

C1 Notes

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Fall 2001

Handouts, we love handouts. I don't know whether these will be useful or not, but we'll give them a try and see whether some written notes help.

My plan is to go fairly slowly. As we learn more calls, it will be hard (read impossible) to use them all every week. But we'll have some weeks where we'll focus on review rather than new calls. Be sure to let me know if you have questions or want to review a particular call or concept.

Here's a preview of what's new at C1:

Calls: At this point, you know how to learn new calls; you've already learned a couple of hundred. The calls at C1 are not any harder than the calls you've already learned (well, a few are a little tricky). There are just more of them. Will your brain overload? It might feel a little congested at times, but give yourself some time, and all those neural connections will snap into place.

Formations: At Mainstream, you worked in lines, waves, columns, and other nicely connected formations. At Plus we added diamonds. At Advanced, hourglasses. At C1, you'll get to dance in several exotic new formations, including galaxies, blocks, butterflies, and O's.

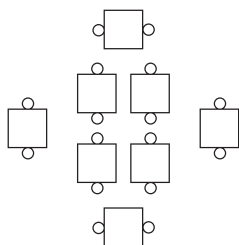
Concepts: At MS and Plus, you learned a call and you did the call. At Advanced, you learned that you could do calls "as couples", and you learned that "All Four Couples" could do calls normally done with two couples. At C1, you'll learn to do calls in all kinds of ways: in tandem, Siamese, T-boned, with imaginary dancers, and more!

Call Modifications: This is where C1 really starts to work your brain. At Advanced, a caller might occasionally say something like "Chain Reaction, but turn the star 1/2".

At C1, your ability to listen and modify calls on the fly gets tested further. How about remake the wave, but interrupt after each part (parts? what parts? we need to remember that definition!) with an in-roll circulate. Yikes! We'll save the hard stuff for later, after we've learned the calls, formations, and concepts, but be aware that you need to know those definitions.

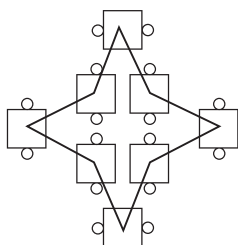
Formation: Galaxy

A Galaxy is composed of a center box and an outside diamond.



Galaxy circulate

From a galaxy: Each dancer moves forward one spot along the circulate path shown below

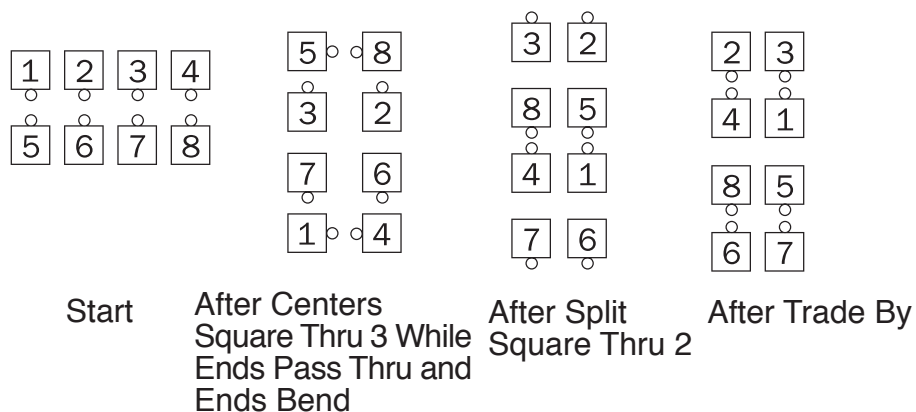


Square the Bases

Starting formation: Facing lines

Definition: The centers Square Thru 3 while the ends Pass Thru, Ends Bend and start a Split Square Thru 2 (finishing with the centers). Now, all Trade By.

Ending formation: 8 Chain Thru



Note: An **hourglass** is composed of a center diamond and an outside box.

Footprints? When you move to someone's footprints, you can face the same direction or the opposite direction (but not crossways!). For these footprints:



You can face this way:



Or this way:



But not like this:



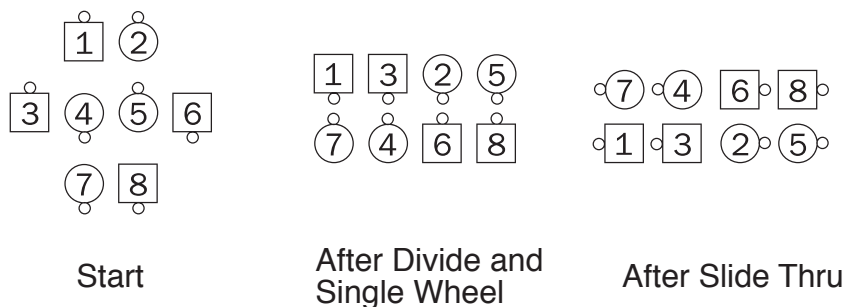
One tricky place in Square the Bases is when the Ends Pass Thru, they often want to do a right pull by, when then makes them want to start with the left for the Split Square Thru 2. Some end dancers remind themselves not to use hands by saying "Don't touch me!" to the first dancer they pass. They then say "Touch me!" to the second dancer they meet (the one they start the Split Square Thru 2 with) and "Don't touch me!" to the dancer they pass on the Trade By (who happens to be the same dancer they didn't touch the first time!

Ramble

Starting Formation: 1/4 Tag or 3/4 Tag

Definition: The outsides separate and Slide Thru with each other, while the centers Single Wheel and Slide Thru.

Ending Formation: Depends on the gender arrangement of the beginning formation



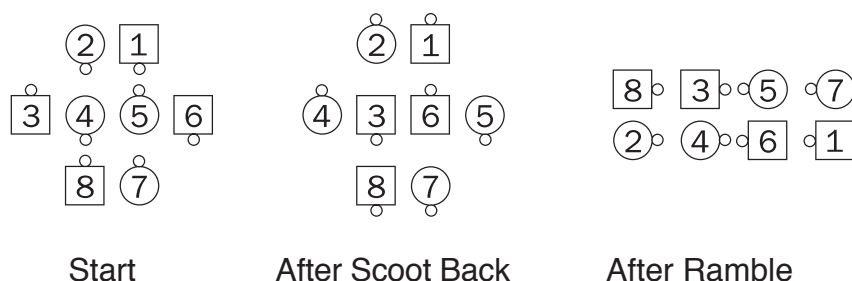
Gay Alert! Ramble contains the dreaded slide thru! Remember, if you are dancing boy, you will always quarter right (after passing thru), which means that your right hand will be towards the other person. If you are dancing girl, you will always quarter left, which means that your left hand will be towards the other person. If two boys slide thru, they will be in a right-hand mini-wave. If two girls slide thru, they will be in a left-hand mini-wave. If a boy and a girl slide thru, they will always end in a normal (boy on the left, girl on the right) couple.

Scout and Ramble

Starting Formation: 1/4 Tag

Definition: Scoot Back, then Ramble

Ending Formation: Depends on the gender arrangement of the beginning formation

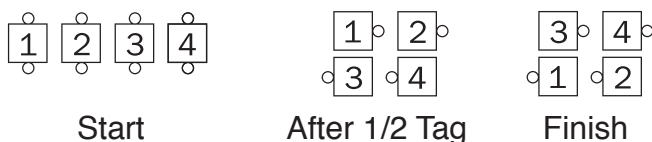


Tag Back to a Wave

Starting Formation: Any line or wave

Definition: 1/2 Tag and Scoot Back. This call cannot be fractionalized.






Ending formation: Right Hand Mini-wave Box



Here we have two calls using scoot back (and there are more to come). In one, the first part is a Scoot Back (and the call uses the first word ("Scoot"). In the other, the last part is a Scoot Back, and the call name uses the second word ("Back"). Is this significant? Unlikely, but maybe it will help as a mnemonic.

Identifier: Beau/Belle

In a couple, the dancer on the left is the “Beau” and the dancer on the right is the “Belle”. In other formations, each dancer whose partner is to his right is a Beau, and each dancer whose partner is to his left is a Belle.

Beau   Belle Belle   Belle Beau   Beau

Belle   Beau
Beau   Belle

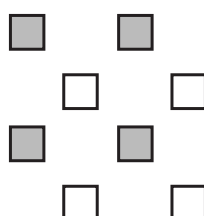
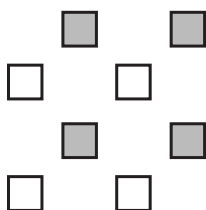
Beau   Belle
Belle   Beau

If your partner is to your Right, you're a Beau; if your partner is to your Left, you're a Belle.

If you're in a RH mini-wave, you're both **Beaus**. If you're in a LH mini-wave, you're both **Belles**.

Formation: Blocks

A block is a 4x4 matrix in which no 2 real bodies have a real body between them. There is 1 space between all bodies in a block: in front, in back, left and right.



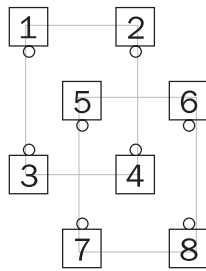
The shaded dancers work together and the unshaded dancers work together.

In blocks you can do only 4-person calls (or sequences of calls) that start and end in a 2x2 formation. e.g. Partner Trade, Partner Tag, Pass Thru, Touch 1/4, Star Thru, Square Thru, Wheel Thru, etc. When doing a call in a block, each dancer works only with the dancers in his block; all block calls start and end on the same 4 spots on the floor.

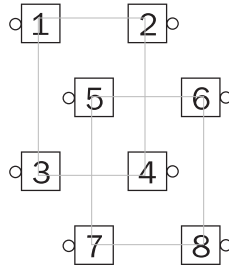
What's hard about Blocks? For the first time, you're working “disconnected”, in a somewhat abstract formation. The tricky parts are keeping track of who's in your Block (remember, there are folks in the other Block dancing at the same time) and re-establishing your Block when the call is completed.

Experienced dancers do a lot of pointing (it's not rude here!) and make a lot of eye contact. As soon as the caller indicates that you're in a Block, use both hands and point at the two people who are nearest to you in your Block. Don't turn your body (you don't want to forget your facing direction); if someone is behind you, hold your hand behind your back to point.

In Your Blocks, Square Thru 4

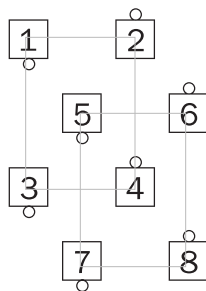


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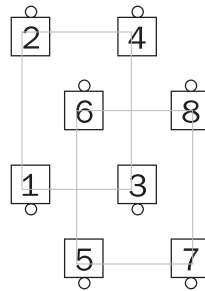


Finish

In Your Blocks, Walk and Dodge



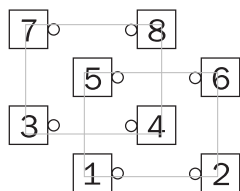
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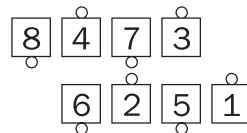
Finish

For some calls, e.g., In Your Block, Square Chain Thru, the dancers are working in a wave during the call's action. In that case, the waves are slightly offset from each other, just as the blocks are slightly offset.

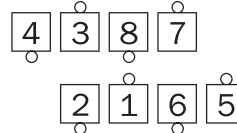
In Your Block, Square Chain Thru



Start

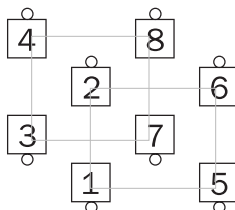


After Right Pull By and Step to a Left Hand Wave



After Left Swing Thru

After Left Turn Thru and reestablish the Blocks



In summary:

- Only 4 person calls can be done in Blocks.
- Only calls that start and end in a 2x2 formation can be done in Blocks.
- You never work with the dancers in the other Block.
- At the end of each call (or, sometimes, a combination of calls), you will end up on one of the original spots in your original Block. However, you could be facing any wall.

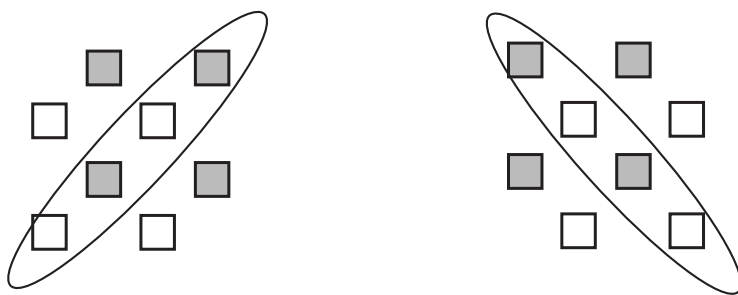
This is a hard one. On the next page, we'll examine this a little more thoroughly.

More on Blocks

For simple calls, you can stay in the block footprints as you execute each part of the call. Simple calls (like Touch 1/4 or Square Thru) do not require that dancers interact with more than one dancer at a time.

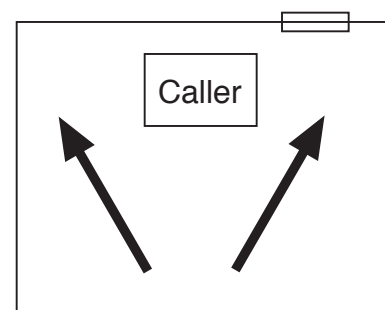
For more complex calls, start the call on the footprints of the block. When it becomes necessary to interact with more than one dancer at a time, the dancers closest to the center should move outside to join the other dancers in their block. After completing the call, the appropriate dancers must move to reestablish the block footprints. In other words, when necessary, remove the interlocked aspect of the Block formation, complete the call, and then re-create the interlocking blocks.

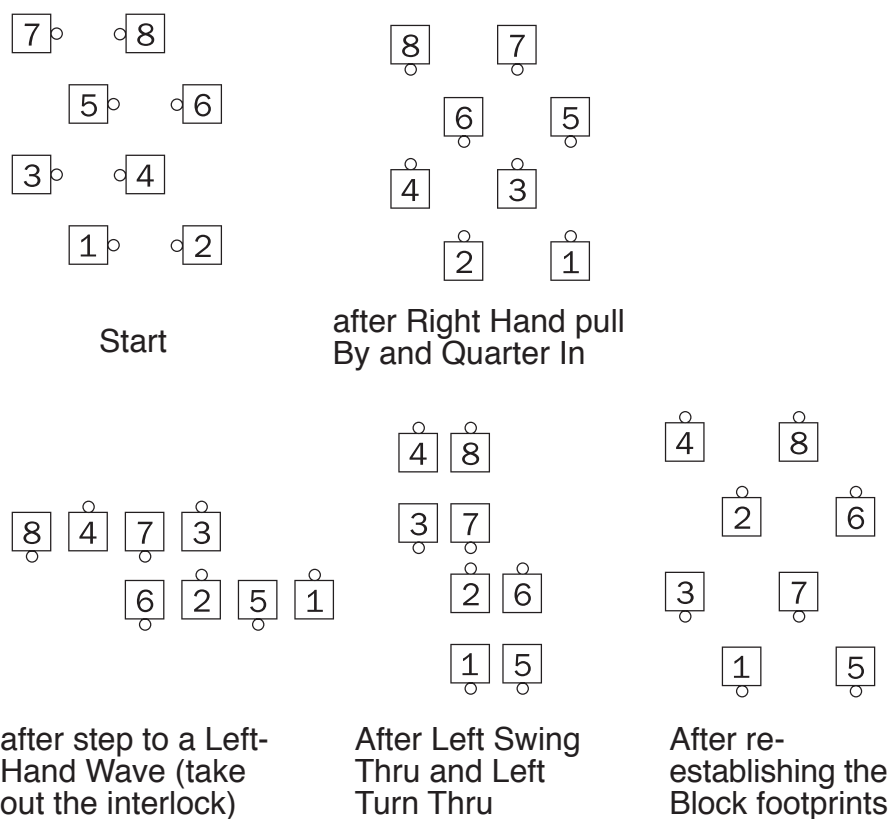
The hardest part is re-establishing your Block formation after you've taken it apart. As the caller says "In your Blocks," notice the **DIAGONAL**. This is a 4-person diagonal line that cuts through both Blocks and contains two dancers from each Block.



This diagonal will always slant in one of the two directions shown above and that slant will remain the same once the Blocks are established. So, notice the diagonal's slant when you form Blocks, and then make sure that the diagonal has the same slant when you re-establish the Blocks after a complicated call. Not all dancers will need to move to re-establish the blocks; typically four or six dancers need to move.

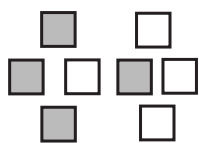
At the ASDC, you could think about the diagonal going towards the divider wall or the outside door.





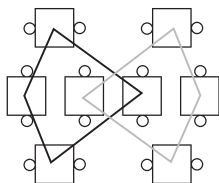
Formation: Interlocked Diamonds

The footprints are the same as regular diamonds. The difference is that each centermost dancer works with the 3 dancers in the far diamond.



Interlocked Diamond Circulate

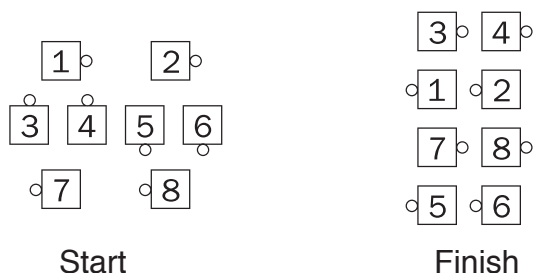
Diamond circulate to the next position in your Interlocked Diamond



Flip the Interlocked Diamond

Starting Formation: Twin Diamonds

Definition: Points Flip the Diamond while the centers Interlocked Diamond Circulate

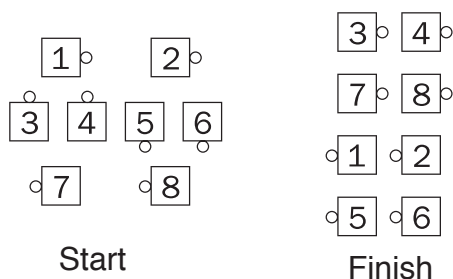


The very center 2 have to remember to do an **interlocked** diamond circulate; for everyone else, the call is the same as a regular Flip the Diamond.

Cut the Interlocked Diamond

Starting Formation: Twin Diamonds

Definition: Points Cut the Diamond while the centers Interlocked Diamond Circulate

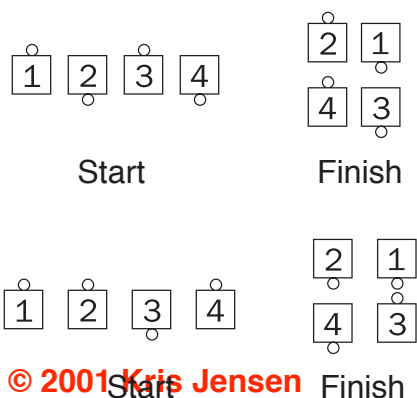


New Call: Ah So

Starting Formation: Wave (usually) or Line

Definition: With each half of the wave/line working as a unit, the ends Cross Fold and the centers follow along so as to keep each mini-wave or couple intact. If the ends start out facing the same way, they pass right shoulders as they go.

