to-Base Triangles, the exchange point is when you are a base facing into the center of the set and this Circulate is to the diagonal opposite position. RH or LH Triangles end in opposite-handed Triangles.



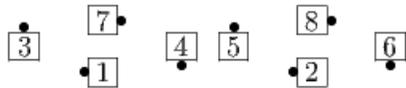
before each of the following examples



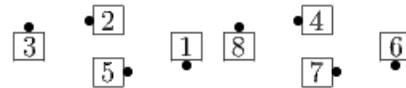
after Wave-Based Triangles Exchange the Triangles



after Tandem-Based Triangles Exchange the Triangles



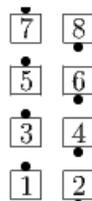
before Inside Triangles Exchange 2/3



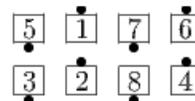
after

## Expand the Column

From Columns or from other applicable formations: Centers Phantom Run outward (Reverse Flip, as in Reverse Flip the Diamond) as the Outsides Column Circulate twice. Columns end in Parallel Lines.



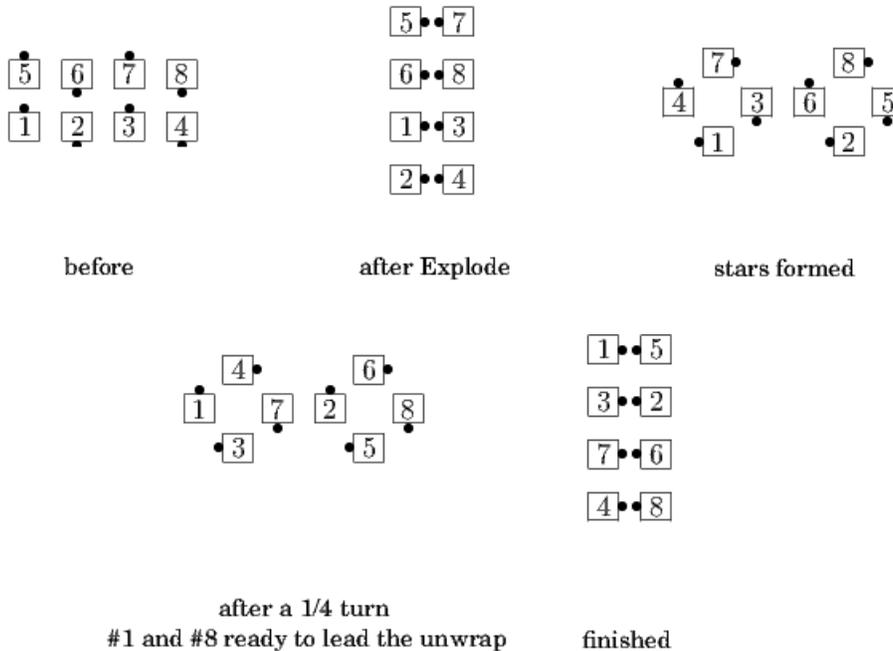
before



after

## Explode the Top

From Parallel Lines: Explode; End Beaus Circulate once and a half as End Belles Circulate, Veer inward, and U-Turn Back as Centers Touch 1/2 and the Very Centers Cast Off 3/4 while the other Centers Step Ahead, all joining to form a R-H Star; turn the Star 1/4, the new Very Ends Unwrap the Star (those dancers walk forward as everyone else follows), and all Face In to end in Facing Lines. Note: The amount of the star turn is sometimes modified, typically using words like “turn the star 1/4 more than usual”.

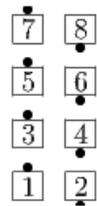


*Teaching Notes:* After the initial explode, the new Ends can think of their part as Pass Thru, Ends Bend, and put your right hand in to form a star (which will involve either stepping ahead a bit further or turning a bit further). The new Centers effectively Spin the Top, except that the person who would move around to the end of the wave instead walks straight ahead, raising his or her hand to indicate that he or she will be leading the Unwrap. After the other dancers have adjusted their positions to make Stars, the Stars are turned one position, after which the leader unwraps the Star straight ahead and all adjust to make Facing Lines.

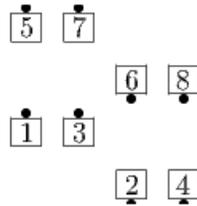
# Fancy

## Fancy

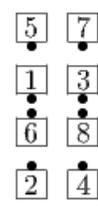
From Columns: Trailers (#2 and #4 dancers) Press Out; Trailing Couples 1/2 Press Ahead; Outsides work Phantom: all Turn and Deal or Left Turn and Deal, depending on the handedness of the column. Ends in a Double Pass Thru.



before



after trailers Press Out

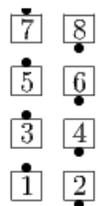


finished

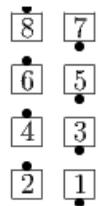
## Scout and Fancy

Parts: 2

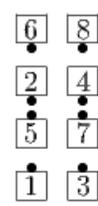
From Columns: Triple Scout; Fancy.



before



after Triple Scout

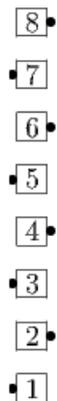


finished

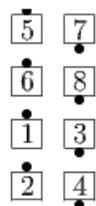
## Finally <concept> <anything>

META-CONCEPT

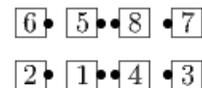
Do the <anything> call applying the given <concept> only to the last part of the call.



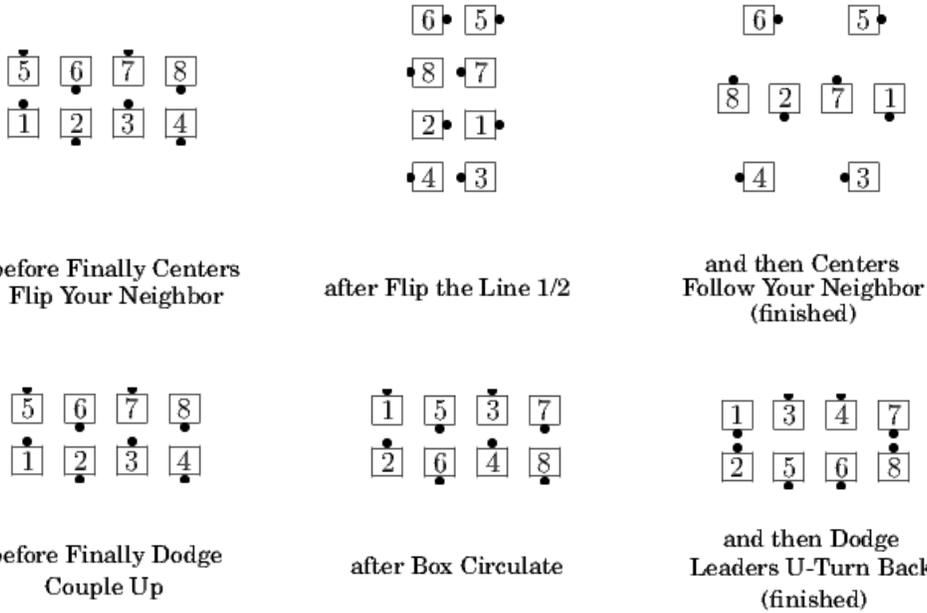
before Finally Tandem Recycle



after first two parts  
(ordinary 2/3 Recycle)



and then Tandem Roll  
(finished)



## Flare Out to a Line

From Parallel Two-Faced Lines, Promenade (with designated dancers as Leaders), and other applicable formations: Leaders do a Turn to a Line or Reverse Turn to a Line, working away from the Center of the set, as the Trailers 1/2 Circulate. Parallel Two-Faced Lines end in an As Couples Wave.



## Follow to a Diamond

From a Mini-Wave Box or applicable 2x2 T-Bone: Trailers Follow Your Neighbor and Spread as Leaders Box Circulate once and a half. A Mini-Wave Box ends in a Diamond, a 2x2 T-Bone usually ends in a Wave.



## Follow Your Leader

### Follow Your Leader

From Parallel Waves: Leaders 1/2 Split Circulate and Tandem Cross Fold as Trailers Follow Your Neighbor (Extend and Arm Turn 3/4); all Tandem Extend. Ends in Columns.