Ending Formation: Box of 4 (generalized 2x2)



Ah So is a generalized Wheel and Deal. If the ends and adjacent centers are as couples, it's exactly like a Wheel and Deal. Otherwise, the centers just have to remember to hold on and let themselves be dragged along.

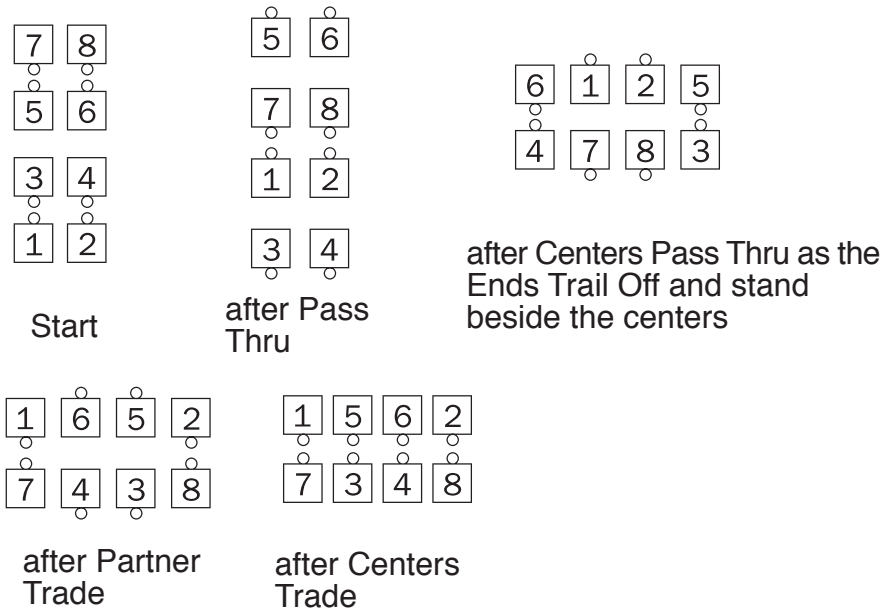
Pass the Axle

Starting Formation: Eight Chain Thru, Parallel R-H Waves, or other applicable formations

Definition: Pass Thru; Centers Pass Thru as the Ends do their part of a Trail Off to stand beside the Centers, all Partner Trade; Centers Trade. Pass the Axle is a 4-part call.

Ending Formation: Facing Lines

Note: the Ends Trail Off part is formally a Cross Cast Back. We'll look at Cross Cast Back by itself later on.



Squeeze

Starting Formation: Any appropriate 2-dancer formation (mini-wave or couple)

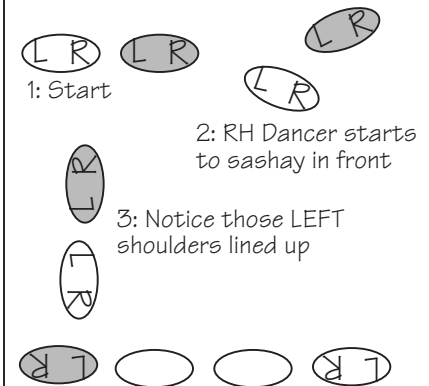
Definition: If side by side, the designated dancers Trade and slide apart. If far apart, they slide together and Trade. In case of conflict, the centers move before the ends.



How far apart do you move? Leave 2 dancer-sized positions between you if you're sliding apart (you never can tell when some phantoms might suddenly appear to fill in the spaces...)

Left shoulder, right shoulder, who cares?

When you do a Trail Off, the Belle should sashay in front of the Beau. This will result in the dancers passing left shoulders as they Trail Off.



So, the end dancers should pass **left** shoulders during the second part of Pass The Axle. End of story.

However, you will find dancers (even in the Wilde Bunch...) who want to pass right shoulders (so that the move feels like a partner trade). Should you stop the flow of the dance to correct them? Should you run into them? Or should you go ahead and pass right shoulders, while internally patting yourself on the back because you know that left is right?

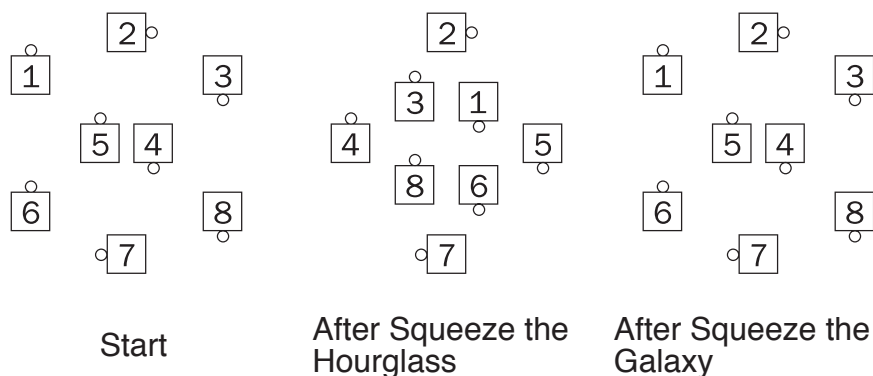
If, perchance, you get into the habit of passing right shoulders, and you see someone coming at you with a hand on his/her left shoulder, it means they feel strongly about the issue and you'd be well-advised to pass left shoulders.

Squeeze the Hourglass / Galaxy

Starting Formation: Hourglass or Galaxy

Definition: The center six Squeeze. Squeezing an hourglass results in a galaxy and vice versa

Ending Formation: Galaxy or Hourglass



Note: Only 6 dancers do the Squeeze on Squeeze the Hourglass and Squeeze the Galaxy. Later, we'll Squeeze some other formations where all the dancers Squeeze.

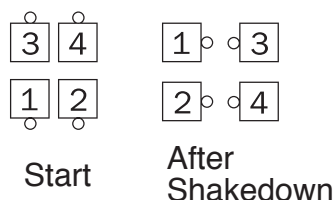
Shakedown

Starting Formation: Couples Back to Back

Definition: As one continuous move, the beaux Run and Roll while the belles Quarter Out and Box Circulate.

Ending Formation: Facing Couples

Alternative Definition: As one movement, Quarter Right, Box Counter Rotate 1/4 and Roll.



We're going to use the alternative definition to learn this call. I checked with some Challenge callers and teachers, and many are using this definition. I like it better because it doesn't force you to remember two separate parts of the call depending on whether you're a beau or a belle.

The important things to remember about the alternative definition is that (a) Shakedown doesn't have fractionalizable parts and (b) you do the call "no-hands." That way, you can do the call with anybody, regardless of which definition they're using.

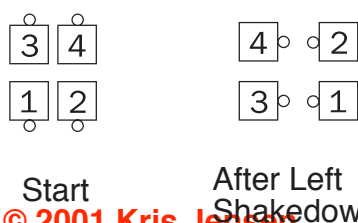
Left Shakedown

Starting Formation: Couples Back to Back

Definition: As one continuous move, the belles Run and Roll while the beaux Quarter Out and Box Circulate.

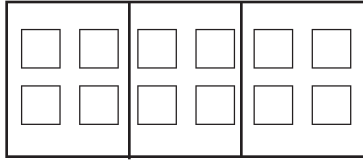
Ending Formation: Facing Couples

Alternative Definition: As one movement, Quarter Left, Box Counter Rotate 1/4 and Roll.



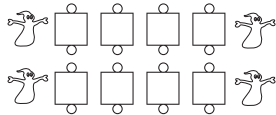
Formation/Concept: Triple Boxes

A Triple Box formation consists of 3 adjacent 2x2 setups.

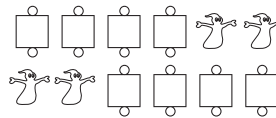


If you do your math (3 setups, each consisting of 4 spots), or count the spots, you'll realize that this formation requires 12 dancers. Poof! As soon as the caller says "Triple Boxes," 4 phantom dancers appear out of nowhere. As soon as the caller neglects to prefix a call with the Triple Box incantation, the phantoms disappear into the ether from which they came.

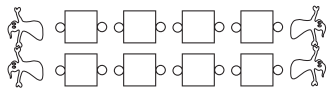
Some typical places phantoms might appear:



Generalized
lines/waves



Generalized
parallelogram



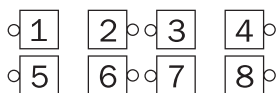
Generalized
columns

When the caller tells you you're in Triple Boxes, you should immediately identify the group of 4 (dancers or phantoms) you're in. Just as with Blocks, you'll work with only the dancers/phantoms in that group. If you're in the center group, you can breathe a sight of relief because usually (but not always) the phantoms are in the outer 2 groups of 4.

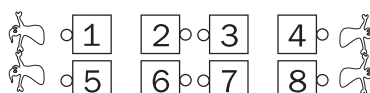
Do the call in your 2x2 formation, working with the real dancer(s) and phantom(s) as necessary.

Dancing with phantoms: It helps to make the phantoms as real as you can. If you're supposed to touch a quarter with a phantom, reach out and pretend to touch someone. It looks silly, but I've found that using the correct arm and hand moves helps my body move correctly.

Be sure to remember to leave spaces for the phantoms. Dancing with phantoms requires precise positioning; you can't rely on a friendly phantom hand to reach out and put you in the right place, but you'll definitely be in the wrong place if you don't allow for those pesky ephemeral phantom bodies.



Here you are in your nice trade by formation

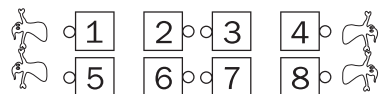


And then the caller says "Triple Box..." and your formation changes to this.

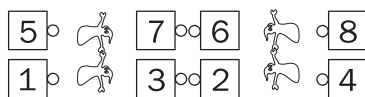
Triple Boxes, cont.

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Triple Boxes Right and Left Thru

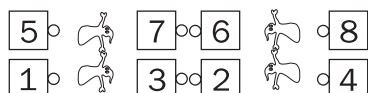


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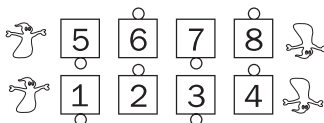


Finish

Triple Boxes Touch 1/4

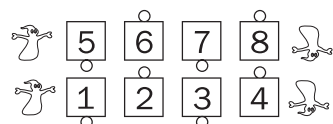


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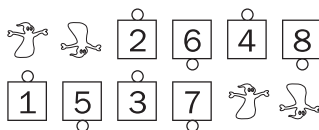


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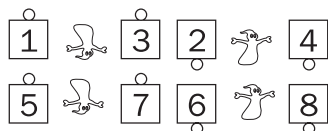
Triple Boxes Circulate



Start

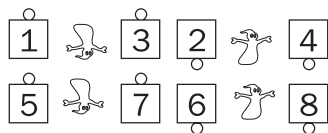


After Triple Box Circulate

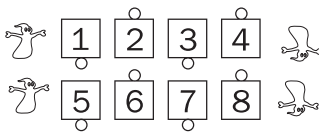


After another Triple Box Circulate

Triple Boxes Scoot Back



Start



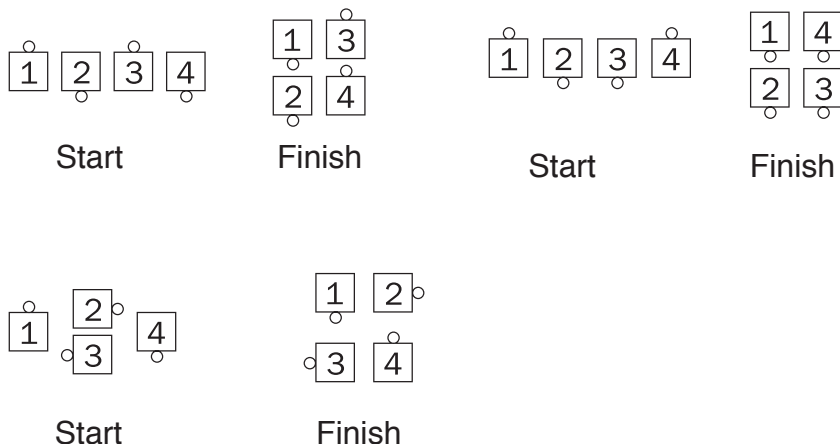
Finish

Step and Fold

Starting Formations: Wave, Inverted Line, Diamond

Definition: Centers step forward as the ends Fold

Ending formations: Wave -> Box Circulate; Inverted Line -> Tandem Couples; Diamond -> T-Bone



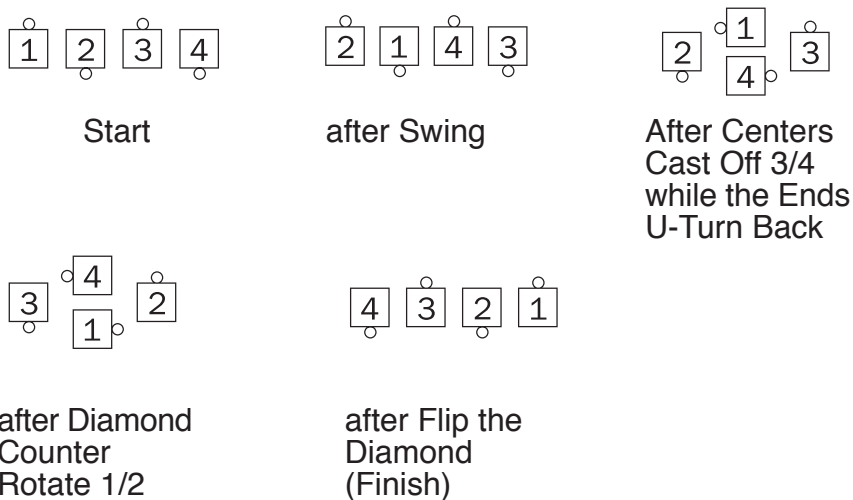
Step and Fold is a quick reaction time call: You need to quickly recognize whether you're an end or a center. If you're a center, the hard part is to **not** turn around...all you do is step straight ahead. If you're an end, you need to turn around (part of the Fold) and tuck yourself in behind the adjacent center.

Alter the Wave

Starting Formation: Wave or Facing Couples

Definition: All Swing, then the centers Cast Off 3/4 while the ends U-Turn Back. All [Box] Counter Rotate the diamond 1/2 (called "turning the star 1/2"), and Flip the Diamond.

Ending Formation: Wave (of opposite-handedness).



The tricky part of Alter the Wave is the Diamond Counter Rotate 1/2. Tips: Points: Keep pointing. Do not put your hands into the "star". Centers: Keep your hand-hold. You don't want to forget who are the "flippers" (the points) on the Flip the Diamond.

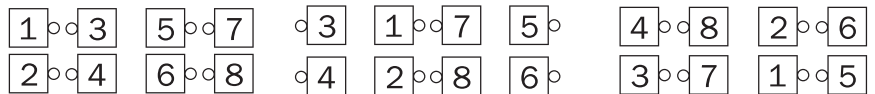
Possible variations: Callers will vary this call by asking you to "turn the star 1/4" or "turn the star 3/4". Callers might also ask you to replace the Flip the Diamond with a Cut the Diamond, or to interrupt before the Flip the Diamond with another call. It's all part of the game!

Cross Chain Thru

Starting Formation: Eight Chain Thru

Definition: All Right Pull By, then the ends Courtesy Turn while the centers Left Hand Star 1/2 to end in another eight chain thru formation. The star ends as though the centers had done a Cross Trail Thru.

Ending Formation: Eight Chain Thru



Start

After Right
Pull By

After outside
Courtesy Turn while
the Centers L-H
Star 1/2
(Finish)

Hint: The dancers making the star end up facing the same wall they started facing.

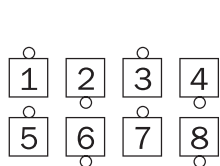
Possible variations: "Turn the star 3/4" or "Turn the star a full turn". Needless to say, the above hint does not apply.

Percolate

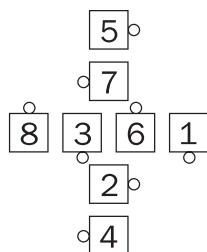
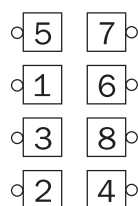
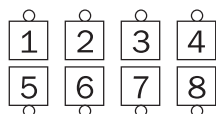
Starting Formation: Appropriate parallel waves or lines, or eight chain thru

Definition: Circulate 1 1/2. The center 4 (those in the wave) Hinge and those centers facing in Pull By on the diagonal, using the outside hand. Meanwhile, the ends Turn Thru or Left Turn Thru as appropriate. From most places (e.g., waves) this ends in lines back to back. It can be done from anywhere the Circulate 1 1/2 gives a definite center wave.

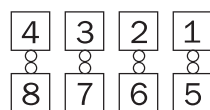
Ending Formation: (Usually) lines facing out



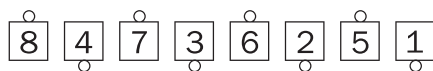
Start

After Circulate
1-1/2After centers hinge
and cross while the
ends turn thru

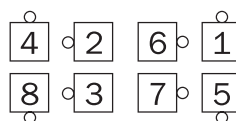
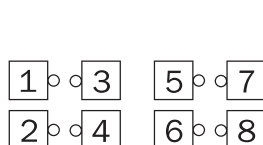
Start



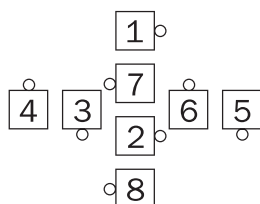
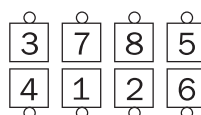
After Circulate



After 1/2 circulate

After centers hinge
and cross while the
ends turn thru

Start

After Circulate
1-1/2After centers hinge
and cross while the
ends turn thru

Dancers sometimes get "lost" on the Circulate 1-1/2. As you finish the first circulate, take a quick glance around and make sure everyone has finished the circulate before you jump into your 1/2 circulate.

Remember, square dancing is a team sport; square breakdowns can be caused by dancers moving too quickly into position as well as by dancers hesitating.

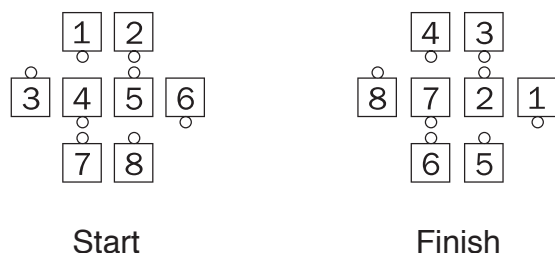
Percolate can start from a wide variety of formations: waves (any-handed), eight chain thru, lines (infacing or outfacing), and various t-boned formations. You really need to be sharp on your circulates and 1/2 circulates!

All 8 Recycle

Starting Formation: Quarter Tag, or wave between parallel mini-waves

Definition: The centers do a Recycle, working wider than normal, and moving outside the others. Meanwhile, the outsides move forward and do a facing couples Recycle or Split Recycle, as appropriate.

Ending Formation: Quarter Tag



Don't worry; we haven't learned Split (or Box) Recycle yet.

In this call, the centers become ends and the ends become centers.

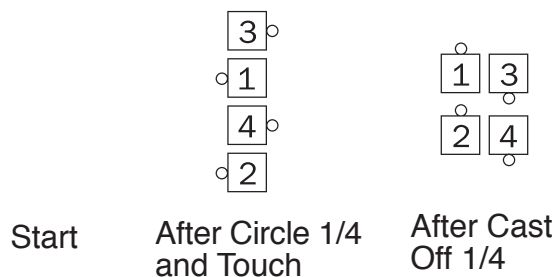
Circle By m By n

Starting Formation: Facing Couples

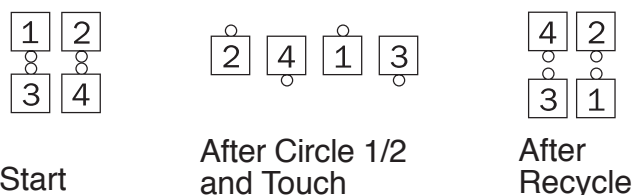
Definition: This call requires that two fractions, m and n, be called as part of its name, e.g., "Circle By 1/4 and 1/2." All join hands and Circle Left m. Then Touch and Cast Off n. If n is "Nothing", you just step to the wave. The second fraction (n), may be replaced by another call, as in "Circle by 1/2 and Recycle." In that case, the Cast Off is replaced by the call specified. In this example, the dancers would Circle Left 1/2, Touch, then Recycle, ending in facing couples.

Ending Formation: Depends

Circle By 1/4 by 1/4



Circle By 1/2 by Recycle



This is the first call we've had where variations are built into the call. You'll need to listen carefully for both parts of the call: both the initial fraction, and the second part, which can be a fraction or another call.

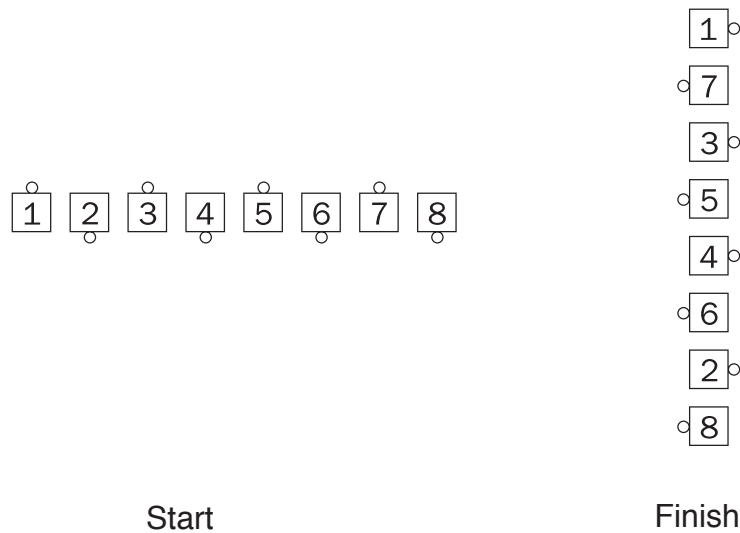
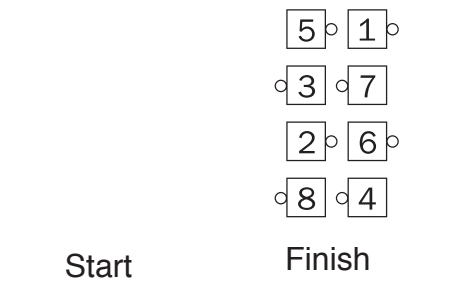
All of the definitions in these notes are official CALLERLAB definitions, straight off the WWW. Frankly, I sometimes think they leave a little to be desired. In this call, for example, its wording makes it seem like the step to a wave is part of the second part of the call; it makes more sense to think about it as part of the first part. That's because the second call must be one that starts from a wave and if the call can be done from a wave or facing couples (like Recycle), you do the WAVE version

Counter Rotate

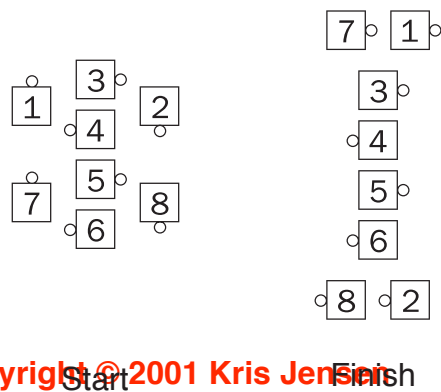
Starting Formation: Any formation with no dancers facing directly toward or away from the flagpole center

Definition: Each dancer moves forward the designated number of quarters (1/4 unless otherwise specified) around the flagpole center of the formation, staying the same distance from that center as though he were on a wheel turning about that center. With each quarter he Counter Rotates, the dancer faces a new wall (i.e., he turns 90°).

Ending Formation: Depends on starting formation



Points Counter Rotate 1/4



In a Split or Box Counter Rotate, you rotate around the center of your box of 4 dancers. In Counter Rotate, you rotate around the flagpole center of the formation as a whole.

In a Counter Rotate, the original outsides finish as outsides and the original centers finish as centers.

When the dancers are in parallel ocean waves, they will often shout “Big One!” for Counter Rotate, to remind themselves not to do a Split Counter Rotate. Also, it’s a good idea for the centers to maintain their handhold.

Flip the Line

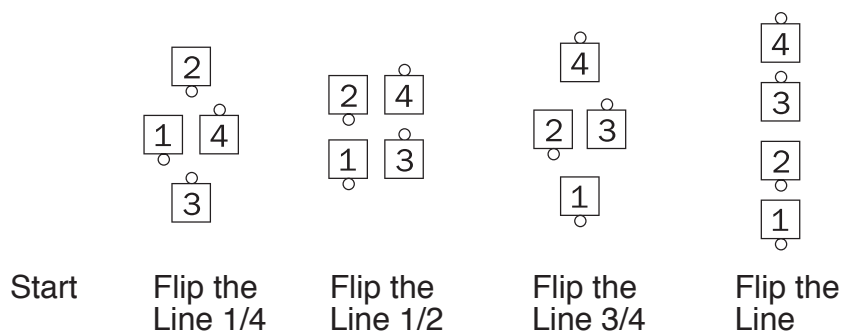
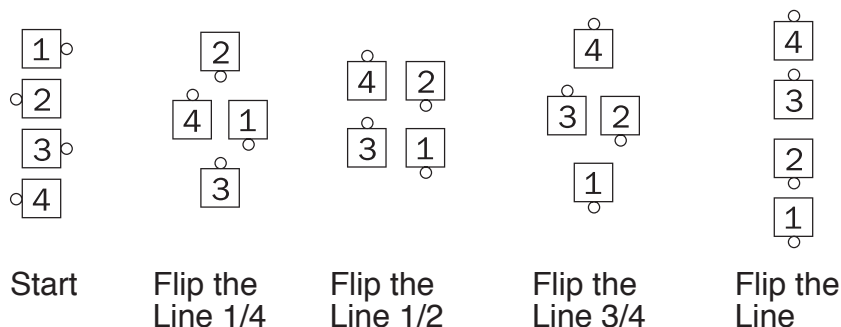
Starting Formation: From waves only.

Definition: Centers Run and all Any-Shoulder Tag the Line the given fraction ($1/4$, $1/2$, $3/4$, Full). Any Shoulder means: From right-hand waves, use a right shoulder pass; from left-hand waves, use a left shoulder pass.

Ending Formation: The appropriate tag: $1/4$ Tag, Parallel Waves, $3/4$ Tag or Double Pass Thru

Flip the Line is the basis for several other calls.

Notice that this is **not** a right-handed call (as opposed to Tag Back to a Wave, which is).



Cross Roll to a Wave/Line

Starting Formation: Any line of 4

Definition: The centers Cross Run while the ends Run. The centers pass outside of the ends as they Cross Run.

Ending Formation: A 2-Faced Line ends in a wave; a wave ends in a 2-Faced Line.

This call is almost always done from 2-Faced Lines.

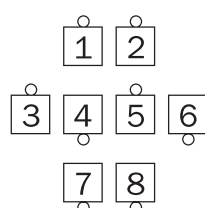


Plenty

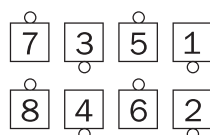
Starting Formation: 3/4 Tag or Twin Diamonds

Definition: From a three-quarter tag: Outsides Quarter Right, or as directed. They then Counter Rotate 1/4 while the centers Step and Fold. Without stopping, everyone "Star 1/2" (by in fact doing 2 Split Circulates). Then the ends Counter Rotate 1/4 and Roll, while the centers 1/2 Zoom to form a wave. The quartering direction for the outsides may be specified, as in "Left Plenty" or "Right Plenty" [outsides go left or right, respectively.]

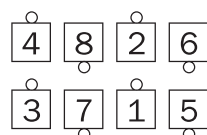
Ending Formation: 1/4 Tag



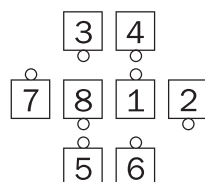
Start



After the outsides
quarter right and
counter rotate 1/4
while the centers
Step and Fold



After Split
Circulate twice
(turn the star
1/2)



Finish (after the ends Counter Rotate 1/4
and Roll while the centers 1/2 Zoom to
form a wave)

Plenty is a call that gets "interrupted" and "modified" a lot. Usually, the split circulates (star turns) get replaced or interrupted (before or after or even during). The tricky part is to remember to finish the Plenty after you've done all the interrupting or replacing calls.

We'll do the call vanilla for a while; then we'll start mixing things up.

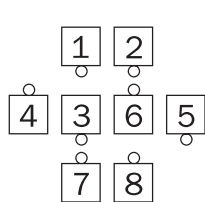
Scoot and Plenty

Starting Formation: Quarter Tag.

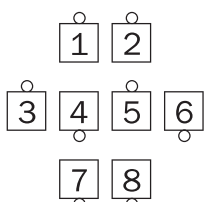
Definition: Scoot Back, then Right Plenty or Left Plenty, depending on the hand with which the Scoot Back was done; the outsides can also take a direction, as in "Scoot and Plenty, Out on the outside."

Left Scoot and Plenty: From left-hand quarter tag only: [This usage is to be avoided, except when helping the dancers -- since this call is no different from Scoot and Plenty from this formation.] Scoot Back, then Left Plenty: the outsides always go to the left.

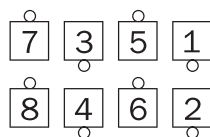
Ending Formation: Quarter Tag



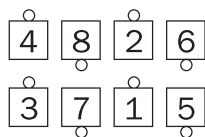
Start



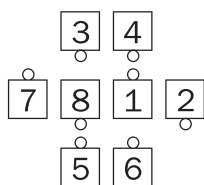
After Scoot Back



After the outsides
quarter right and
counter rotate 1/4
while the centers
Step and Fold



After Split
Circulate twice
(turn the star
1/2)



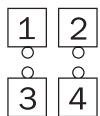
Finish (after the ends Counter
Rotate 1/4 and Roll while the
centers 1/2 Zoom to form a
wave)

Dixie Diamond

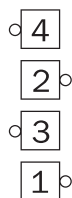
Starting Formation: Facing couples or facing tandems

Definition: All Dixie Style to a Wave. Then the centers Hinge while the ends U-Turn Back (turning toward each other).

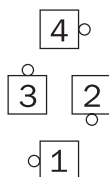
Ending Formation: Right-hand diamond



Start



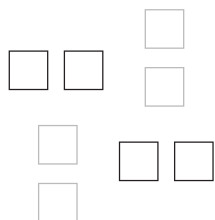
After Dixie
Style to a
Wave



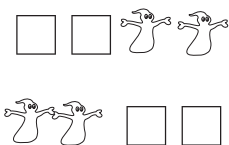
Finish (after Centers
Hinge and Ends U-
Turn Back)

Concept: Phantom

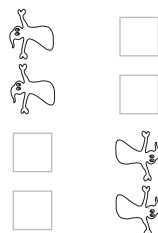
A Phantom is a non-existent dancer with whom you may be asked to work. A Phantom formation (e.g., after Heads Wheel Thru, Swing Thru, Heads Hinge) has the dancers arranged as shown below. Some of the dancers are in lines at the head, and some are in lines at the side. Each dancer acts as though he or she were in parallel waves or lines with all the Phantom positions occupied by real dancers.



Real dancers are here.



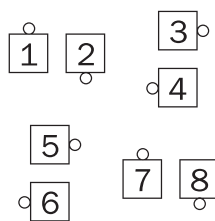
Black dancers' formation



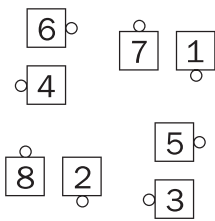
Gray dancers' formation

With the Phantom concept, we have interlocking groups (as with Blocks), where each dancer works only with the other dancers in her group. The difference is that with Blocks, all the dancers are real. With the Phantom concept, we work with 8-person groups, but only 4 out of the 8 are real, live dancers; the rest are those always perfect phantoms.

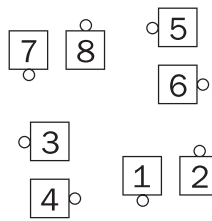
So now you have to both ignore (yet not run into) the real dancers who aren't in your group and work with the unreal dancers who are in your group.



Start

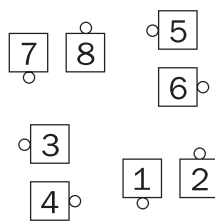


After Phantom Circulate

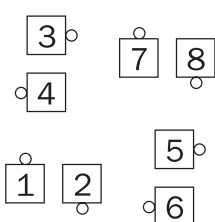


After Phantom Trade Circulate

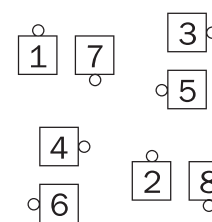
It helps to be aware of whether you're the center or the end of the line or wave. It helps to know the calls well enough to know whether you're going to stay a center or become an end. For instance, in circulates and acey deuceys, centers stay centers and ends stay ends. But in cross over circulate, trade circulate, and trade the wave, centers become ends and ends become centers.



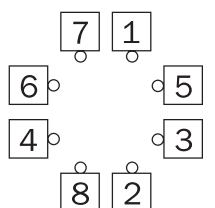
Start



After Phantom Trade the Wave



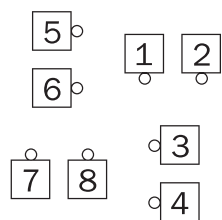
After Phantom Acey Deucey



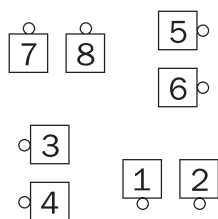
After Phantom Recycle

More Phun with Phantoms

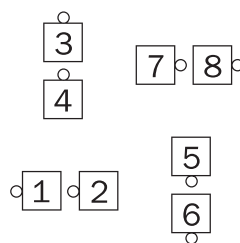
C1 Notes:22



Start

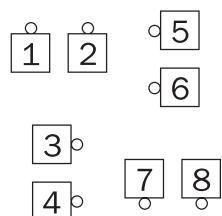


After Phantom
Couples
Circulate

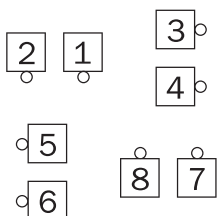


After Phantom
Tag the Line

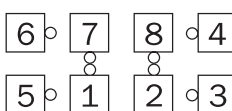
Phantoms conveniently are always facing the right direction and are the right gender to do any call given. Phantoms inconveniently will never reach out a helping hand to ever-so-gently drag (I mean help) you into place. They do their own thing perfectly, but they're just not team players.



Start



After Phantom
Trade Circulate



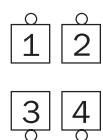
After Phantom
Ferris Wheel

Chase Your Neighbor

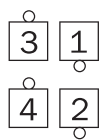
Starting Formation: Back to back couples

Definition: Start a Chase Right, blending into a Follow Your Neighbor: The original beaux begin the Chase Right, meet each other, and Cast Off 3/4. The original belles begin the Zoom action, but after passing each other, they "Fold and Roll" to finish as the ends of a wave.

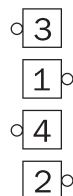
Ending Formation: Left Hand Wave



Start



Before beginning
the Follow Your
Neighbor



Finish (After
Follow Your
Neighbor)

A definition I prefer for Chase Your Neighbor: Belles Right-face u-turn back and all Box Circulate; Follow Your Neighbor.

The original beaux do the arm-turn part. The original belles do the fold and roll part.

Remember: Don't spread unless I say so.

Formation/Concept: Butterfly

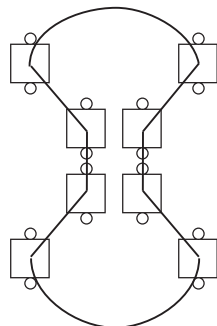
C1 Notes:23

A butterfly is a column formation with the ends of the column separated by 2 positions

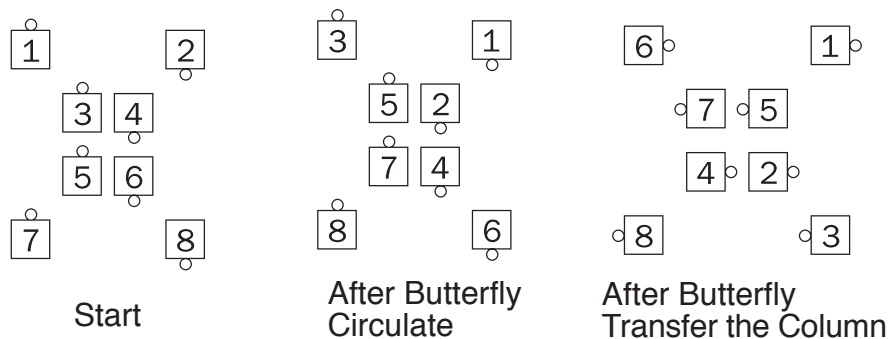
Butterfly Circulate

Starting Formation: Butterfly

Definition: All dancers move forward one position along the path below:



Any call which can be done from parallel general columns (columns, double pass thru, etc.), and which ends in general lines or columns, can be done from a butterfly. The dancers act as though the ends were close together; however, they end on the original 8 spots on the floor. The ending formation is always the same as though the ends stepped together, everyone did the call, and the ends slid apart again -- the same eight spots on the floor are occupied at the end of the call as when it began.