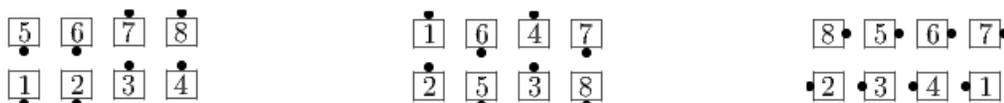
before

after

### <tag> Your Leader

Parts: 2

Starting position depends on the <tag> action. Do the <tag> action to the 1/2 Tag Position; Follow Your Leader.



before Vertical Tag Your Leader

after Vertical 1/2 Tag

finished

## Grand Mix / Grand Swing and Mix / Grand 1/4 (or 3/4) Mix

### Grand Mix

Parts: 2

From a Generalized Tidal Line: Center pairs of dancers (3 pairs from an 8-dancer Tidal Line, 2 pairs from a 6-dancer Tidal Line) “Grand Cross Run”; new Center pairs of dancers Trade. “Grand Cross Run” means that the dancers in each pair do a Run into a once-removed spot, on the far side of the other dancer in their own pair, as if they were the center pair of their own 4-person Line. Ends in a Tidal Line.



before Grand Mix



after Center 6 Grand Cross Run

finished

*Teaching Notes:* From an 8-dancer line, the second part is simply Triple Trade. Some dancers find it easier to think about the first part as Center pairs trade (typically Triple Trade), and all Spread. So, when getting the correct part division is not an issue, from an eight-dancer line the call can be thought of as Triple Trade, all Spread, and Triple Trade. Note, however, that this will not give the correct rolling direction for the very ends.

### Grand Swing and Mix

Parts: 3

From a Generalized Tidal Line: Swing, then do the parts of a Grand Mix. Ends in a Tidal Line.

### Grand 1/4 (or 3/4) Mix

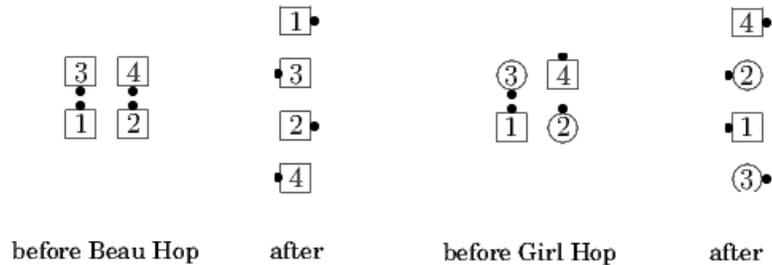
Parts: 3

From a R-H Column, or other applicable formations: Those who can, Right Arm Turn 1/4 (or 3/4), then all do the parts of a Grand Mix. Ends in a Tidal Line.

### <anyone> Hop

Parts: 2

From any applicable non T-Bone 2x2 (usually Facing Couples): Designated dancers Walk as others Dodge; all Hinge. Ends in a Wave or Inverted Line.



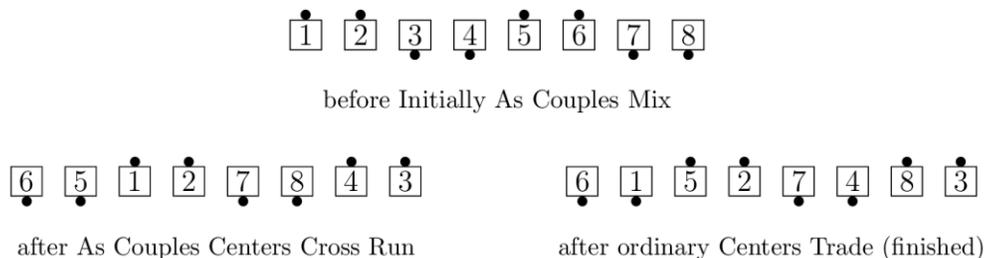
This call can also be applied to columns (3x2 or 4x2) as long as the dancers are oriented in such a way that they will all be able to Hinge after they do their first part.

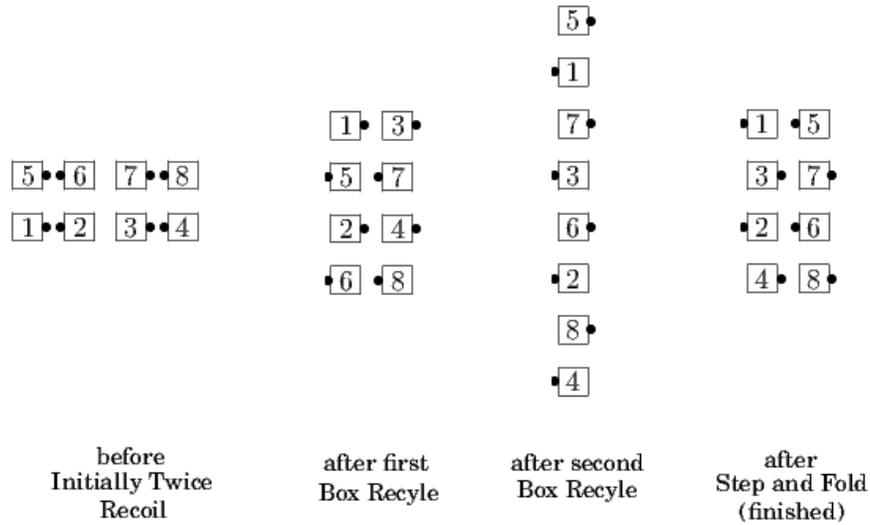


### Initially <concept> <anything>

META-CONCEPT

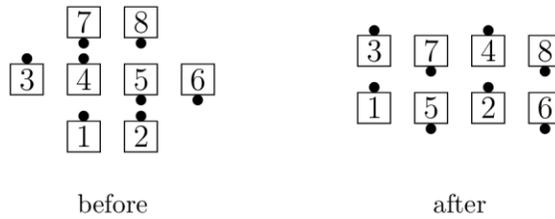
Do the <anything> call applying the given <concept> only to the first part of the call. (This is equivalent to doing the first part of <anything> using the given <concept>, then doing Finish <anything>.)





## Interlocked Extend

From a 1/4 Line only: In one smooth motion, As Couples Extend and each line Slither. Ends in Parallel Waves.



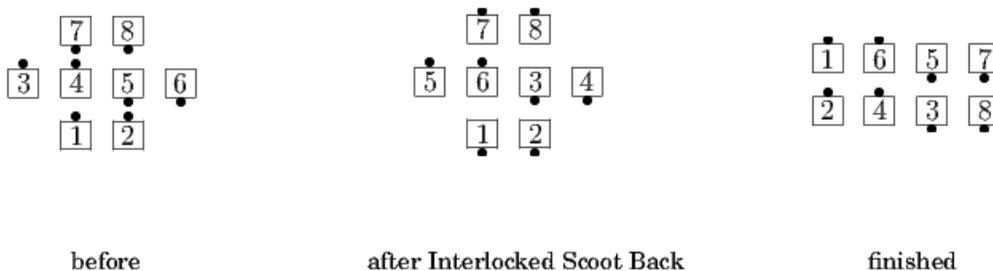
## Interlocked Little

### Interlocked Little

From a Generalized 1/4 Line or other applicable formations: Outsides 1/4 Right and Counter Rotate 1/4 (Little) as Centers Step And Cross Fold (Ends Cross Fold as Centers 1/2 Press Ahead). A Generalized 1/4 Line ends in Parallel Lines.

### Interlocked Scoot and Little

From a 1/4 Line: Interlocked Scoot Back, then Interlocked Little or Left Interlocked Little, according to the hand with which the Interlocked Scoot Back was done. Ends in Parallel Two-Faced Lines.



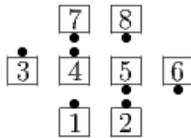
# Interlocked Little More

## Interlocked Little More

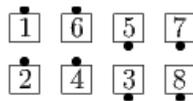
From a Generalized 1/4 Line or other applicable formations: Interlocked Little; centers Box Circulate. A Generalized 1/4 Line ends in Parallel Lines.

## Interlocked Scoot and Little More

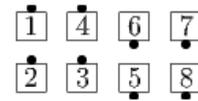
From a 1/4 Line: Interlocked Scoot Back, then Interlocked Little More or Left Interlocked Little More, according to the hand with which the Interlocked Scoot Back was done. Ends in Parallel Two-Faced Lines.



before



after Interlocked Scoot and Little



finished

# Interlocked Plenty

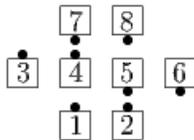
## Interlocked Plenty

Parts: 3

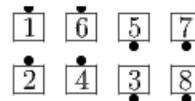
From a Generalized 1/4 Line or other applicable formations: Interlocked Little; do your part of two Split Circulates, passing right shoulders as necessary; Outsides Counter Rotate 1/4 and Roll as the Centers 1/2 Zoom in the center. Usually ends in a 1/4 Tag.