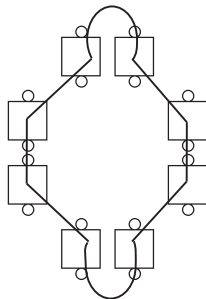
A Butterfly is a distorted formation, in that you do calls as if you were in a normal column-type formation, but move to distorted footprints.

For simple calls, just move directly to the distorted footprints. For more complicated calls, it's a good idea to take the distortion out, do the call, and then move to the Butterfly footprints.

"O" Circulate

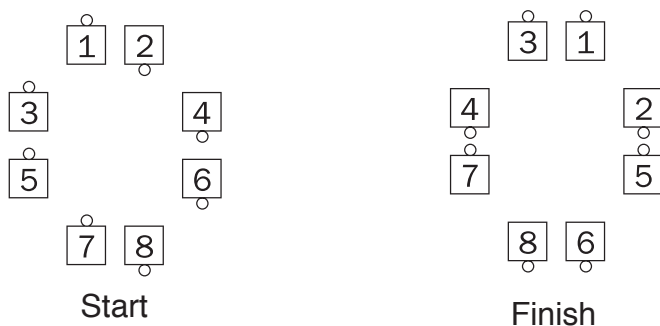
Starting Formation: "O"

Definition: All dancers move forward one position along the path below:

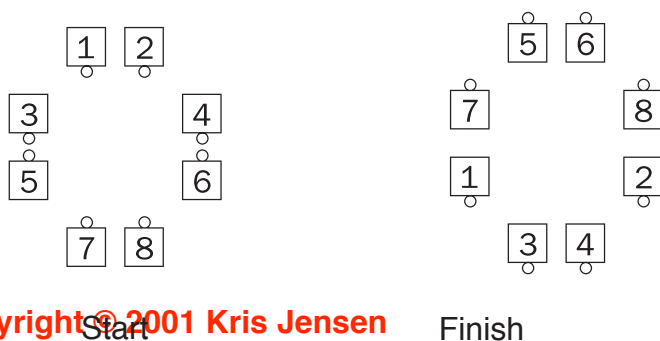


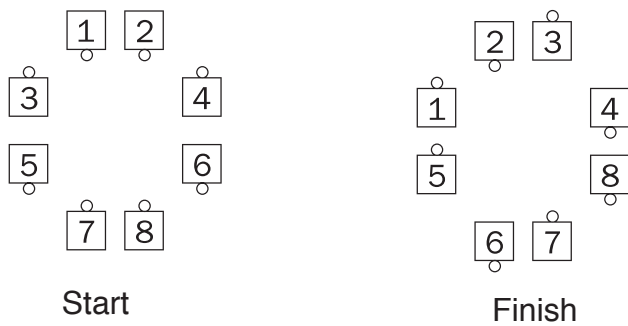
Any call which can be done from parallel general columns (columns, double pass thru, etc.), and which ends in parallel general lines or columns, can be done from an O. The dancers act as though the centers were close together; however, they end on the same 8 spots on the floor. The effect of an O call is exactly the same as having the centers slide together, doing the call, and having the new centers slide apart so that the original 8 spots on the floor are again occupied.

O Walk and Dodge

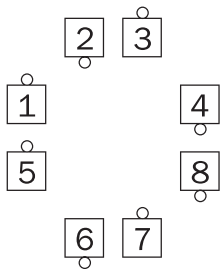


O Double Pass Thru





But can't O Swing Thru from here



That last one is an O Magic Column. There is no such thing as an "O Wave". The O Swing Thru above only works because the O looks like a distorted eight chain thru formation.

Squeeze the Butterfly

Starting Formation: Butterfly

Definition: All Squeeze

Ending Formation: "O"

Squeeze the "O"

Starting Formation: "O"

Definition: All Squeeze

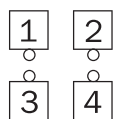
Ending Formation: Butterfly

Square Chain the Top

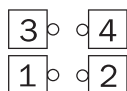
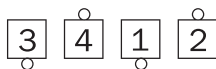
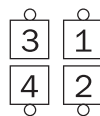
Starting Formation: Facing Couples

Definition: Right Pull By, Quarter In, Left Spin The Top, and Left Turn Thru to end as couples back to back.

Ending Formation: Back to Back Couples



Start

After Right
Pull By and
Quarter InAfter Left
Spin the TopAfter Left
Turn Thru

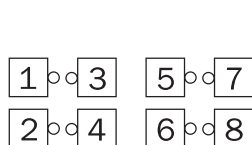
Square Chain the Top is exactly like Square Chain Thru except that you do a Left Spin the Top instead of a Left Swing Thru. And that's what makes this call a little tricky: remembering that it's a Spin the Top.

Rotary Spin

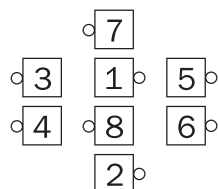
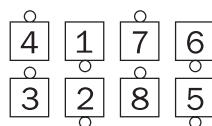
Starting Formation: 8 Chain Thru

Definition: Everyone does a Right Pull By, then the centers step to a left-hand wave and Cast Off 3/4 while the ends Courtesy Turn and Roll.

Ending Formation: Right hand Wave



Start

After Right Pull
By and Centers
Step to a Left
Hand WaveAfter Ends
Courtesy Turn
and Roll and
Centers Cast
Off 3/4

A nice easy little call...

There is a sound effect for this one: "bzzzzzz" (don't ask me why!)

New Call: Box / Split Recycle

Starting Formation: Box Circulate (Mini-wave Box)

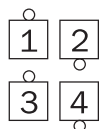
Definition: Without letting go hands with the leads, the trailers Extend and U-Turn Back, to end with their original outside hands joined. The leads follow along, becoming the ends of the resulting wave.

Ending Formation: Wave (same handedness as original mini-waves)

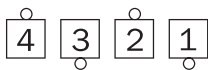
Starting Formation: 2x2 formations where half the box is a couple and the other is a right-hand mini-wave

Definition: Those in the couple do a facing-couples Recycle, and those in the mini-wave do a Split Recycle

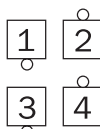
Ending Formation: Right hand wave



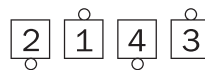
Start (RH mini-waves)



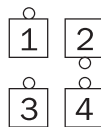
Finish



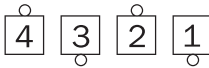
Start (LH mini-waves)



Finish



Start (RH mini-wave and couple)



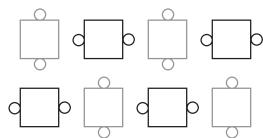
Finish

CALLERLAB says: "Where not otherwise ambiguous, it is permissible to call simply, 'Recycle' when you mean 'Split Recycle.' For example, from columns, you could call 'Outsides Divide while the centers Recycle' and the meaning is clear. From parallel waves, though, 'Recycle' and 'Split Recycle' are different, and one must not be called when the other is meant."

Split vs. Box: When the caller is directing the call to 4 dancers (for example, the centers in a column), she should use "box". When the caller is directing the call to each side of a 2x4 formation (like waves or columns), she should use "split".

Formation: T-Bone

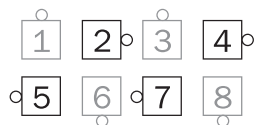
A T-Bone formation is one where some people are in lines and some are in columns



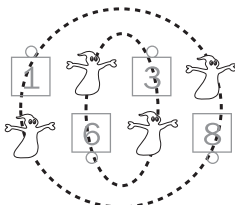
The gray dancers act as if they're in parallel waves. The black dancers act as if they're in columns.

To do a call "T-Bone," do your part of the call, regardless of how the other people are facing. For example:

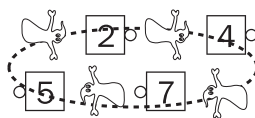
Circulate



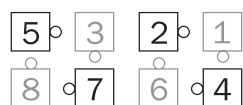
Start



Wave dancers' circulate paths

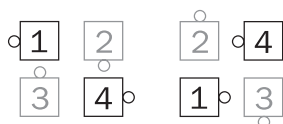


Column dancers' circulate path



Finish

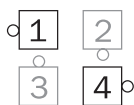
Scotback



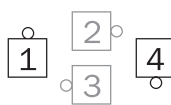
Start

Finish

Follow Your Neighbor

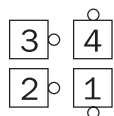


Start

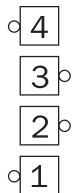


Finish

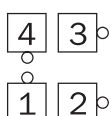
Box Circulate



Start



After
1/2



Finish

CALLERLAB says: "The caller does not actually say the words 'T-Bone.' Dancers are expected to recognize the formation and do the call accordingly."

T-Bones require careful positioning, particularly on your facing direction. This is probably hardest on calls that involve 3/4 turns (like Follow Your Neighbor); we're used to having helping hands waiting for us, but when you're T-Boned, they won't be there.

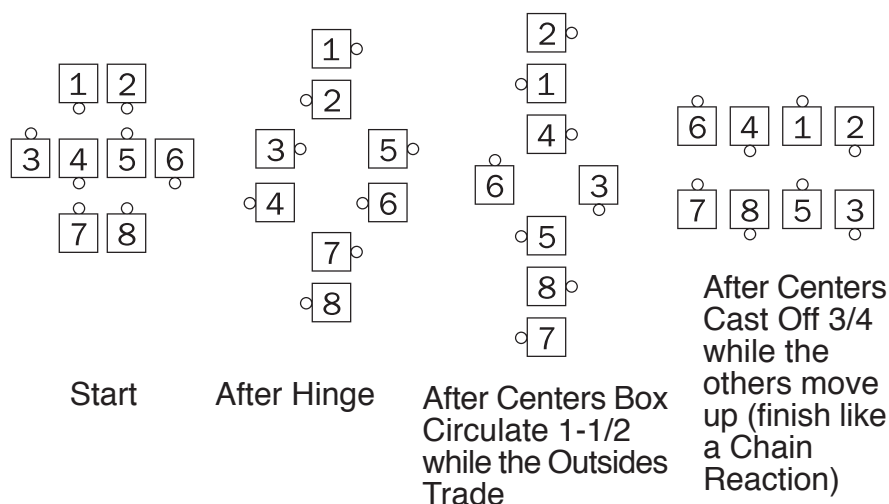
It may help to know that when you're T-Boned, calls that take a 2x2 and change it to a line often end in diamonds.

Linear Action

Starting Formation: Quarter or three-quarter tag, wave between parallel mini-waves, quarter or three-quarter line, or two-faced line between parallel mini-waves

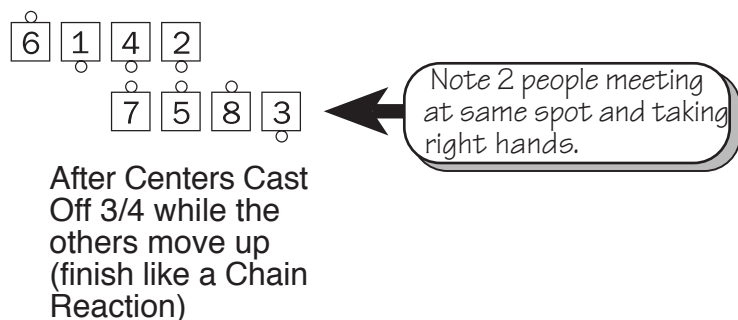
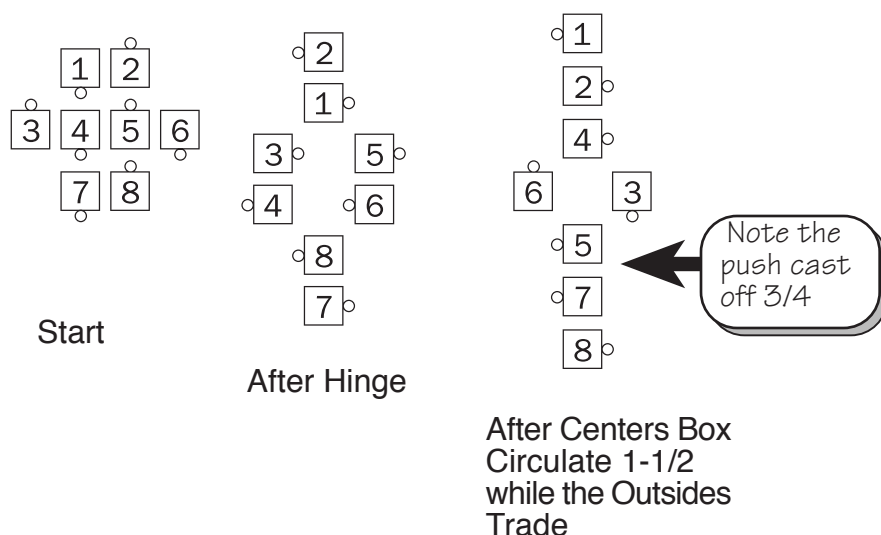
Definition: All Hinge. Centers Box Circulate 1-1/2, as outsides Trade. Those who meet Cast Off 3/4, as others move up (as in Hourglass Circulate) to form parallel waves or lines

Ending Formation: Parallel waves or offset lines (if outside dancers move to the same spot)



Linear Action is yet another call that “finishes like a Chain Reaction.” (And yes, there are still more that we haven’t seen yet!) My mnemonic for Linear Action is that it’s the only one that starts with a Hinge (remember Linear Cycle: “hinge, fold, follow, peel!”)

Linear Action starts with a Hinge, and Hinge can be done from Left- and Right-handed mini-waves and from couples. Implication: Linear Action can start from a variety of formations. But all of the formations are some kind of generalized quarter tag, with 4 people in a line or wave between couples or mini-waves.

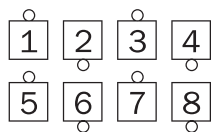


Switch to an Interlocked Diamond

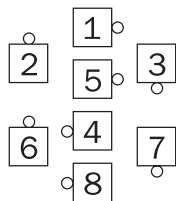
Starting Formation: Parallel waves/lines

Definition: Centers Run, while the ends do their part of Interlocked Diamond Circulate.

Ending Formation: Interlocked Diamonds



Start



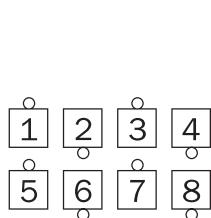
Finish

The in-facing ends (Nos. 1 and 8 in the diagram) have the hard part—they have to remember to circulate to the far center spot. Everyone else just does a normal Switch to a Diamond.

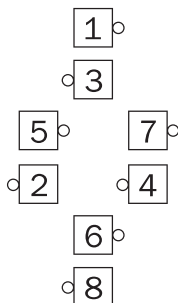
Scatter Scoot

Starting Formation: Waves and certain T-Bones

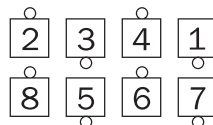
Definition: Those facing out All Eight Circulate while the others Scoot Back or Triple Scoot, as appropriate



Start



1/2 way



Finish

Circulators: repeat after me:
“Centers stay centers, ends stay ends...”

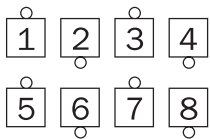
Concept: Tandem

Similar to the "As Couples" concept, but the two dancers that work as a unit are a tandem. Nobody ever comes between the dancers in a tandem.

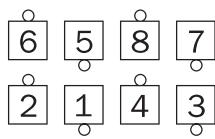
As soon as you hear "tandem," move closer together vertically. The trailing dancer may touch the shoulder or back of the lead dancer, so that the two are physically joined together. At least, the trailing dancer should tap the lead dancer's shoulder so the lead dancer knows the tandem is ready to move.

Tandem Dancers

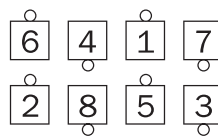
Tandem Swing Thru



Start

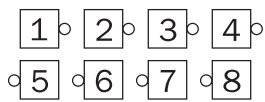


After turn 1/2
by right

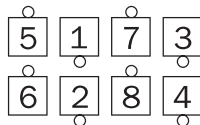


After turn 1/2
by left

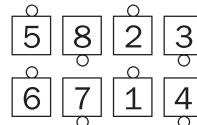
Tandem Quarter Thru



Start

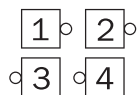


After right
arm turn 1/4



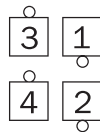
After left
arm turn 1/2

Tandem Touch 1/4



Start

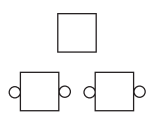
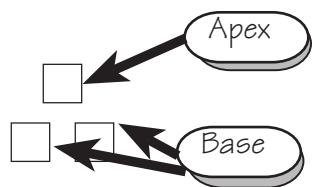
After touch



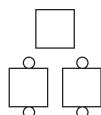
After right
arm turn 1/4

Formation: Triangle

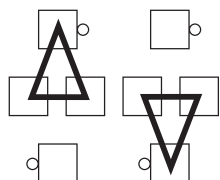
A triangle consists of an apex and either a (mini) wave-base or a tandem-base. Triangles are found as parts of a galaxy, hourglass, twin diamonds, and various other formations.



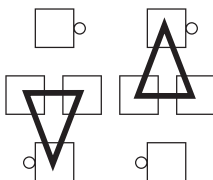
Tandem-Based Triangle



Wave-Based Triangle



Inpoint Triangle:
The In-facing Point is the Apex.

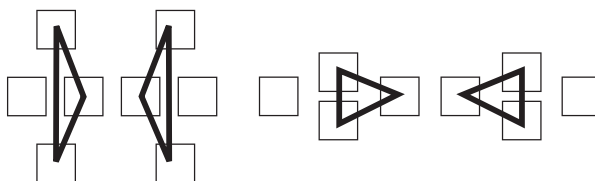


Outpoint Triangle:
The Out-facing Point is the Apex.

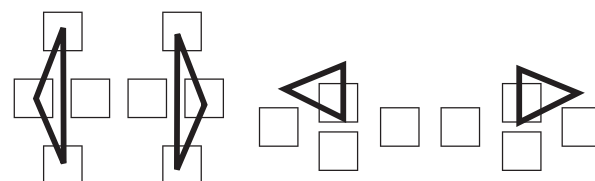
The tricky part with Triangles is identifying your working group. When you spot your Triangle, you can stick your hand into the center of the Triangle or point or make eye-contact with the other members of your Triangle—anything to identify your group of 3.

Since there are 8 dancers, but only 6 who can be involved in a given pair of Triangles, it sometimes helps if the 2 who aren't in the Triangles do something to indicate their non-involvement.

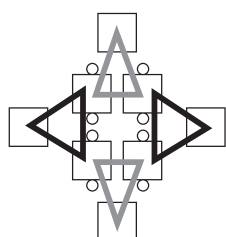
Inside Triangles



Outside Triangles

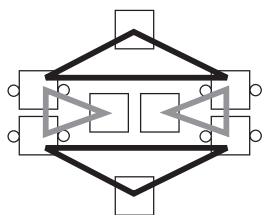


Since formations can include both tandem- and wave-based Triangles, it's important to be able to quickly spot those set-ups. Also note that the 2 dancers in the Triangle's base don't need to be close together

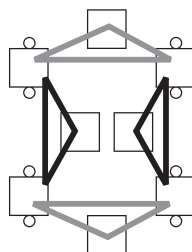


Galaxy

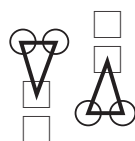
Gray = Wave-Based
Black = Tandem-Based



1/4 Diamond



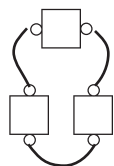
Hourglass



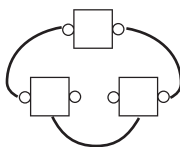
Triangle Circulate

Starting Formation: Triangle

Definition: Each dance moves forward one position along one of the circulate paths show below



Wave-based



Tandem-based

2

1

3 2

Start

Finish

3 1 2

Start

1 2 3

Finish

Hint: Every dancer has one shoulder toward the inside of the triangle. After Triangle Circulate, that same shoulder is still toward the center.

Cross and Turn

Starting Formation: Facing Couples

Definition: The beaus Right Pull By with each other as the belles U-Turn Back (turning toward the beaus).

Ending Formation: Couples back-to-back

3 4
1 2

Start

3 1
4 2

Finish

Instead of doing a Right Pull By, a lot of beaus point at each other, shout "Bang!", and do a diagonal pass thru.

This is a quick reaction time call; the beaus have to quickly recognize that they're beaus and do their Bang thing.

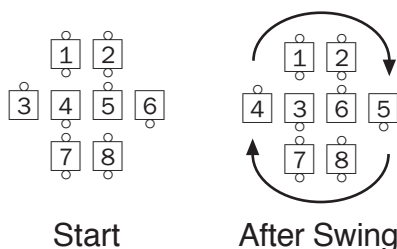
Swing and Circle

Starting Formation: Quarter tag, three-quarter tag, diamonds (but not facing diamonds), or a wave between parallel mini-waves

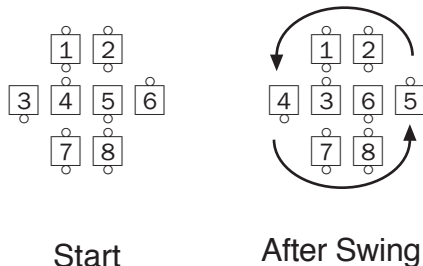
Definition: The dancers in the wave Swing. Now the very center dancers Trade while the outer six move as shown in the diagrams below. Then the outside dancers turn, if need be, to end in a quarter tag. This ends Swing and Circle 1/4.

Repeat the entire above action, if necessary: Once more, for Swing and Circle 1/2, twice more, for Swing and Circle 3/4, three more times, for a full Swing and Circle

Ending Formation: Quarter Tag



After Centers Trade while the outside 6 move one position Clockwise (End of Swing and Circle 1/4)



After Centers Trade while the outside 6 move one position Counter-clockwise (End of Swing and Circle 1/4)

The circling movement is **Clockwise** if the center wave is Right-handed and **Counter-clockwise** if the center wave is Left-handed. The outsides should look to see which way the ends of the wave are facing and move in that direction.

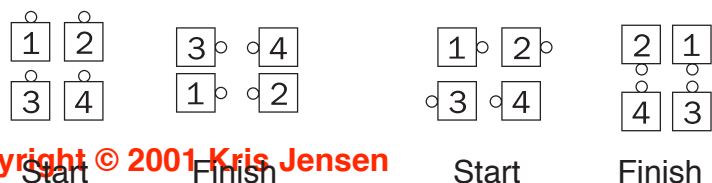
Swing and Circle is almost always fractionalized. For one thing, a full Swing and Circle is a zero, meaning the dancers end up where they started. So, for Challenge dancers, there's almost no point in calling it, unless the caller has something else in mind (like "Swing and Circle, but interrupt after each part with a Ping Pong Circulate" or something fun like that).

New Call: Zing

Starting Formation: Any formation with leaders and trailers, and nobody on a center-line

Definition: Each leader does 3/4 of a Zoom (ending on the spot of the dancer behind him, but not facing his original position). Meanwhile, the trailers Circulate and Quarter In.

Ending Formation: Usually, facing couples



Vic Ceder defines the Leaders' part as "as one movement, Quarter Out and Run"

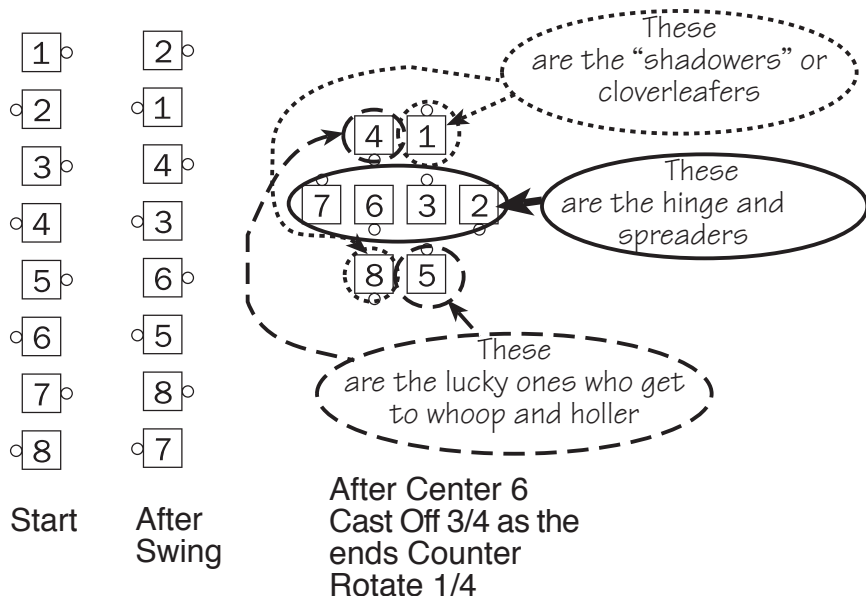
Zing sounds like "sing". Guess what the sound effect for a zing is...

Relay the Shadow

Starting Formation: Tidal Wave or Facing Lines

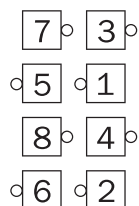
Definition: In each wave, Swing. The center six Cast $3/4$, while the ends Counter Rotate $1/4$, meet the very centers, Single Hinge & Spread. The other four do the centers' part of a Cast a Shadow (i.e., leaders "shadow," trailers Extend, Hinge, and Extend).

Ending Formation: Parallel Waves



Dancer styling: The hinge and spreaders usually just lightly tap hands as they go by each other on their way to their ending spots.

The confusing part of this call is for the Cast a Shadowers. When they start to figure out what they're doing, the hinge and spreaders are in the way. This sometimes confuses the dancers who are going to come into the middle and do the whooping and hollering.



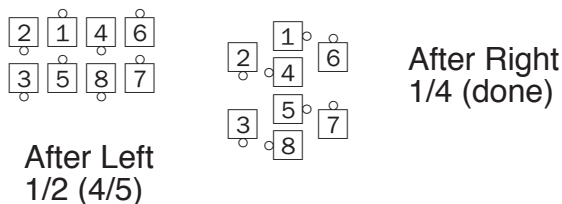
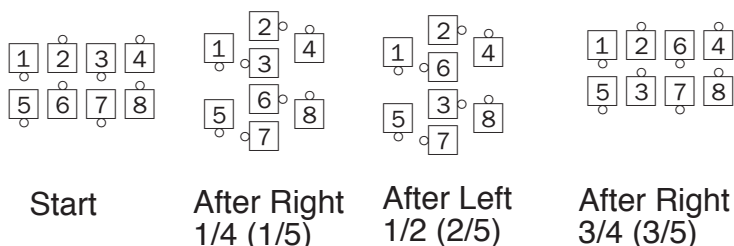
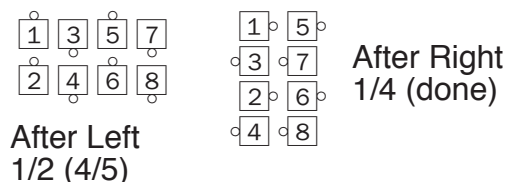
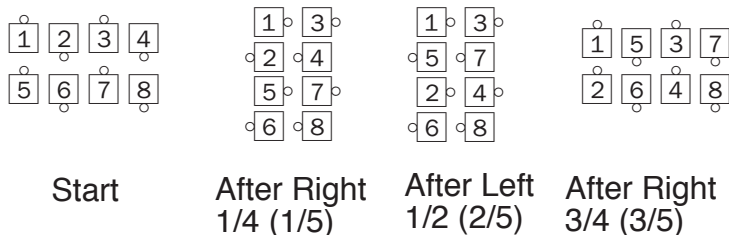
After Center 4 Hinge and Spread as the others do the Centers part of Cast A Shadow

Swing the Fractions

Starting Formation: Parallel Waves, Facing Diamonds, Thar, Alamo Ring or other applicable formations

Definition: Those who can Turn 1/4 by the Right, those who can Turn 1/2 by the Left, those who can Turn 3/4 by the Right, those who can Turn 1/2 by the Left, and those who can Turn 1/4 by the Right. This is a 5-part call, with each arm turn being one part. "Swing the Fractions 4/5" is common.

Ending Formation: Depends on starting formation



Swing the Fractions is a "handed" call: it always starts with a Right Hand. If the caller wants you to start with the Left Hand, she must say "Left Swing the Fractions"

Swing the Fractions is a "those who can" call. Only those who have the next needed hand joined can do the next part of the call.

I don't know how useful it is to know this, but Vic Ceder points out that Swing the Fractions is a **palindrome**.

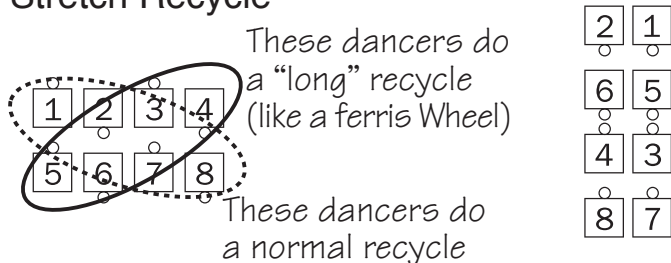
Left Swing the Fractions

Begin with an Arm Turn 1/4 by the Left, and alternate right and left Arm Turns through the rest of the call.

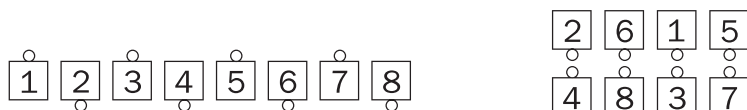
Concept: Stretch

The modifier "Stretch" is used as a prefix, applied to two- or four-person calls only. Do the 2- or 4-person call as usual, but the people who end in the center move to the center spots farthest from the dancers they had been working with (by moving along the long axis of the formation).

Stretch Recycle

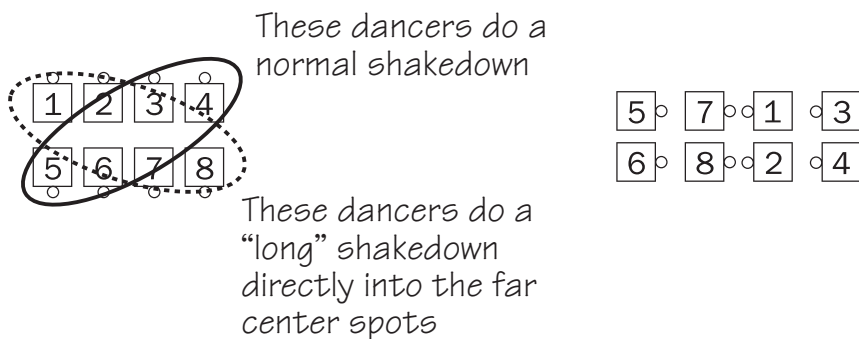


Stretch Recycle

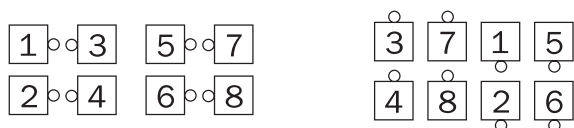


Traffic Pattern: Each side do a normal recycle; the centers of the resulting lines do a half Sashay.

Stretch Shakedown

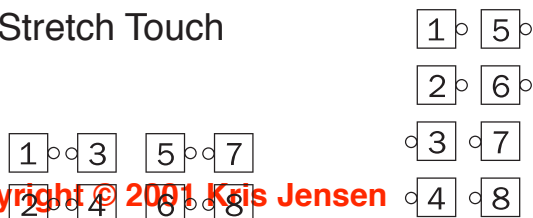


Stretch Touch 1/4



Traffic Pattern: Each side do a normal Touch 1/4; the centers of the resulting lines blend into a slither to get to the far center.

Stretch Touch



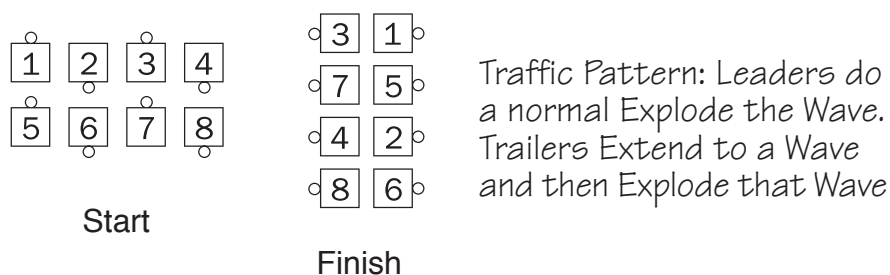
The tricky part of the Stretch concept is dancing it. You can always do the call in your own group of 4 and then have the centers do what they need to do to move away from the people they did the call with. But this would often involve backing up and possibly backing into other dancers who are also backing up. So it's usually better for the centers to go to the far center spot at some point during the call, when it can be done relatively smoothly. Unfortunately, the optimal time for doing this varies depending on the particular call (although it's usually toward the end of the call).

So right now, it's important to get the concept; you'll get the traffic patterns as you get more floor time.

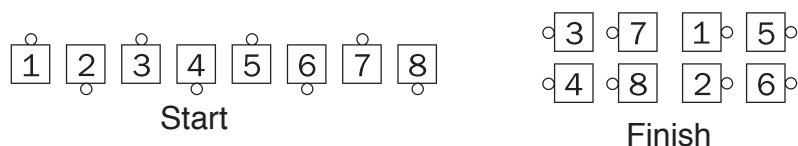
What's a ferris wheel? It's just a Stretch Wheel and Deal!

Stretch Concept, cont.

Stretch Explode the Wave

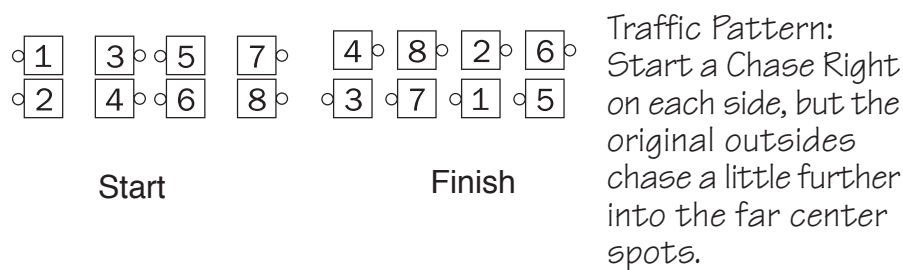


Stretch Explode the Wave

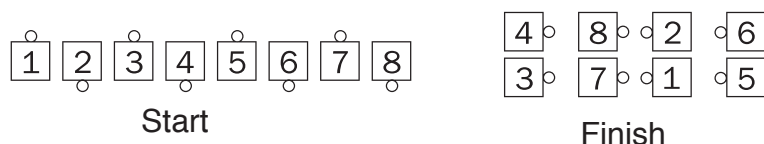


Traffic Pattern: Do a normal Explode the Wave; resulting centers Pass Thru

Stretch Chase Right

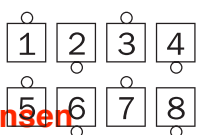


Stretch Linear Cycle



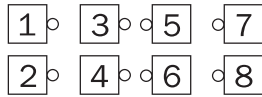
Traffic Pattern: Start a Linear Cycle on each side, but the dancers coming into the center pass the other dancers coming into the center

If the centers cannot move along the long axis of the formation to get away from the ends they'd been working with, then the call is improper. For example, Stretch Swing Thru is not proper from here:



because after the Swing Thru, the centers would have to move along the short axis of the formation to get away from the ends.

Similarly, one may not call Centers Stretch Touch 1/4 from here:



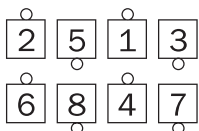
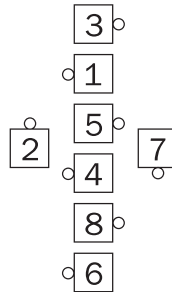
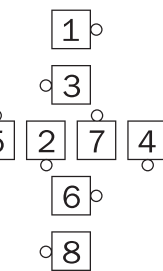
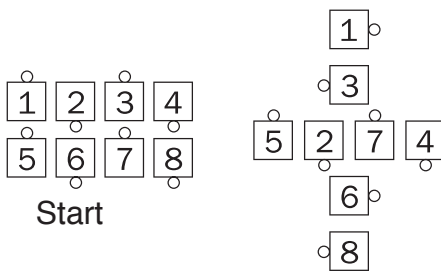
because the centers weren't working with the ends on the Touch 1/4

Tally Ho

Starting Formation: Parallel waves or lines

Definition: All 1/2 Circulate. The centers Hinge and 1/2 Box Circulate, while the outsides Trade. Those who meet Cast 3/4 while the other four Hourglass Circulate.

Ending Formation: Parallel waves or lines, or a parallelogram



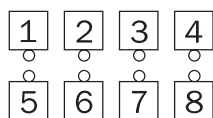
After Centers Cast Off 3/4 while the others move up (finish like a chain reaction)

Oh boy! Yet another call that finishes like a Chain Reaction. What distinguishes this call for me is the "quick start." That 1/2 Circulate goes fast!

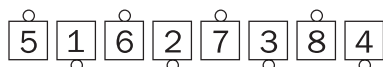
The sound effect for this call is "yoicks!" and for me, that exclamation helps trigger that fast 1/2 Circulate.