## Interlocked Scoot and Plenty

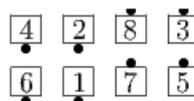
From a 1/4 Line: Interlocked Scoot Back, then Interlocked Little or Left Interlocked Little, according to the hand with which the Interlocked Scoot Back was done, then the remaining parts of an Interlocked Plenty. Ends in 1/4 Tag.



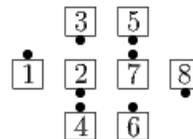
before



after Interlocked Scoot and Little



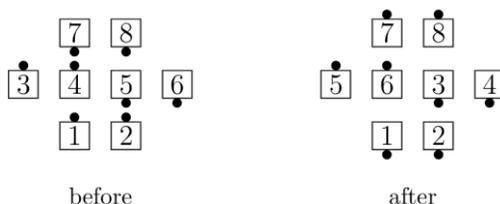
after Split Circulates  
("turning the stars")



finished

## Interlocked Scoot Back

From a 1/4 Line: Scoot Back with the dancers in your Interlocked Single 1/4 Tag (the dancers occupying the Interlocked Diamond footprints). Ends in a 3/4 Line.



Note: There are two traffic patterns commonly considered for this call:

- Interlocked Extend, Swing, and in one smooth motion, Extend and Center Wave Slither,
- Interlocked Extend, Swing & Slither, and As Couples Extend.

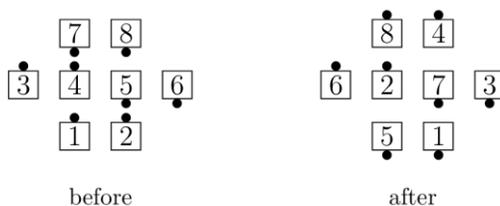
The first traffic pattern is more consistent with the definitions of Scoot Back and Interlocked Scoot Chain Thru. However, in practice, the second traffic pattern is widely used.

Regardless of the traffic pattern used for Interlocked Scoot Back, the call “Interlocked Scoot Back to a Wave” is Interlocked Extend and Swing, ending in Parallel Waves.

## Interlocked Scoot Chain Thru

Parts: 5

From a 1/4 Line only: Interlocked Extend; Swing; Slip; Swing; in one smooth motion, Extend and Center Wave Slither. Ends in a 3/4 Line.

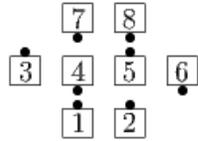


## Jay <anything>

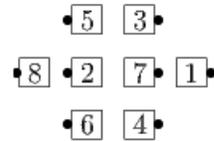
CONCEPT

From a Generalized 1/4 Tag or other applicable formations: Jay identifies distorted boxes, each consisting of two dancers from a center 1x4 (for example, line or column) and two outside dancers. The outsides with whom each center dancer should work are most commonly determined by the facing direction of the center dancers; the facing direction of the outside dancers does not matter.

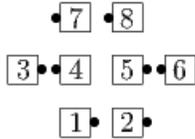
Front Jay means that the centers work in a box with the outsides toward whom they are facing, Back Jay means that they work with the outsides who are behind them, Left Jay means that they work with the outsides who are to their left; similarly for Right Jay. If no direction is specified, the default is Front.



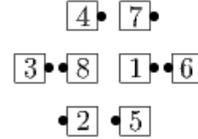
before (Front) Jay Square Thru 2



after



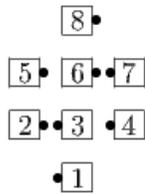
before Right Jay Wheel the Ocean



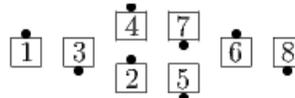
after

Same Jay means to do the call in the same distorted box as for the previous call, regardless of the current facing direction of the centers. Change Jays means that the centers work with the outsides with whom they were not working for the previous call.

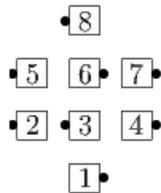
The resulting formation for each box must be either a box, in which case they end on the same four spots, or a 1x4 perpendicular to the original center 1x4. In the latter case, the resulting 1x4s are also distorted, with the halves of each 1x4 that are closest to the center of the square offset in the same direction that the members of their group were offset in the original center 1x4, and forming a box with each other.



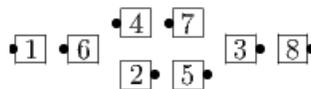
before (Front) Jay Pass the Ocean



after



before Back Jay Vertical Tag



after

## Keep Busy

Parts for Trailers: 4

From Parallel Two-Faced Lines: Leaders Couples Circulate With the Flow as Trailers 1/2 Circulate, Very Centers Hinge, Flip the Diamond, Step and Fold. Ends in Parallel Waves.

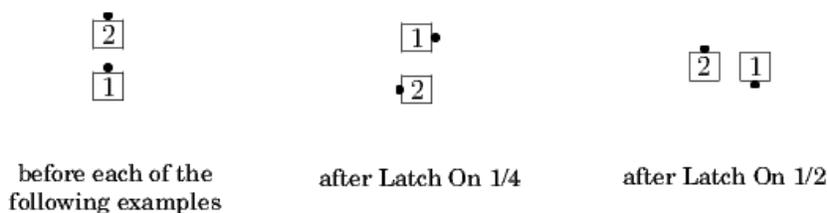


*Teaching Notes:* Unlike Mini Busy, where the Leaders turn individually, in Keep Busy they start moving together as a couple. But for the original Trailers, this is just Mini Busy followed by Step and Fold.

## Latch On (<fraction>)

Parts: 2

From a General Tandem (Column of 2): Right Roll to a Wave; Arm Turn <fraction> (default 1/4). Ends in a R-H Mini-Wave.



## Link Up

From Parallel Two-Faced Lines or Promenade (where those designated act as Leaders): Leaders Cast Off 1/4 using the Outside dancer as the pivot point, Roll, and Press Ahead, as the Trailers 1/2 Circulate and Crossfire. Ends in Parallel Waves.

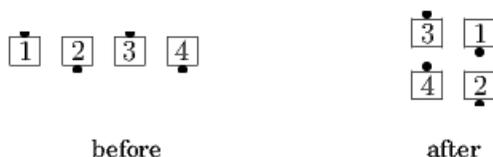


## Lock the Hinge / Hinge the Lock / Hinge the Top

### Lock the Hinge

Parts: 2

From a Wave or Two-Faced Line: Lockit; Hinge. Ends in a Mini-Wave Box.



## Hinge the Lock

Parts: 2

From any applicable non T-Bone 2x2: Hinge; Lockit. Ends in an Ocean Wave.



## Hinge the Top

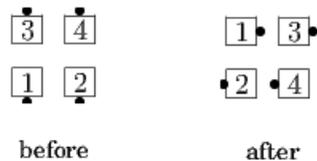
Parts: 2

From any applicable non T-Bone 2x2: Hinge; Fan the Top. Ends in an Ocean Wave.

“Lock” as an abbreviation for Lockit is sometimes used in other situations as well, for example, “Beau Hop the Lock” or “Catch Lock 3”. Longer combinations are possible; for example, “Lock the Hinge the Top” means “Lockit, Hinge, and Fan the Top”, and “Hinge the Lock the Lock the Hinge” means “Hinge, Lockit, Lockit, and Hinge”.

## Mini-Chase

From Back-to-Back Couples or an applicable 2x2 T-Bone (all Leaders): Belles Shakedown as Beaus Partner Tag. Back-to-Back Couples end in a R-H Mini-Wave Box.



## Open Up

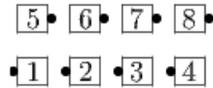
### Open Up the Column

From Columns: #1 dancers Trail Off and Roll as #2 dancers Circulate, Peel Off and Roll as #3 and #4 dancers Circulate and Cast Off 3/4; all Extend. Ends in Parallel Waves.