Tally Ho, cont.

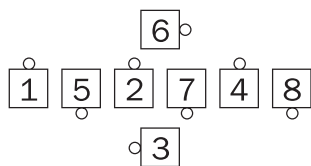
C1 Notes:40



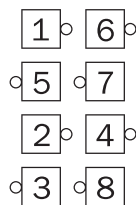
Start



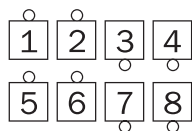
After 1/2 Circulate



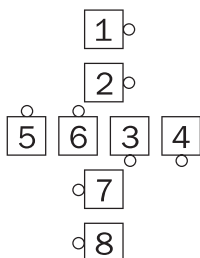
After outsides Trade while the Centers Hinge and 1/2 Box Circulate



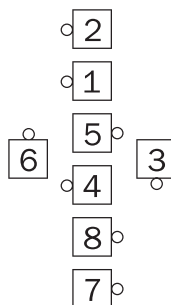
After Centers Cast Off 3/4 while the others move up (finish like a chain reaction)



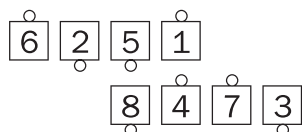
Start



After 1/2 Circulate



After outsides Trade while the Centers Hinge and 1/2 Box Circulate



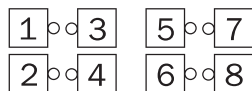
After Centers Cast Off 3/4 while the others move up (finish like a chain reaction)

Cross Chain and Roll

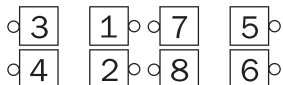
Starting Formation: Eight Chain Thru

Definition: All Right Pull By. The outsides Courtesy Turn and Roll while the centers Left Hand Star 1/2

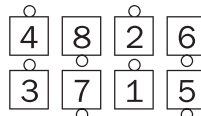
Ending Formation: Parallel Waves



Start



After Right Pull By



After Outsides Courtesy Turn and Roll while the Centers L-H star 1/2

Tally Ho is one of those calls (like Percolate) where the definition allows all sorts of flexibility.

- a 1/2 Circulate can be done from almost formation
- a Trade can be either a mini-wave trade (Arm Turn 1/2) or a Partner Trade
- a Hinge can be either a Single Hinge (Arm Turn 1/4) or a Partner Hinge
- a Cast Off 3/4 can be either an Arm Turn 3/4 or a Push Cast 3/4

You're probably all wondering what's the relationship between Cross Chain and Roll and Cross Chain Thru. Here's the scoop: The roll direction for Cross Chain Thru has been arbitrarily defined to be **left** so that Cross Chain Thru and Roll and Cross Chain and Roll are (by definition) identical.

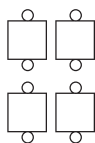
What's the sound effect for Cross Chain and Roll? "Bagels!". ("Roll"...get it?) And for Cross Chain Thru? "No bagels!"

Vertical Tag

Starting Formation: any non-T-Bone 2x2

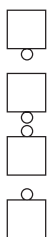
Definition: Dancers in a trailing couple have the belle step in front of the beau, forming a tandem [Single Shuffle]. Dancers in a leading couple Single Wheel. Dancers in a mini-wave have the leads Fold. Then all finish a Tag The Line (i.e., walk forward for as many tag positions as indicated).

The idea in "vertical" is to take something that looks like this:



This transition is the hard part...

turn it into something like this:



and then do the appropriate tag (1/4, 1/2, 3/4 or full)

The tricky part on a vertical is identifying your working group, particularly if you're facing out.

First, identify your partner (the person who's beside you in your 2x2). Then decide on which action to take, depending on which way you and your partner are facing:

- if you're both facing out, do a Single Wheel

- if you're both facing in, do 1/2 of a Half Sashay. (If you're the belle, you end up in front. If you're the beau, you end up behind.)

- if you're facing in and your partner is facing out, adjust a little towards your partner's space as your partner does an adjusting Fold behind you.

- if you're facing out and your partner is facing in, do an "adjusting" Fold: (fold into a spot between you and your partner. Your partner will adjust also, so you end up behind your partner.

Vertical Tag the Line

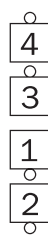
These dancers do a Single Wheel

These dancers do 1/2 of a Half Sashay

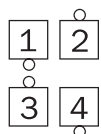
Start



After tag



Vertical 1/2 Tag



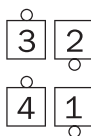
These dancers (Leads) Fold

Start

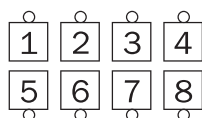


After vertical

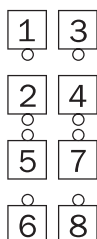
After 1/2 tag



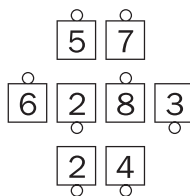
Vertical 3/4 Tag



Start



After vertical



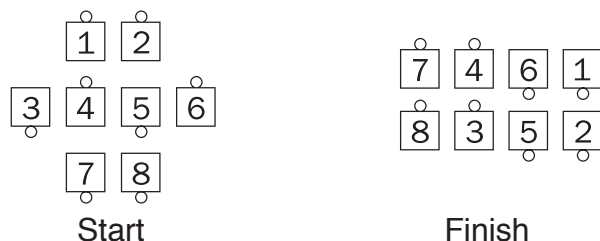
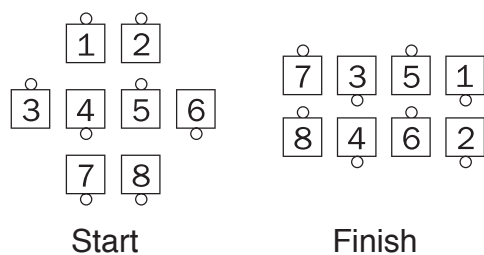
After 3/4 tag

Little

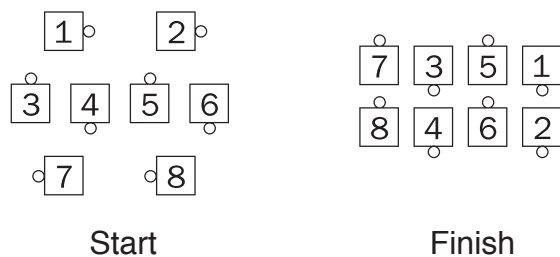
Starting Formation: 1/4 Tag or 3/4 Tag

Definition: Outsides Quarter Right, or as directed. They then Counter Rotate 1/4 while the centers Step and Fold. The quartering direction for the outsides may be specified, as in "Left Little" or "Right Little" [outsides go left or right, respectively.]

Ending Formation: Parallel Waves or Lines



From twin diamonds: Outsides Counter Rotate 1/4 while the centers Step and Fold. Ends in parallel general lines.



Does the definition of this call sound familiar?

It should...it's just the first part of a Plenty!

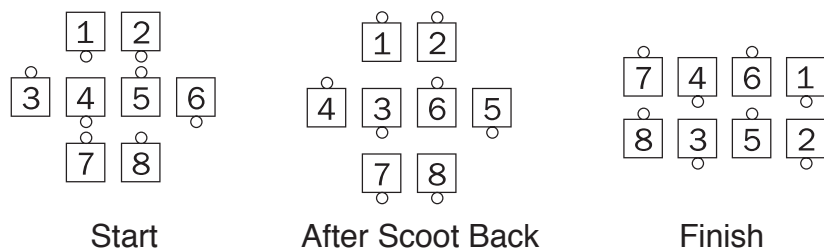
So you already know this call; you just need to know when to stop.

Scoot and Little

Starting Formation: 1/4 Tag

Definition: Scoot Back, then Little or Left Little, according to the hand with which the Scoot Back was done, or outsides go as directed, as in "Scoot and Little, Out on the outside."

Ending Formation: Parallel Waves



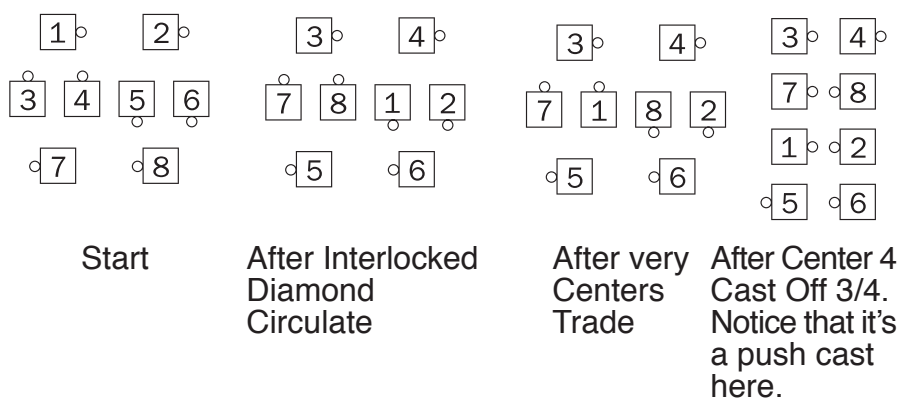
<Anything> Chain Thru

Starting Formation: Usually a twin diamond setup

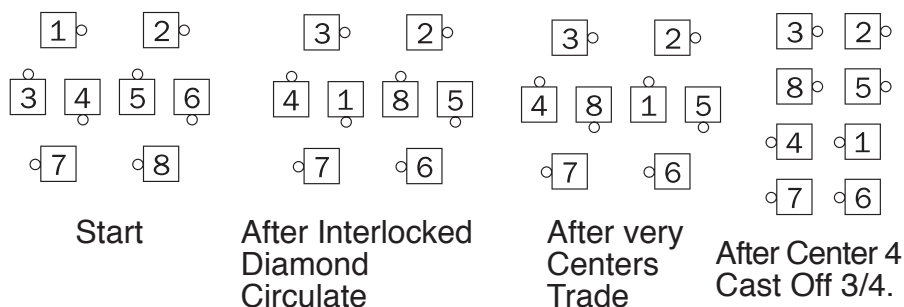
Definition: All do the "anything" call, then the very centers Trade and the center 4 Cast Off 3/4.

Ending Formation: Usually parallel lines

Interlocked Diamond Chain Thru



In Point Triangle Chain Thru



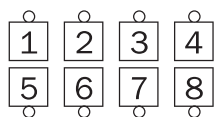
If the <anything> call is a Diamond or Triangle Circulate, the word "Circulate" is usually omitted, as in Diamond Chain Thru (which, as you'll recall, is an A2 call).

Regroup

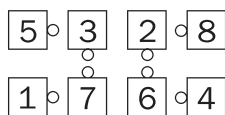
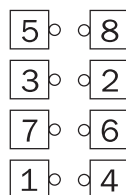
Starting Formation: Parallel Lines, Waves, or T-bones with the ends in lines, only

Definition: The centers Trade and Roll while the ends Quarter Out, Trade with each other, and "O" Circulate to become the ends of lines facing

Ending Formation: Parallel lines end in Facing Lines



Start

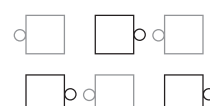
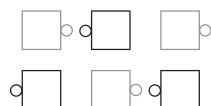
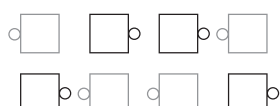
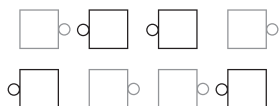
After Centers
Trade and
Ends Quarter
Out and TradeAfter Centers Roll
and the Ends "O"
Circulate

Regroup is almost always done from formations with the ends facing out. You'll see why if you ever dance it as an end facing in: the body flow from the Quarter Out to the Trade is lousy.

If you're the center in a Regroup, just think "Trade and Roll" and breathe a sigh of relief.

Formation: Magic Column

A Magic Column consists of the ends of one column and the centers of the other column. The dancers act as though they were in a column together, beginning and ending on those four spots.



Note that if the center dancers are holding right hands, the outside dancers are holding left hands (and vice versa)

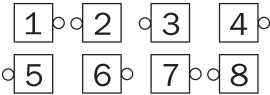
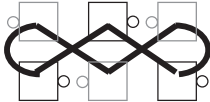
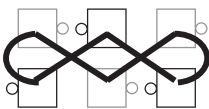
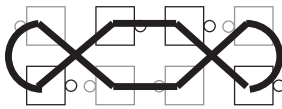
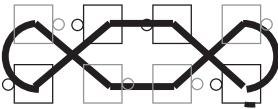
The gray dancers act as if they're in the same column and the white dancers act as if they're in the same column.

Magic Column Circulate

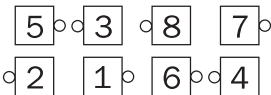
Starting Formation: Magic Column

Definition: Each dancer moves forward along one of the circulate paths shown below:

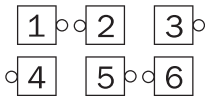
Ending Formation: Magic Column



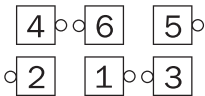
Start



After Magic Column Circulate

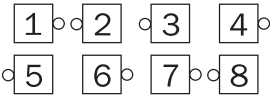


Start

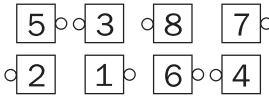


After Magic Column Circulate

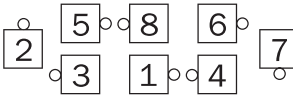
If an end and a center are facing each other, they pass using the end's inside shoulder (the center dancer moves first). This takes the place of the right-shoulder rule. So Magic Column Circulate 1-1/2 would end like so:



Start



After Magic
Column Circulate

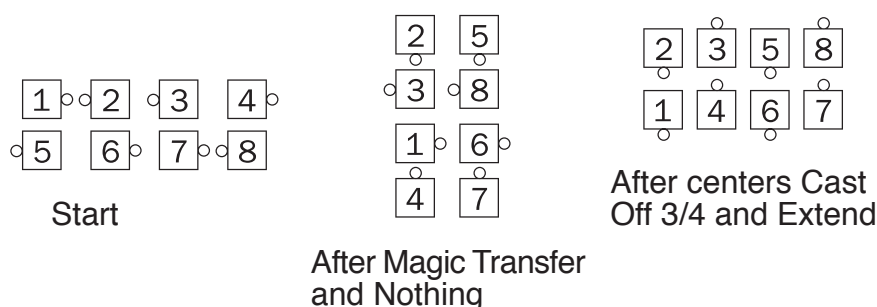


After 1/2 Magic
Column
Circulate

Hint: follow a back. That works as long as you're doing a Magic Column Circulate from a Magic Column (which is most of the time at C1).

Concept: Magic Column Concept

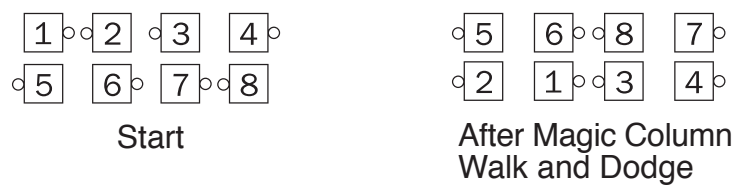
From any column-type formation: Do the call as usual, but if you move from end to center or center to end, follow the Magic Column Circulate path. Note that a single magic column is neither right- nor left-handed. You must follow the Magic traffic pattern, and perform any action using the hand appropriate to your position at that point in the call. If you leave the circulate path (e.g., in Magic Column Transfer, shown below), just finish the call as usual.



The #4 dancers in each Magic Column (dancers 1 and 8) have the hard part: they have to remember to follow the Magic Circulate path as they change from an End to a Center. But the #2 dancers in each column (7 and 2) are zipping in front of them as they follow the #1 dancers (4 and 5) out of the Magic Column, so the #4's sometimes get a little lost. The #3 dancers (3 and 6) can help by doing their part rock-solidly. They remain a Center, so they don't have to worry about the Magic stuff.

The Center dancers also have to be sure to establish the correct handhold with the outside dancers (whichever hand they did the Cast Off 3/4 with).

In the case of Magic Column Walk and Dodge, the rules are the same: Those who are doing the Walk follow the circulate path, and those doing the Dodge (and thus leaving the circulate path) just slide sideways as usual:



To me, the Magic Column concept encompasses two ideas:

- the first (and the one we're most likely to use at C1) is to take calls that we're used to doing in a regular column and do them in a Magic Column: Magic Transfer the Column, Magic Walk and Dodge, etc.

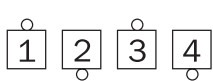
- the second is to do calls following the Magic Circulate path even if we don't start in a Magic Column. This affects centers as they become ends, and ends as they become centers. For example, consider a Magic Pass Thru from a regular Eight Chain Thru formation. (Did you get it? It's the same as a Cross Trail Thru.) This use of the Magic Column concept is not commonly seen at C1.

2/3 Recycle

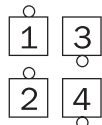
Starting Formation: Wave

Definition: Do the first two parts of Recycle, i.e., Centers Fold (and all adjust to a box circulate formation), then Box Counter Rotate 1/4.

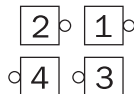
Ending Formation: Mini-wave box



Start



After Centers
Fold and
Adjust
(1/3 Recycle)



After Box
Counter
Rotate
(2/3 Recycle)

First, did you know that Recycle (from a Wave) has a completely different definition in Challenge dancing? Yup: Take the definition of 2/3 Recycle and add a Quarter In.

Second, if you actually do a Centers Fold and adjust to a Box and then everybody Box Counter Rotate, it's an awkward move. So the parts are blended into one movement.

Third, there's a cheat definition that's much easier to recite and dance: Hinge, Box Circulate. Out in the real world, I've found that most dancers seem to dance the call this way. But it is a cheat!

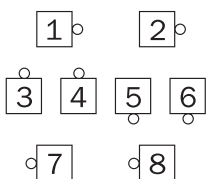
Fourth, but if you dance the call this way (and I do), you need to remember the official definition in case a caller calls a 1/3 Recycle or does something else that requires knowing the official definition of Recycle.

3-2 Acey Deucey

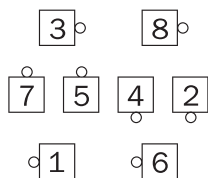
Starting Formation: anywhere there are two groups of three that can Triangle Circulate, and a center two that can Trade (e.g., twin diamonds, or an hourglass)

Definition: The very center two dancers Trade while the two triangles Circulate.