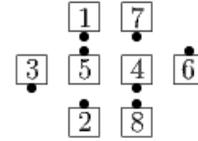


## Open Up and <anything>

From Columns or other applicable formations: #1 dancers Trail Off and Roll as #2 dancers Circulate, Peel Off and Roll as the other dancers walk forward to form a box (or other compact formation) in the center and do the <anything> call.



before Open Up and Follow Your Neighbor

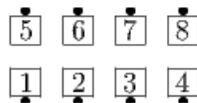


after

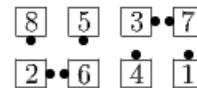
## Own the <anyone> <anything> by <anything>

CONCEPT

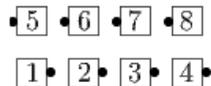
Designated dancers do their part of the first <anything> call as the others do their part of the second <anything> call. Everyone uses their position in the overall setup to determine their part of the call, even though other dancers may be doing a different call. In particular, from a 2x4, for a four-person call everybody works on their own side. The facing direction and other characteristics of the dancers in one group do not have to be consistent with the call that the other group is doing. Such information about members of the other group may in certain situations need to be used to resolve cases where there would otherwise not be enough information to do the call (for example, where even without applying any special “rule” a call could be done from more than one formation), but is otherwise ignored.



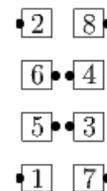
before Own the Centers Shakedown  
by Here Comes the Judge



after



before Own the Ends Polly Wally  
by Recycle

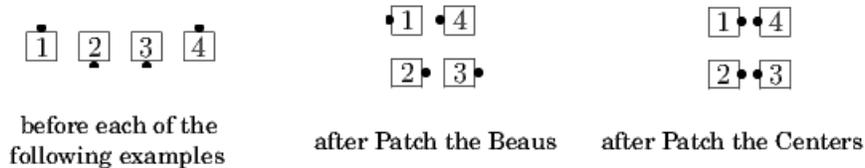


after

## Patch the <anyone>

Parts: 2

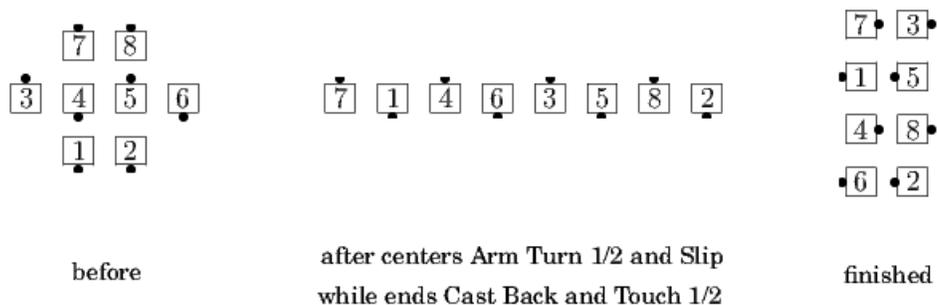
From a Couple or Mini-Wave: Hinge; *original* designated dancers U-Turn Back in flow direction (that is, Roll twice). Ends in a Couple or Mini-Wave.



Note: Determine who the designated dancers are before doing the Hinge, not after. For example, from a Couple: Patch the Beaus is a Partner Hinge (now both dancers are Beaus) followed by original Beau U-Turn Back. Similarly, from Parallel Lines: Patch the Ends refers to the original Ends, not those who become Ends after the Hinge.

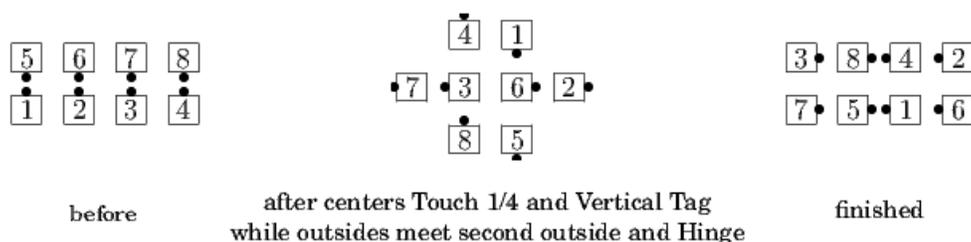
## Peel Chain Thru

From Trade By or 3/4 Tag: centers Arm Turn 1/2 (stepping to a wave if necessary) and Slip as outsides Cast Back and Touch 1/2; Centers of each side Cast Off 3/4 as others do their part of Fan the Top. A Trade By or R-H 3/4 Tag ends in Parallel R-H Waves; a L-H 3/4 Tag ends in a Parallelogram.



## Plan Ahead

From Facing Lines or other applicable formations: Centers Touch 1/4, Cross Concentric Vertical Tag the Line, the Leaders Peel Left and the Trailers Peel Right to end as couples facing in (as in Sets In Motion). Outsides move forward around the outside, passing right shoulders with the first other Outside dancer, and taking right hands with the second; they then Hinge and Cross Concentric Vertical 1/2 Tag into the center, and Face In. Facing Lines ends in a Double Pass Thru.



## Polly Wally

From Generalized Columns: Ends turn 1/4 To Promenade, Step Ahead, turn another 1/4 toward their initial turning direction, and adjust to end in Parallel Lines. Centers turn 1/4 To Promenade, Step Ahead, turn 1/4 To Promenade, and Step Ahead (to become Leaders in Parallel Lines).



A **Reverse Polly Wally** is the mirror image of Polly Wally. Everyone starts by turning 1/4 to Wrong Way Promenade.

*Teaching Notes:* For Polly Wally, the action for the Ends is equivalent to Reverse Turn to a Line. For Reverse Polly Wally, the action for the Ends is equivalent to Turn to a Line.

## Quick Step / Quick <anything>

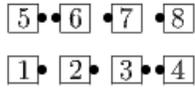
### Quick Step

From a 1/4 Box or other applicable formations: #2 dancer Press Out and Phantom Ah So with the adjacent dancer as the Others Circulate. A 1/4 Box ends in Columns.

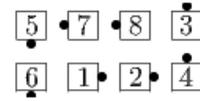


### Quick <anything>

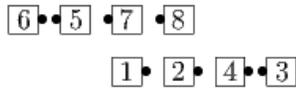
From a 1/4 Box or other applicable formations: #2 dancer Press Out and do the <anything> call with the dancer they meet (working Phantom if necessary) as the Others Circulate. Phantoms are removed at the end of the call to eliminate any empty planes between the Outsides and the Centers.



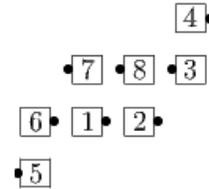
before each of the following examples



after Quick 2/3 Recycle



after Quick Single Wheel



after Quick Mix

## Rally

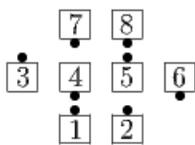
### Rally

Parts for Centers: 2

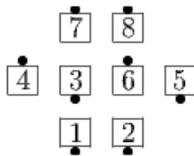
From a 3/4 Tag, 1/4 Tag, or other applicable formations: Centers Step and Fold, then Peel and Trail, as Outsides 1/4 Right, Counter Rotate 1/4, and inwardly (Right or Left) Roll to a Wave. A Generalized 1/4 Tag ends in a Tidal Line.

### Scout and Rally

From a 1/4 Tag: Scout Back, then Rally or Left Rally, according to the hand with which the Scout Back was done.



before



after Scout Back



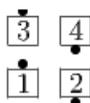
finished

### (Scout and) Rally But <anything>

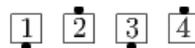
(Scout and) Rally, but Centers replace the Peel and Trail with the <anything> call.

## Reach Out

From a Mini-Wave Box, Tandem Couples, or applicable 2x2 T-Bones: Trailers 1/2 Box Circulate and Phantom Run outward (Reverse Flip) as Leaders Box Circulate once and a half. A Mini-Wave Box ends in a Wave; a 2x2 T-Bone usually ends in a Diamond; Tandem Couples ends in a One-Faced Line.



before



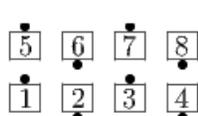
after

## <anything> (Cross) Reaction

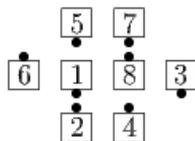
The <anything> call is one where the modifier “(Centers) to a Wave” would result in a 1/4 Tag. The dancers do the <anything> call to that point, and then do a full Chain Reaction (or Cross Chain Reaction). Conventions for how the <anything> call is named in this context are explained in the subsections below.