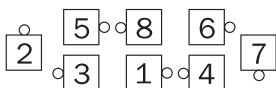
Ending Formation: Same as Starting



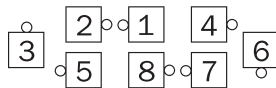
Start



After 3-2 Acey Deucey



Start



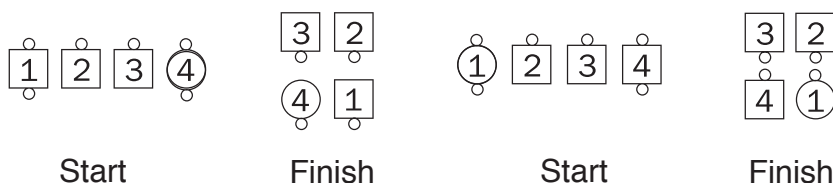
After 3-2 Acey Deucey

Twist the Line

Starting Formation: From a line, centers facing the same way, and sexes arranged appropriately

Definition: The centers step forward and Partner Trade while the ends face, move in, and Star Thru. This is a sex dependent call (because of the the Star Thru).

Ending Formation: Depends on starting arrangement



Note that this call uses a Star Thru (almost as bad for us as a Slide Thru, but at least we know that we have to end up facing the same direction as our partner (and we should end up as a normal couple)...so all we have to do is remember if we're a boy or a girl).

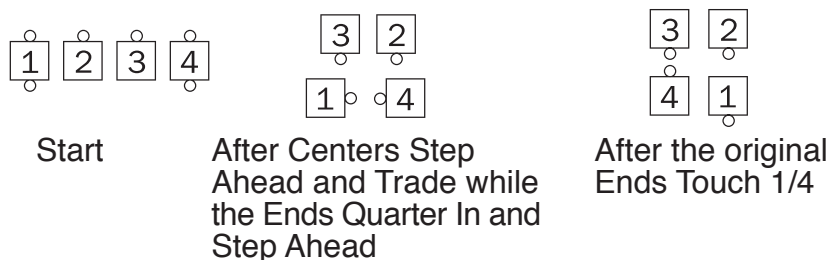
Twist and <Anything>

Starting Formation: Line, centers facing the same way

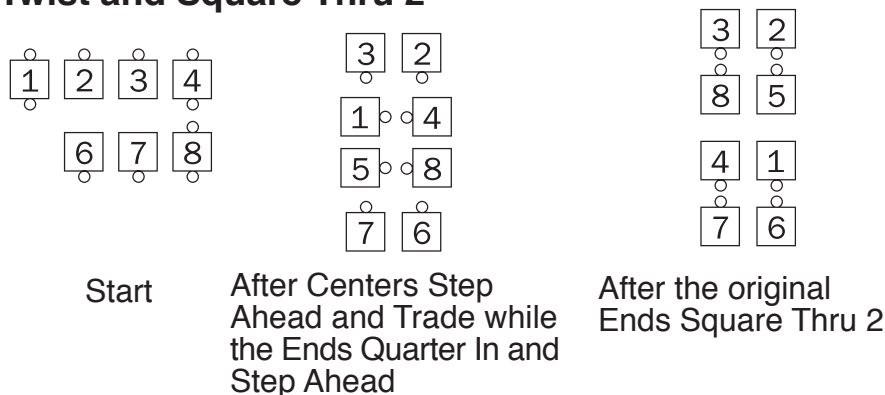
Definition: The centers step forward and Partner Trade while the ends face, move in, and do the Anything call, which will involve only the original ends unless otherwise specified.

Ending Formation: Depends on the call

Twist and Touch 1/4

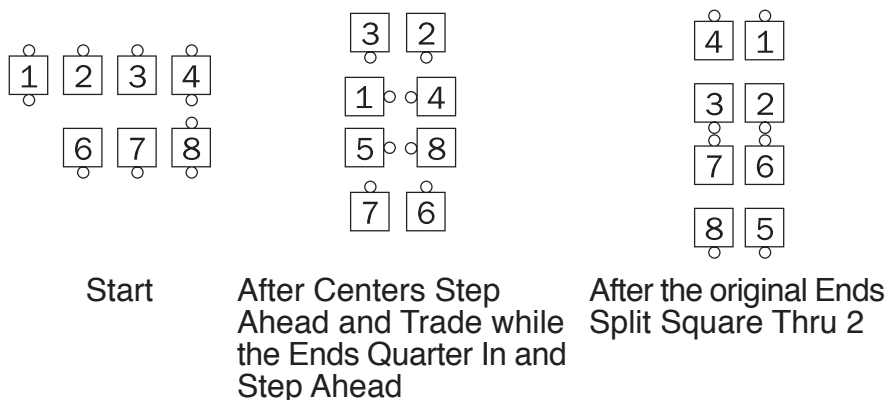


Twist and Square Thru 2



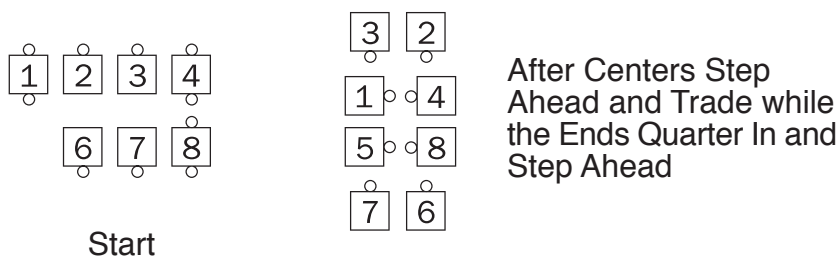
Twist and <Anything>, cont.

Twist and Split Square Thru 2



I'll try to avoid calling Twist and Shout, although I've always been tempted...

Twist and Nothing

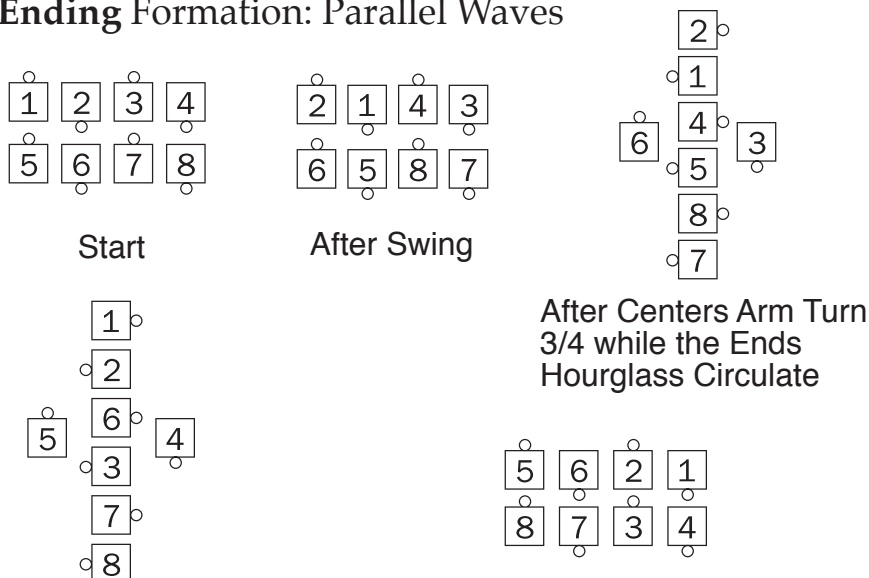


Relay the Top

Starting Formation: Parallel Waves or Eight Chain Thru

Definition: All Swing. The centers Arm Turn 3/4 while the ends do their part of an Hourglass Circulate. The center 4-hand star Turns 1/4, while the others Trade. The center four dancers in the 6-person wave now Cast Off 3/4, while the others Hourglass Circulate.

Ending Formation: Parallel Waves



Guess what, gang...it's our old friend, "finish like a chain reaction." In fact, you could remember this call as "Starts like a Relay the Deucey, finishes like a Chain Reaction."

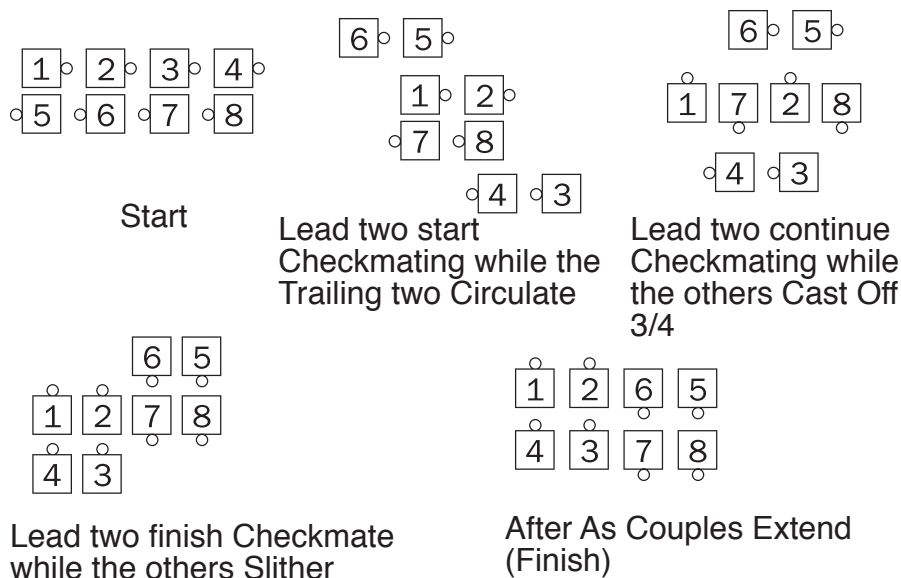
This is a nice, smooth dancing call. Callers may vary it by asking you to turn the star 1/2 or 3/4 or to not turn the star.

Checkover

Starting Formation: Columns

Definition: #1 and #2 dancers Checkmate while dancers #3 and #4 Circulate, Cast Off 3/4, Slither, and As Couples Extend.

Ending Formation: Parallel Two-Faced Lines

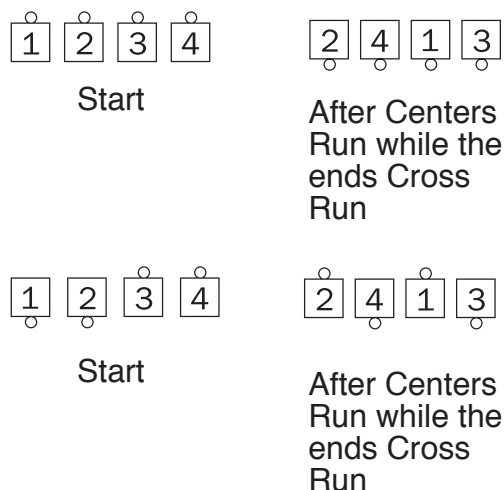


Switch the Line

Starting Formation: General Line

Definition: Centers Run, while the ends Cross Run. In cases where dancers would collide, those doing the Cross Run move outside of those doing the Run; otherwise, all the usual shoulder passing rules apply.

Ending Formation: General Line



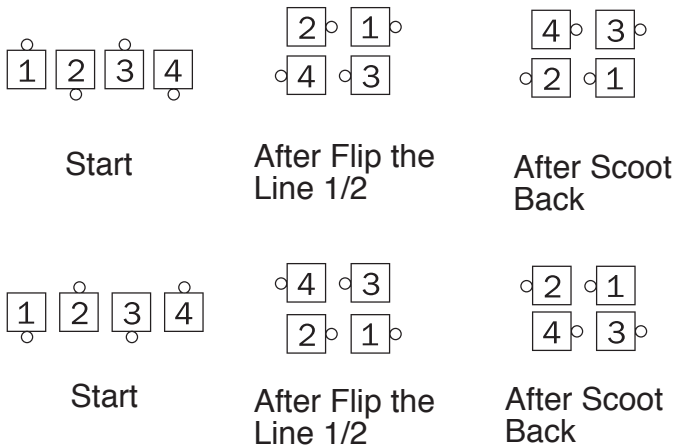
You learned this call at A2, but it was limited to Waves. Now we can do it from any line of 4 dancers, no matter which way they're facing.

Flip Back

Starting Formation: Wave

Definition: Flip The Line 1/2, then Scoot Back. This call cannot be fractionalized.

Ending Formation: Mini-wave Box

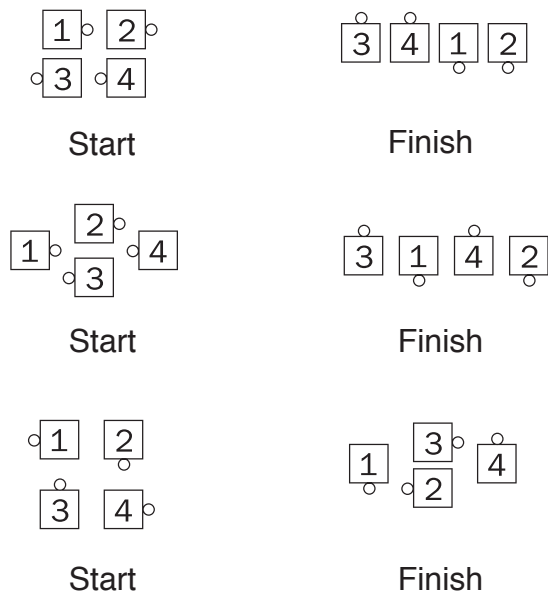


New Call: Follow Thru

Starting Formation: box circulate, T-bone, or single quarter tag

Definition: All 1/2 Scoot Back.

Ending Formation: Two-Faced Line, Diamond, or Wave



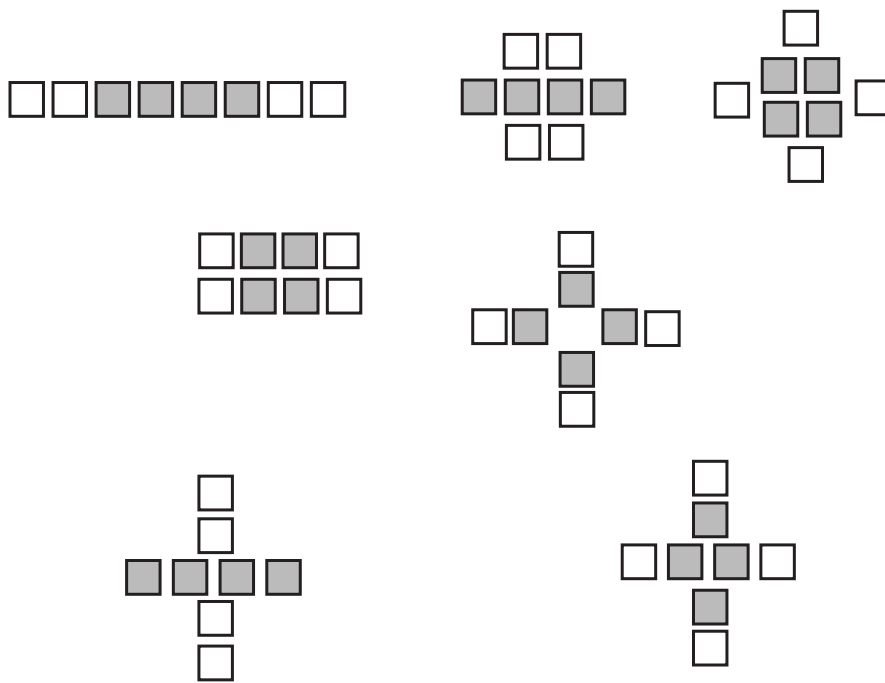
Remember, the Trailers' part in a Scoot Back is to Extend and Arm Turn 1/2. So in Follow Thru, the Trailers' part is to Extend and Arm Turn 1/4. In a Quarter Tag set-up, everyone is a Trailer.

The Leaders' part in a Scoot Back is to Box Circulate. So in a Follow Thru, the Leaders do a 1/2 Box Circulate.

Concept: Concentric

Starting Formation: Any appropriate (half the dancers must be centers and half must be outsides)

Definition: The centers do the call in their group, while the outsides work with each other and do the call around the outside. The following diagrams show who works with whom on a Concentric call:



The last two formations shown are really the same; the one on the left is used if the caller only says "Concentric..." or the Concentric call doesn't start in diamonds. The one on the right is used when the caller says "Concentric Diamond, ..." or when the Concentric call can only be done from diamonds (e.g., Concentric Diamond Circulate).

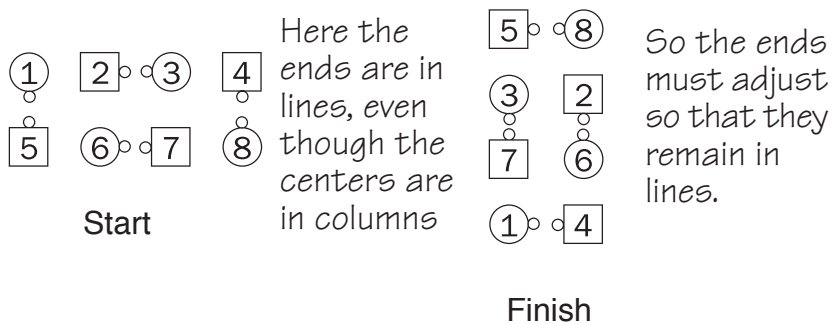
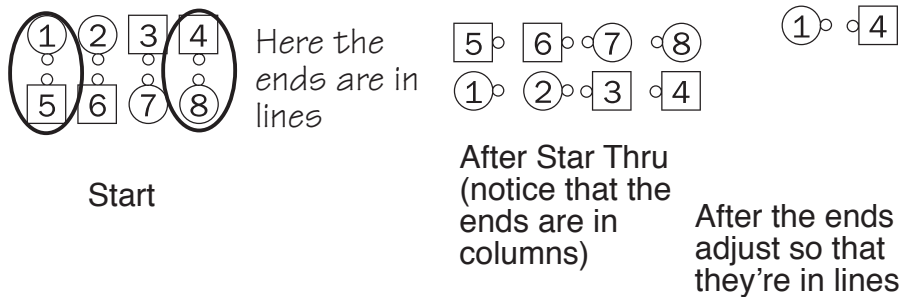
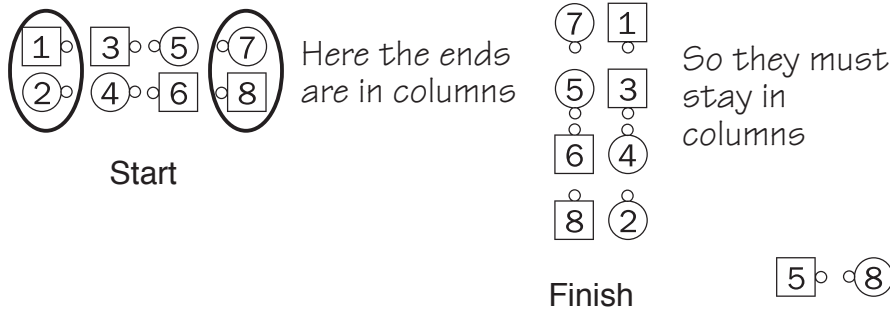
This is probably the most complex C1 concept. But don't let that scare you...half the time, you'll be in the center and you won't even have to worry about it (except to avoid getting mixed up with those poor beleaguered ends).