### Scout (Chain Thru) (Cross) Reaction

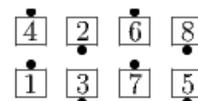
From Parallel Ocean Waves: Scout Back (or Scout Chain Thru), Centers to a Wave (that is, leaving off the final Extend); then do a full Chain Reaction (or Cross Chain Reaction). Note that for a Scout Back, the word “Back” is not spoken.



before Scout Reaction



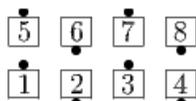
after Scout Back without final extend



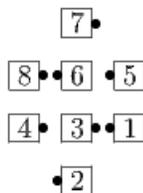
finished

### <tag> (Cross) Reaction

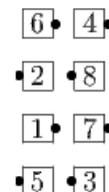
The starting formation depends on the <tag> action. Do the Scout Back variation of that tagging action (get to the 1/2 Tag position and then Scout Back) leaving off the final Extend, then do a full Chain Reaction (or Cross Chain Reaction).



before Flip Reaction



after Flip Back Centers to a Wave



finished

Note that there is an unspoken “Back” (Scout Back) in this case; for example, Tag Reaction means Tag Back Reaction. The center wave always does the trading action of the Scout Back before starting the Chain Reaction.

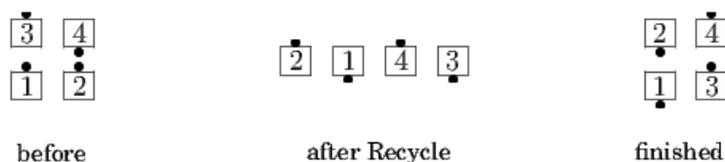
### <anything> (Cross) Reaction

For any other applicable call, do that call (Centers) to a Wave, then do a full Chain Reaction (or Cross Chain Reaction). This is most commonly used at C-3A with calls in the Transfer the Column family, for example, Triple Play Cross Reaction. (Note: The specific case of Open Up the Column Reaction is typically abbreviated as “Open Up Reaction”.)

## Recoil

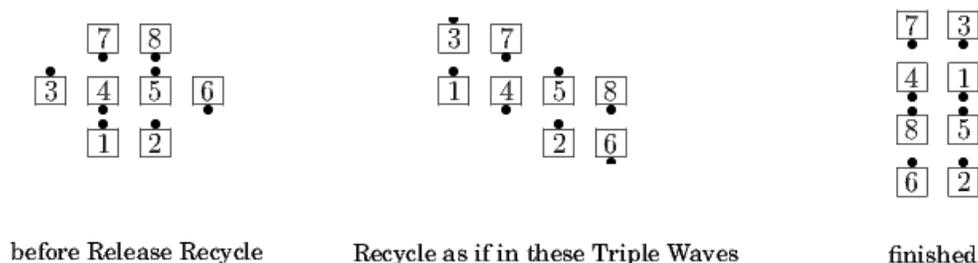
Parts: 2

From an applicable non T-Bone 2x2: Box Recycle; Step and Fold. Ends in a Mini-Wave Box.



## Release <anything>

From a Generalized 1/4 Tag or Generalized 1/4 Diamond: the Ends of the Center 4 Press Ahead as the unapproached Outside dancers Press Out; Outsides work with Phantoms (if necessary) and all do the <anything> call.



Note: Phantoms are removed at the end of the call to eliminate empty planes between the Outsides and the Centers, unless the <anything> call involves a concept which specifically includes phantoms. For example, Release Triple Wave Ah So retains the phantoms whereas Release Ah So doesn't.

## Scatter Circulate

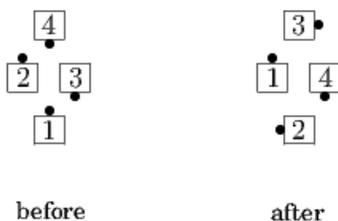
From Parallel Two-Faced Lines and other applicable 2x4 formations (such as Facing Lines, Back-to-Back Lines, and some T-Bones): Ends Split Circulate as those facing out of the center box Cross Over Circulate as those facing into the center box do a Cross Over Circulate within that box. Parallel Two-Faced Lines end in Parallel Waves.



## Scoot the Diamond

Parts: 3

From a Single 1/4 Tag: Scoot Back; Outsides 1/4 to the handhold; all Diamond Circulate. Ends in a Diamond.



## Single Calls

The calls in this section are all variations on other calls with similar names. In these calls, each dancer performs an action similar to what two dancers would be doing in the original call. They are “half size” versions of the original calls, involving half as many dancers (4 instead of 8, or 2 instead of 4).

Note that there are other calls that have a similar relationship (for example, “Single Wheel” is the 2-dancer version of Wheel and Deal), but there are also calls with names beginning with the word “Single” that do not relate to another call in the same way (for example, “Single Circle to a Wave”). Refer to the definition of each individual call to find out its meaning. Also note that the two-word combination “Single File” has a different meaning.

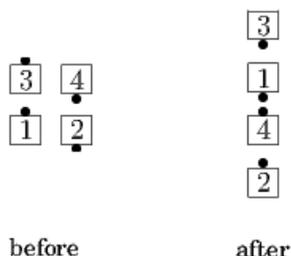
### Single Checkmate

From a 2x2 formation: Leaders Box Circulate twice and 1/4 In (as in Box Transfer) as Trailers Box Circulate, 1/4 In, and Box Circulate. Ends in a 2x2. This call cannot be fractionalized.



### Single Ferris Wheel

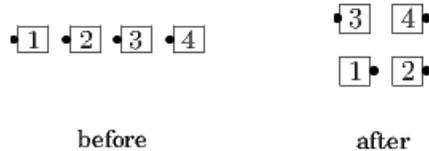
From a Mini-Wave Box or applicable 2x2 T-Bone: Leaders Single Wheel; Trailers Extend and Single Wheel. A Mini-Wave Box ends in Facing Tandems. This can be thought of as a Follow Thru and Roll.



## Single Polly Wally

From a General Column of 4: Ends turn 1/4 to put their left shoulder toward the center of the column, Step Ahead, turn another 1/4 in their initial turning direction, and adjust to end in a 2x2 formation.

Centers turn 1/4 to put their left shoulder toward the center of the column, Step Ahead, turn 1/4 to put their left shoulder toward the center, and Step Ahead to become Lead Belles in a 2x2 formation.



A **Reverse Single Polly Wally** is the mirror image of Single Polly Wally. Everyone starts by putting their right shoulder toward the center of the column.

*Teaching Notes:* For Single Polly Wally, the action for the Ends is equivalent to Reverse Single Turn to a Line. For Reverse Single Polly Wally, the action for the Ends is equivalent to Single Turn to a Line.

## Single Rotary Spin

Parts: 2

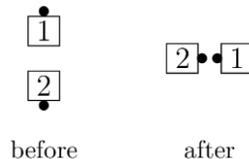
From a Single Eight Chain Thru: Right Pull By; centers Left Touch 3/4 while the ends 3/4 Left (turn in place to the left for 3/4 of a turn). Ends in a R-H Ocean Wave.



## Single Shakedown

From dancers back-to-back only: In one smooth motion, Quarter Right, two-person Counter Rotate, and Roll. This call cannot be fractionalized.

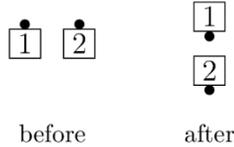
Comment: "Two-person Counter Rotate" is equivalent to a Mini-Wave Hinge, but does not imply hand contact. This choice of wording emphasizes the relationship to Shakedown.



## Single Turn and Deal

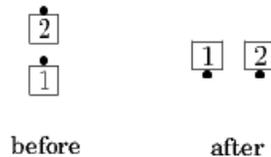
From a Couple or Mini-Wave: In one smooth motion, Partner Half Tag, and turn another quarter in the same direction as when starting the Partner Half Tag. This call cannot be fractionalized.

Comment: “Partner Half Tag” is equivalent to Quarter In and Touch. This choice of wording emphasizes the relationship to Turn and Deal.



## Single Turn to a Line

From a General Tandem (Column of 2): Leaders face right, Trailers face left; Step Thru; all face again in their initial turning direction (as in Turn and Deal) to end facing opposite to their initial direction in a couple or mini-wave. This call cannot be fractionalized.

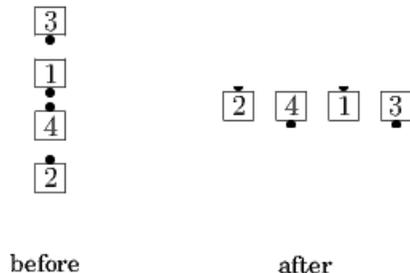


A **Reverse Single Turn to a Line** is the mirror image of Single Turn to a Line. The Leaders start by facing left, the Trailers start by facing right.

## Single File Calls

### Single File Recycle

From a Single Double Pass Thru: Centers act as Beaus while Ends act as Belles to do a facing Recycle (that is, Centers Touch and Right-face U-Turn Back as Ends Veer Left to become the Ends of a R-H Wave).



### Single File Recoil

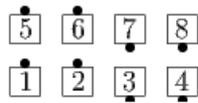
Parts: 2

From a Single Double Pass Thru: Single File Recycle; Step and Fold. Ends in a L-H Mini-Wave Box.

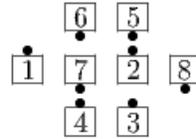
## Slant

### Slant Touch and Wheel

From Two-Faced Lines: Trailers Veer inward to form Facing Couples and Touch, as Leaders do their part of a Wheel And Deal. Ends in a 1/4 Tag.



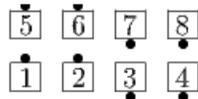
before



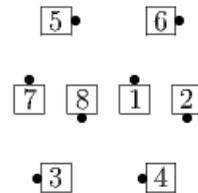
after

### Slant <anything> By <anything>

From Two-Faced Lines and other applicable formations: Trailers Veer inward to form Facing Couples and do the first <anything> call (working in the center) as Leaders do their part of the second <anything> call.



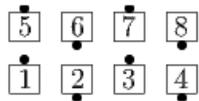
before Slant Swing Thru By Half Tag



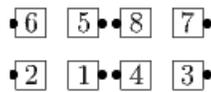
after

## Snap the Lock

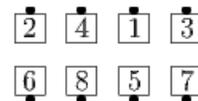
From Parallel Lines: Partner Tag; Outsides Partner Tag as Centers Touch, Lockit, Step Thru. Ends in Back-to-Back Lines.



before



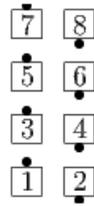
after Partner Tag



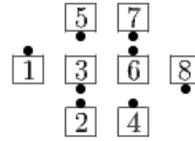
finished

## Something New

From Columns: #1 and #2 dancers Couple Up as #3 dancers 1/2 Circulate and U-Turn Back as #4 dancers Circulate and Veer Out. Ends in a 1/4 Tag.



before



after

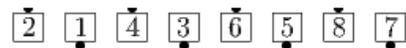
Alternative definition: First Two Couple Up as the Last Two Circulate and the Leader inwardly (Right or Left) Roll to a Wave.

## Spin Chain the Line

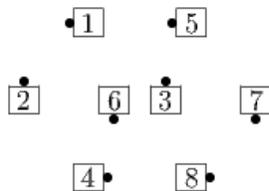
From a Tidal Wave, Facing Lines, or other applicable formations: All Arm Turn 1/2; Centers of each side Cast Off 3/4 and Spread as Very Centers Trade; Very Ends and Very Centers slide together and Cast Off 3/4 to finish in the center. Ends in Parallel Lines.



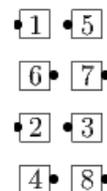
before



after Arm Turn 1/2



after Cast Off and Spread  
as Very Centers Trade

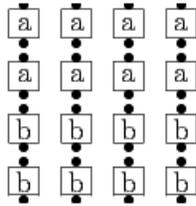


finished

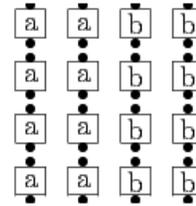
## Split Phantom Columns / Lines / Waves <anything>

CONCEPT

From a 4x4 Matrix, visualized as 4 adjacent Columns / Lines / Waves: Split the 4x4 Matrix into two pairs of adjacent Columns / Lines / Waves and work in the resulting 2x4 Matrix on each side.



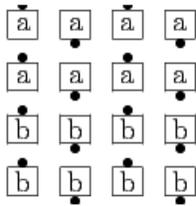
Split Phantom Lines



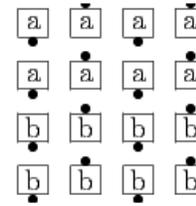
Split Phantom Columns

Note that Split Phantom Lines only means that the dancers should consider themselves to be in General Lines; it does not imply any particular type of lines (for example, two-faced, waves). Similarly, Split Phantom Columns only means that the dancers should consider themselves to be in General Columns.

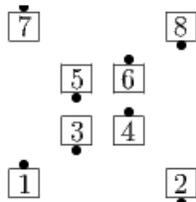
Split Phantom Waves indicates the same groups of eight spots as Split Phantom Lines, but with the additional implication that the dancers in each line are facing in alternating directions. In that case, the facing direction of every phantom can be assumed from the facing direction of the real dancers.



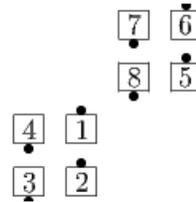
Split Phantom Waves  
(right-handed)



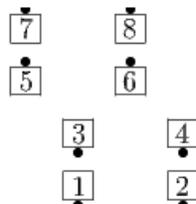
Split Phantom Waves  
(left-handed)



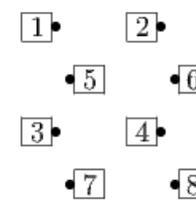
before Split Phantom Waves  
Trade Circulate



after



before Split Phantom Columns  
Transfer the Column

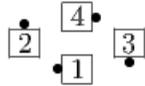


after

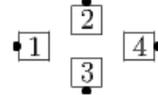
## Stable <anything>

CONCEPT

Do the given call without changing your facing direction. Your ending position will be the same as if you had executed the call normally, but your facing direction will not change from your original facing direction.



before Stable Diamond Circulate



after



before Stable Wheel and Deal

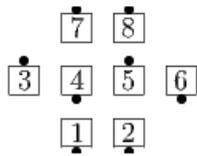


after

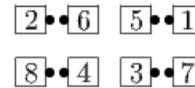
## Stampede

Parts for Centers: 3; Parts for Ends: 2

From a 3/4 Tag or other applicable formations: Centers Trade the Wave, Hinge, and Cross (Trailers diagonal Pull By using the outside hand) as the Ends Cross Cast Back and Pass In. A 3/4 Tag ends in an Eight Chain Thru.



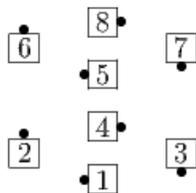
before



after

## Strip the Diamond / Hourglass

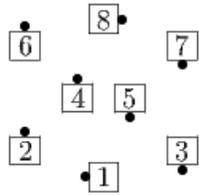
From Twin Diamonds or an Hourglass: Outside four 1/2 Zoom and Trade as the Very Centers Cast Off 3/4 as the Other Centers Counter Rotate 1/4 on the outside to end as the Very Outside dancers. Strip the Diamond ends in a Tidal Line. Strip the Hourglass ends in two Lines of 3 with a perpendicular Mini-Wave between them.



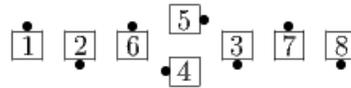
before Strip the Diamond



after



before Strip the Hourglass



after

## Swap the Top

From Facing Couples: Belles Extend (to left hands) and Cast Off 3/4 as Beaus Run (to their right) once and a half. Ends in a R-H Wave.



before



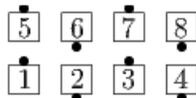
after

A **Reverse Swap the Top** is the mirror image of this: Beaus Extend (to right hands) and Cast Off 3/4 as Belles Run (to their left) once and a half. Ends in a L-H Wave.

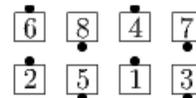
## Swing Chain Thru

Parts: 4

From Parallel Waves, Eight Chain Thru, or other applicable formations: All Arm Turn 1/2; Centers Cast Off 1/4; Very Centers Trade; Centers Cast Off 1/4. Ends in Parallel Waves.



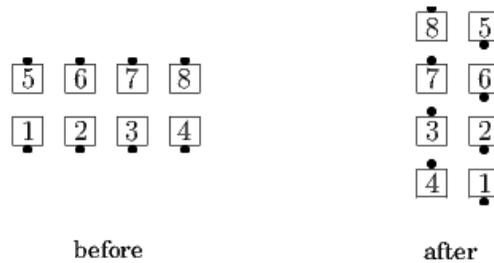
before



after

## Team Up

From any applicable formation (for example, Lines Facing Out, Trade By, Inverted Lines): Ends 1/2 Circulate and Hinge as Centers (working in the Center) do a Beaus Run as Belles Dodge. If all the Centers are Beaus, they all Run (flip over to their right); if all the Centers are Belles, they all Dodge (slide over to their left). Lines Facing Out or Trade By ends in Columns.



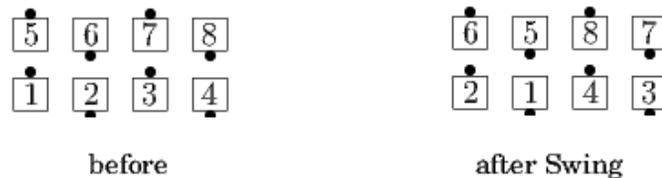
## The Gamut

### The Gamut

From Parallel Lines with the centers in a Mini-Wave Box: Ends Circulate twice as the Centers Any Hand 3/4 Thru and Trade the Wave; all Cut the Diamond. Ends in Parallel Lines.

### Swing the Gamut

From Ocean Waves: All Arm Turn 1/2; then The Gamut.



Centers Any Hand 3/4 Thru  
and Trade the Wave;  
Ends Circulate twice

Cut the Diamond  
(finished)

## The Pulley

### The Pulley

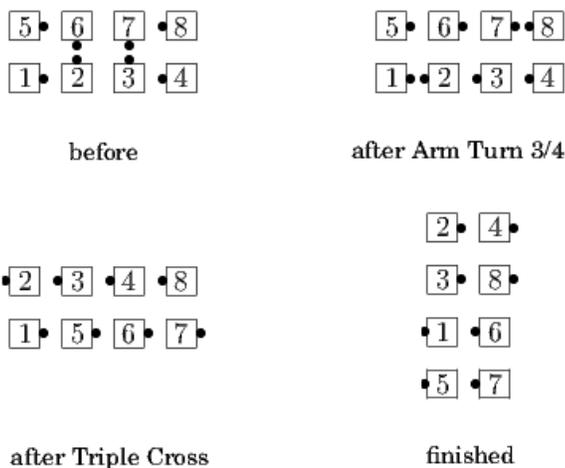
Parts: 2

From a 1/4 Box: Triple Cross; Peel Off. Ends in Parallel Two-Faced Lines.

### Spin the Pulley

Parts: 3

From a Static Square (or from the formation obtained from a Static Square after Heads Step into the Center) or from a Wave between and perpendicular to Facing Couples: Centers or those designated Arm Turn 3/4 (stepping to a wave if necessary); all Triple Cross; all Peel Off. Ends in Parallel Two-Faced Lines.



### (Spin) The Pulley But <anything>

(Spin) The Pulley, but replace the Peel Off with the <anything> call.

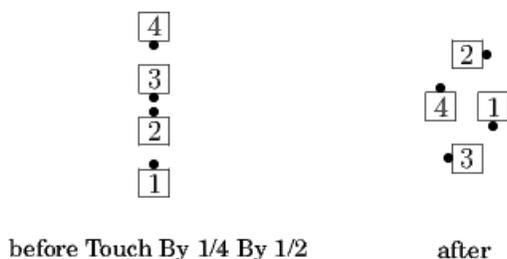
## Touch By

From a Single Double Pass Thru, the formation obtained from a Diamond after everyone 1/4 In, or other applicable formations:

### Touch By <fraction> By <fraction>

Parts: 2

Centers Touch the first fraction and Spread as Others step forward; new Centers Touch the second fraction. Usually ends in a R-H Diamond or a R-H Two-Faced Line. There are no default fractions for this call.



## Touch By <fraction> By <anything>

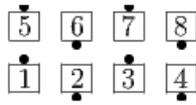
Parts: 2

Centers Touch the fraction and Spread as Others step forward; new Centers do the <anything> call. There is no default fraction for this call.

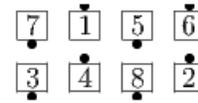
Note: These calls can be extended to include more than two parts from appropriate formations; for example, from facing Tandems of 3, "Touch By 1/4 By 1/4 By 1/2".

## Trade the Deucey

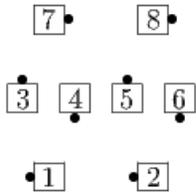
From Parallel Lines, Twin Diamonds, a Generalized Thar, or other applicable formations: Centers Trade and Spread as the Ends Cross Over Circulate. Parallel Lines end in Parallel Lines, Twin Diamonds end in Point-to-Point Diamonds.



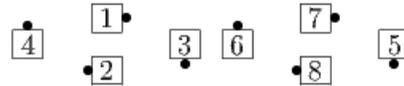
before



after



before



after

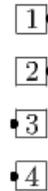
## Travel Thru

Parts: 2

From Facing Couples, a R-H Wave, or other applicable formations: Pass Thru; As Couples 1/4 Right. Ends in a R-H Two-Faced Line.



before

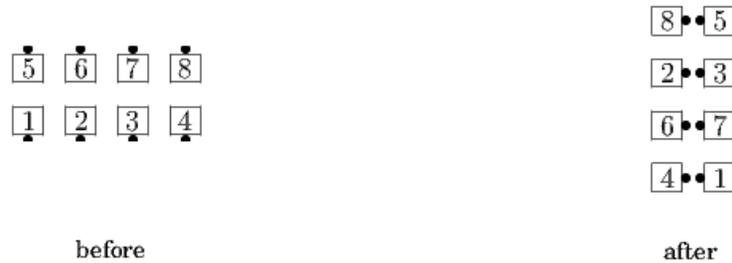


after

## Trip the Set

Parts: 2

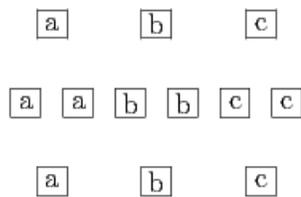
From Parallel Lines with the ends back-to-back, or other applicable formations: Ends Cross Fold and Roll as Centers (Concentric) 1/4 Out and Trade. Parallel Lines end in Facing Lines.



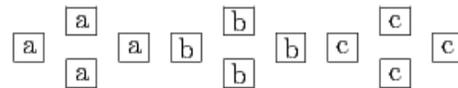
## Triple Diamond <anything>

CONCEPT

Triple Diamonds consist of three adjacent Diamond formations some of which have positions occupied by phantoms. The two most common types of Triple Diamonds are illustrated below.

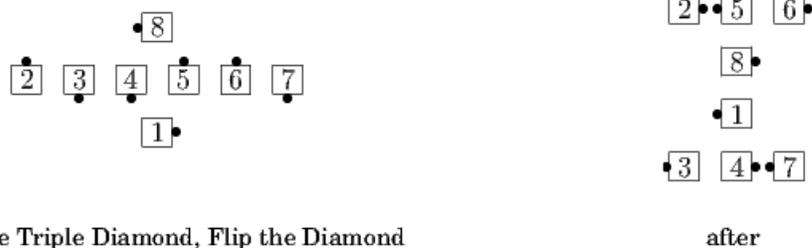


Regular Triple Diamonds



Point-To-Point Triple Diamonds

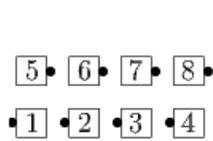
Triple Diamonds are analogous to Triple Boxes / Columns / Lines / Waves [C-1]. The named call is executed within each group of four.



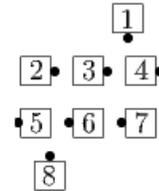
Note: Triple Diamond calls are (4 or less)-dancer calls, requiring you to work only with the dancers in your Diamond. The historical application of 8-dancer calls such as Diamond Chain Thru is considered improper at C-3A.

## Triple Play

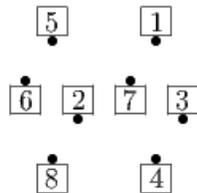
From Columns: #1 dancers Transfer (Trail Off, Circulate, 1/4 In) as others 1/2 Circulate and Trade; in the new Center Columns #1 dancers Transfer (Trail Off and Roll) as the others 1/2 Circulate and Hinge; all Extend. Ends in Parallel Waves.



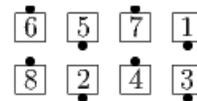
before



after #1 Transfer;  
others 1/2 Circulate and Trade



new #1 Transfer;  
others 1/2 Circulate and Hinge



finished

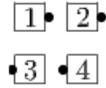
## (Couples / Tandem / Siamese) Twosome <anything>

CONCEPT

From formations with pairs of adjacent dancers facing the same direction: Do the given call with each pair of dancers acting as a unit, as in As Couples, Tandem, or Siamese, but with the members of each pair moving individually and maintaining a constant displacement from each other (staying the same distance and the same direction from each other; for example, if one is closer to the caller and the other further from the caller, they remain so). The pairs may start as any mix of couples and tandems. If the pairing is ambiguous, the concept must be specified as “Couples Twosome”, “Tandem Twosome”, or “Siamese Twosome” as appropriate. If the pairing is unambiguous, “Twosome” alone is sufficient. As in As Couples, Tandem, and so on, the dancers in each pair remain adjacent throughout the call and do not allow any other dancers to pass between them. Note: If the call causes a pair to turn an odd number of quarters (for example, 1/4, 3/4), a couple will become a tandem, and vice versa.



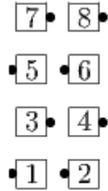
before (Couples) Twosome Trade



halfway  
i.e.. Twosome Hinge



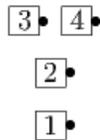
finished



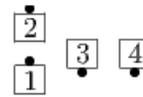
before (Tandem) Twosome Spin the Top



after



before (Siamese) Twosome Hinge

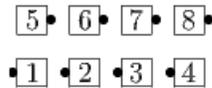


after

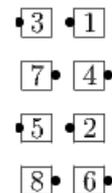
*Teaching Notes:* While this is not the definition, the basic action of Twosome Hinge is just a Follow Thru (Tandem Twosome) or a right- or left-handed 1/2 Tag (Couples Twosome). Many calls can be danced as combinations of this action.

## Wind the Bobbin

From Columns: Leaders Peel Off (becoming ends of lines) as Trailers 1/2 Circulate; new Ends Circulate twice as new Centers Cast Off 3/4, Very Centers Trade, and Cast Off 3/4. Ends in Parallel Waves.



before



after

*Teaching Notes:* The first part is like the first part of Peel the Top. The remaining parts for the original Trailers are like the last three parts of Spin Chain Thru.

## Wrap to a <formation>

From Columns; <formation> will be some kind of Diamond, Galaxy, or Hourglass:

#1 dancer: 1/2 Split Circulate and Phantom <formation> Circulate 2.

#2 dancer: Circulate, 1/2 Split Circulate, and Phantom <formation> Circulate.

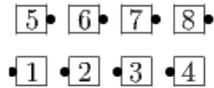
#3 dancer: Circulate 2 & 1/2.

#4 dancer: Circulate 3.

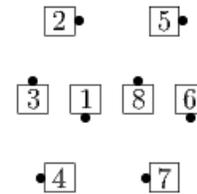
All adjust as necessary to end in the given formation.

That is, everyone does Column Circulates until they reach the front of the column, and then they do <formation> Circulates, for a total of 3 Circulates. When they reach the front of the column, they are the lead points for Twin Diamonds or an Hourglass, or the lead centers for a Galaxy or Point-to-Point Diamonds.

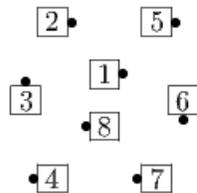
This call cannot be fractionalized.



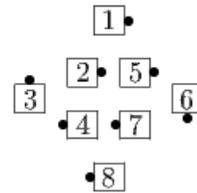
before each of the following examples



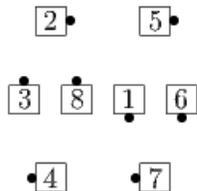
after Wrap to a Diamond



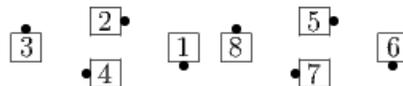
after Wrap to an Hourglass



after Wrap to a Galaxy



after Wrap to an Interlocked Diamond



after Wrap to a Point-to-Point Diamond

## History of Document Changes

| Date       | Change  |
|------------|---|
| 03/04/2004 | Initial document, based on Vic Ceder's definitions, with his permission.  |
| 03/06/2004 | Remove <b>Reverse Cut/Flip the Diamond</b> (Moved to C-2).  |
| 04/11/2005 | Revise Copyright notice.  |
| 03/10/2006 | Correct format of <b>Anything Reaction</b> , <b>Bias Circulate</b> , and <b>Big Block Concept</b> .<br>Change definition of <b>Polly Wally</b> .  |
| 10/11/2006 | Reformat document from two columns to one column.   |
| 06/30/2008 | Add diagrams to <b>Triple Diamond Concept</b> .   |
| 01/15/2010 | Minor updates to <b>Breaker (Anything)</b> , <b>Catch (Anything) 1, 2, 3</b> , <b>Checker Board/Box</b> , <b>Eight By</b> , <b>Finally Concept</b> , <b>Initially Concept</b> , <b>Latch On</b> , <b>Quick Step</b> , <b>Triple Diamond Concept</b> , <b>Own the (Anyone)</b> , <b>Single File Recycle</b> , <b>Slant (Call #1) by (Call #2)</b> , and <b>Touch By</b> .<br>Modify <b>Lock the Hinge / Hinge the Lock</b> , <b>Exchange the Triangles</b> , and <b>Quick (Anything)</b> .<br>Add definitions for <b>Scout Reaction</b> , <b>Breaker 1, 2, 3</b> , <b>(Any Tagging Call) Your Leader</b> , <b>Grand Swing and Mix</b> , <b>Interlocked Scout and Little</b> , <b>Inter-locked Scout and Little More</b> , <b>Interlocked Scout and Plenty</b> , <b>Interlocked Little More</b> , <b>Choice</b> , <b>Cross Counter</b> , <b>Left Scout And Cross Counter</b> , <b>Reverse Polly Wally</b> , <b>Scout and Fancy</b> , <b>Scout and Rally</b> , <b>Scout and Rally But (Anything)</b> , <b>Rally But (Anything)</b> , <b>Single Rotary Spin</b> , <b>Single Turn to a Line</b> , <b>Single Ferris Wheel</b> , <b>Single Polly Wally</b> , <b>Slant Touch and Wheel</b> , <b>The Pulley</b> , <b>The Pulley But</b> , <b>Swing the Gamut</b> , <b>Tagger's Delight/Dilemma</b> , and <b>(Any Tagging Call) er's Delight/Dilemma</b> .<br>Remove <b>Relocate</b> (Moved to C-2 in 2002) and <b>Single Concept</b> (was never on C-3A).<br>Format "Starting formations" and "parts" differently. |
| 05/19/2013 | Add some pictures.  |
| 03/15/2014 | Convert to pdfLaTeX.  |
| 02/22/2015 | More pictures, refer to Chain Reaction instead of Hourglass Circulate, define <b>Link Up</b> without using Anchor.  |
| 12/18/2016 | Add definitions for <b>(Anything) Choice</b> , <b>(Anything) Couple Up</b> , <b>Like a Couple Up</b> , <b>Grand 1/4 (or 3/4) Mix</b> , <b>Single Calls</b> (preface), <b>Twosome</b> .<br>Replace definition of <b>Jay</b> . Correct definition of <b>Interlocked Scout Back</b> , <b>Quick (Anything)</b> .<br>Remove <b>Once Removed Diamonds</b> (now considered just an application of C-2 Once Removed).<br>Moved some commentary into "teaching notes".<br>Improve <b>Plan Ahead</b> so that the Ocean Wave Rule applies, and it can be done when the ends are leads.<br>The Facing Couples Rule applies to the centers in <b>Delight/Dilemma</b> ; Other wording changes in many places.<br>Alphabetize as published version; add table of contents cross references. Add sections to preface.<br>Various formatting changes. More pictures.<br>Add teaching note for <b>Twosome</b> .   |
| 07/11/2017 | Committee approved definitions document.  |
| 06/24/2018 | Minor update to <b>Breaker 1,2,3</b> and <b>Breaker &lt;anything&gt;</b> .  |

|            |   |
|------------|---|
| 11/30/2021 | <p>Add definition for <b>Central</b> (2021 Triennial Review)</p> <p>Add definitions for <b>Single Shakedown, Single Turn and Deal, Hinge the Top</b> (2018 Triennial Review) and revise wording in the section on Lock the Hinge.</p> <p>Give <b>Rally But &lt;anything&gt;</b> and <b>The Pulley But &lt;anything&gt;</b> their own subheadings.</p> <p>Redo some pictures.</p> <p>Formatting changes:</p> <ul style="list-style-type: none"> <li>• Use CALLERLAB-standard font.</li> <li>• Rationalize document styles.</li> <li>• Two-level table of contents.</li> <li>• Place part counts in line with call headings.</li> </ul> |
| 08/13/2022 | <p>Add definitions for <b>Interlocked Extend, Interlocked Scoot Chain Thru</b> (2018 Triennial Review).</p> <p>Add note on the traffic pattern for <b>Interlocked Scoot Back</b>.</p>   |