Okay, outside dancers: everybody agrees you have the hard part. First, you have to figure out who you're working with. That's usually fairly obvious. Then you have to do the call. You've had practice doing calls with dancers who are not adjacent (remember Blocks?) so that's not too bad. Then you have to figure out where to end up. That's where things get complicated, and you'll actually need to memorize some rules. Aaargh!!

If the Concentric call is being done from general lines or general columns, and the call starts and ends in a 2x2 box (e.g., Concentric Star Thru), the following rule applies: If the ends begin as though in columns, they finish as though in columns; if they begin in lines, they finish in lines. e.g., Concentric Star Thru:

This is the Lines-to-Lines, Columns-to-Columns rule. It applies only when the call being done concentrically both starts and ends in a 2x2 box.

Note that the overall formation may not be parallel lines or columns because the Centers may be T-Boned to the Ends.

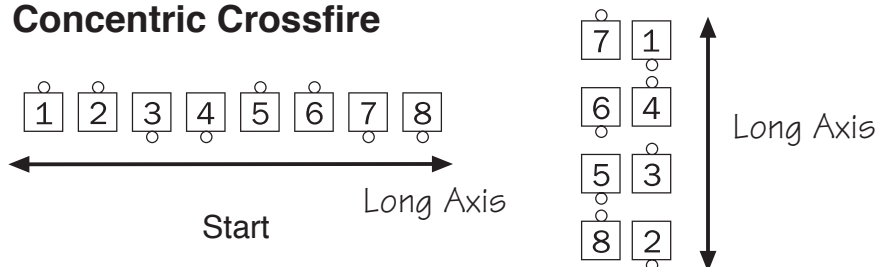


Concentric, cont.

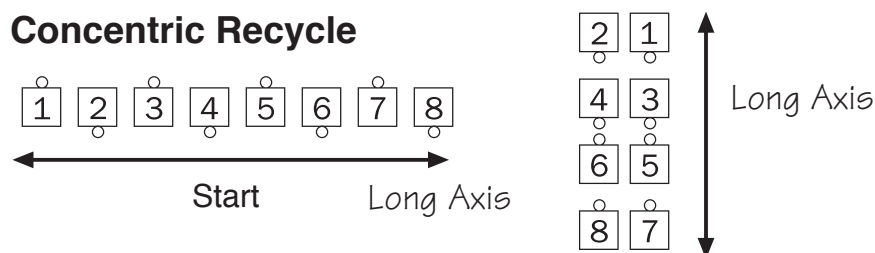
If the Concentric call ends in a 2x2 box but starts elsewhere (e.g., Concentric Recycle from a tidal wave), the following rule applies: The outside dancers adjust so that the long axis of the ending formation is at right angles to the long axis of the starting formation.

This is the “change the long axis” rule. It applies only when a call starts from something other than a 2x2 (like a tidal wave, for example) and ends in a 2x2 box.

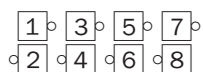
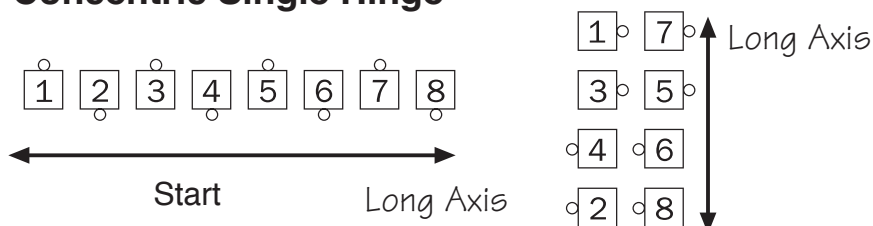
Concentric Crossfire



Concentric Recycle

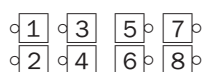


Concentric Single Hinge



This might feel more natural, but it's wrong because the long axis hasn't changed!

Concentric Reverse Explode



This might feel more natural, but it's wrong because the long axis hasn't changed!

Joe Uebelacker has another rule when going from a tidal set-up to a 2x2. First, he notes that after changing to a 2x2, the dancers can either be in lines or columns. Then he gives a rule to determine whether you should be in a line or a column:

Before starting the call, note whether you're facing a head wall or a side wall. If you're facing the same kind of wall when you finish the call, you should be in a column-type of formation. If you're facing a different kind of wall, you should be in a line-type of formation.

This actually gives the same result as the “change the long axis” rule, but it may be a little more concrete for some people.

Wheel and <Anything>

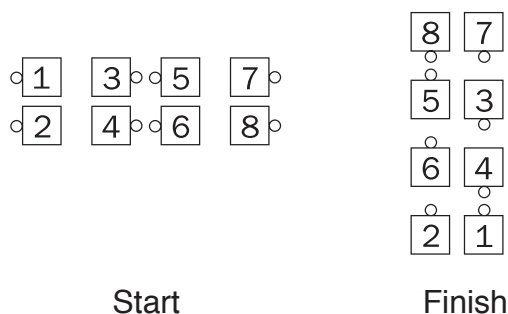
Starting Formation: Any formation with exactly two couples as outsides and facing out

Definition: The outside couples As Couples Promenade 1/4 and As Couples Face In, while the other dancers do the “anything” call.

Ending Formation: Depends on starting formation

The hardest problem I have with this call is remembering which way to promenade. Promenades are **counter-clockwise**, which means you have your **left** shoulder towards the center of the square.

Wheel and Touch 1/4



Reverse Wheel and <Anything>

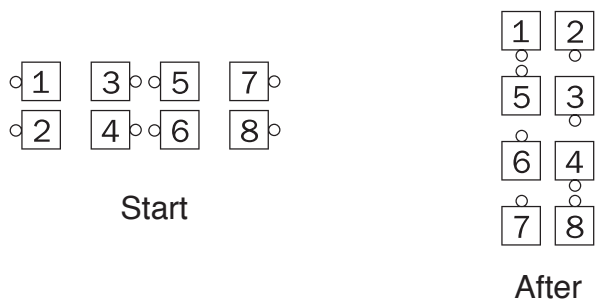
Starting Formation: Any formation with exactly two couples as outsides and facing out

Definition: The outside couples As Couples Wrong-way Promenade 1/4 and As Couples Face In, while the other dancers do the “anything” call.

Ending Formation: Depends on starting formation

Once again, the issue is which way do those outside dancers go. I usually remember it by “Reverse starts with ‘R’ which stands for Right, which means put your **right** shoulder towards the center of the square.”

Reverse Wheel and Touch 1/4



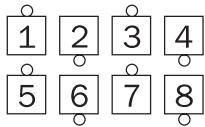
Or you can always look to see which way the other couples are going (but they might be relying on you...).

Cross By

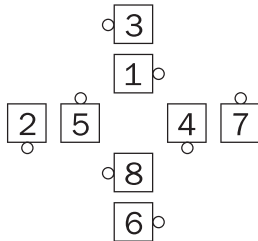
Starting Formation: Thar, Wrong-way Thar, or Parallel Waves

Definition: Do 1/2 a Circulate, Sashaying as you go, and joining opposite hands from initial handhold.

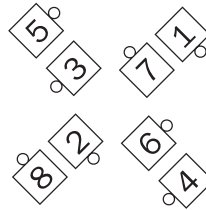
Ending Formation: Wrong-way Thar, Thar, or Wave



Start



After Cross By



After another Cross By

Move up to the next dancer to join the opposite hand. Cross By changes a Right-handed setup to a Left-handed one (and vice-versa, of course).

Vic Ceder gives an alternate definition as "As one movement, Slip the Clutch and Spread."

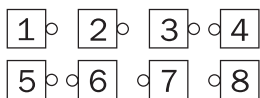
Remember that ends become centers and centers become ends.

Make Magic

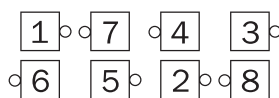
Starting Formation: General Columns

Definition: Any center and outside dancers who are facing each other do a Pass Thru, as any center who is facing in, does a pull by with the diagonally opposite dancer, using outside hands. If all four centers are facing in, they Cross Trail Thru.

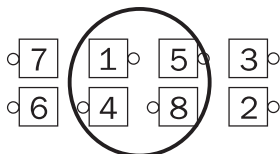
Ending Formation: General Columns



Start

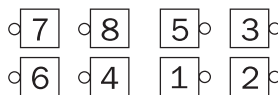


After Make Magic



After another Make Magic

Notice here that only the centers can do their part



After yet another Make Magic

POOF! That's the sound effect for Make Magic. Also, the dancers who are moving usually point at each other.

Center dancers who are doing the diagonal pull by usually just do a diagonal pass thru and don't use their hands.

Scatter Scoot Chain Thru

Starting Formation: Parallel Waves

Definition: The leads All Eight Circulate while the trailers Scoot Chain Thru.

Ending Formation: Parallel Waves

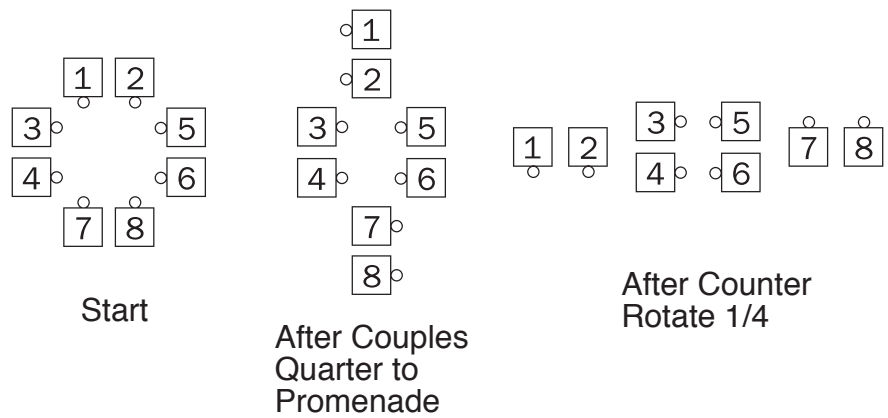
This is a pretty obvious combination of Scatter Scoot and Scoot Chain Thru. In fact, it's so obvious, I'm not even going to do a diagram.

Rotate

Starting Formation: Static Square, or a Static Square with some couples facing out (e.g., after Heads Pass Thru)

Definition: Working As Couples, the designated outside dancers turn 1/4 in place to face promenade direction and Counter Rotate the designated fraction (or 1/4, if none is specified) around the outside of the square, while the other dancers step forward into the middle. This is a restricted definition, covering only the starting formation permitted at C-1.

Heads Rotate 1/4



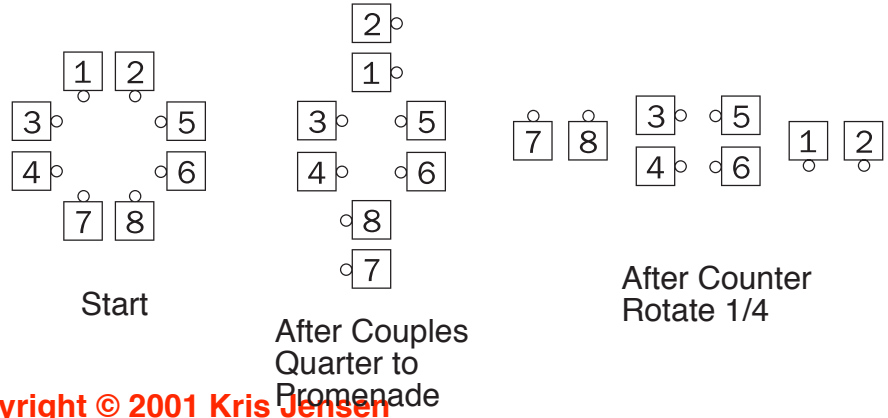
My problem on this one is turning to promenade direction: remember to stick that **left** shoulder towards the center

Reverse Rotate

Starting Formation: Static Square, or a Static Square with some couples facing out (e.g., after Heads Pass Thru)

Definition: Working As Couples, the designated outside dancers turn 1/4 in place to face reverse promenade direction and Counter Rotate the designated fraction (or 1/4, if none is specified) around the outside of the square, while the other dancers step forward into the middle.

Heads Reverse Rotate 1/4



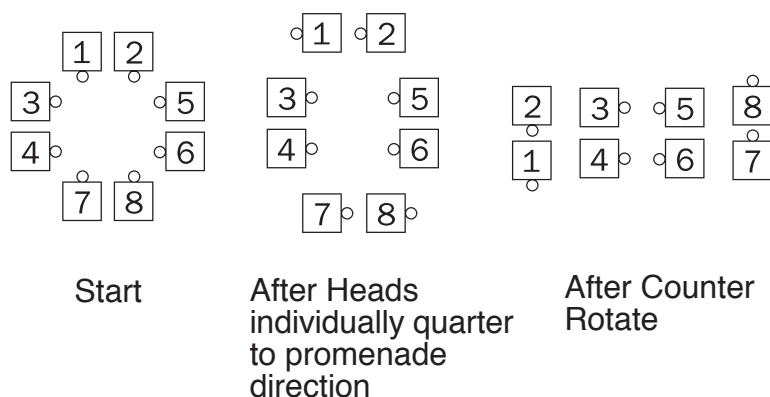
Reverse = "R" = **Right** Shoulder In

Single Rotate

Starting Formation: Same as Rotate

Definition: Working individually, the designated outside dancers turn $1/4$ in place to face promenade direction and Counter Rotate the designated fraction (or $1/4$, if none is specified) around the outside of the square, while the other dancers step forward into the middle.

Heads Single Rotate

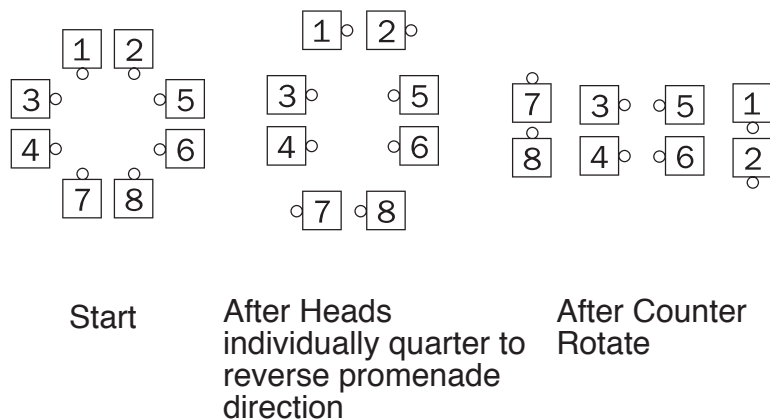


Reverse Single Rotate

Starting Formation: Same as Rotate

Definition: Working individually, the designated outside dancers turn $1/4$ in place to face reverse promenade direction and Counter Rotate the designated fraction (or $1/4$, if none is specified) around the outside of the square, while the other dancers step forward into the middle.

Heads Reverse Single Rotate



As you can see, there are a bunch of Rotates. Here are the variables:

1) **Single or not.** Remember, the default is to do it as couples unless you hear the word "single". However, Single Rotate is more commonly called, so be careful that you don't automatically do a single when you hear Rotate.

2) **Reverse or not.** Which way do I go? Use whichever works for you: Promenade or Reverse Promenade, or Left or Right shoulders towards the center.

3) **How far.** The default is $1/4$, but listen for a different fraction.

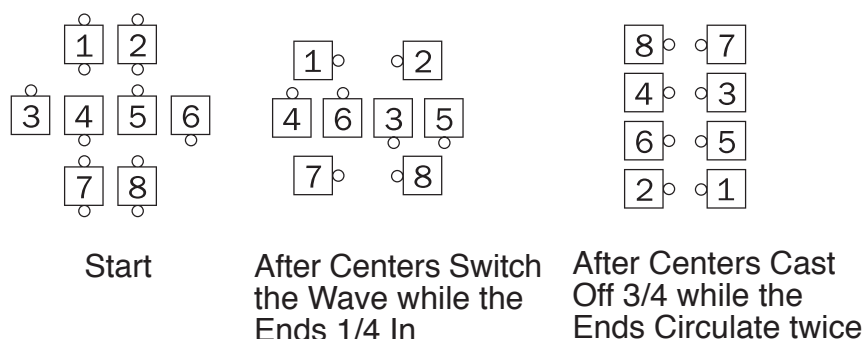
<Anything> the Windmill

Starting Formation: Various

Definition: The centers (or everyone, if the call is an 8-person call) do the "Anything" call. Then the centers Cast Off 3/4 while the ends face as directed and Circulate twice (or as directed).

Ending Formation: Various

Switch the Wave the Windmill In



Now you can think about the A2 call Spin the Windmill as a "Swing and Slip the Windmill".

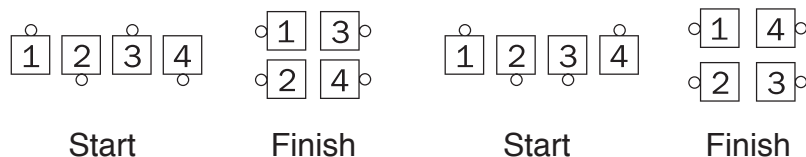
There's nothing really tricky about this call except the Cast Off 3/4 can be either an Arm Turn 3/4 or a Push Cast.

Reverse Explode

Starting Formation: Wave

Definition: From a wave: All Step Thru and Quarter Out. From a line with the ends facing the same way [At C-1, this call is used from waves only.]: The ends step forward, everybody does a Quarter Out and the original centers Extend to stand beside the original ends.

Ending Formation: Couples Back to Back



Vic Ceder would allow Reverse Explode from Inverted Lines at C1, even though the CALLERLAB definition seems to limit the call to Waves only.

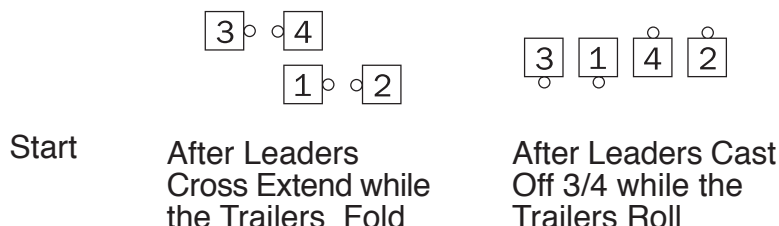
Cross Your Neighbor

Starting Formation: Mini-wave box or applicable T-Bone 2x2

Definition: Those facing in Cross Extend and Cast Off 3/4, while those facing out Fold and Roll.

Ending Formation: From Mini-wave box: 2-Faced Line.

The out-facers do a normal Follow Your Neighbor. The in-facers do a Follow Your Neighbor using the **outside** hand.

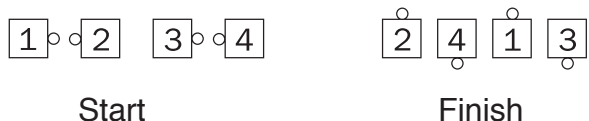
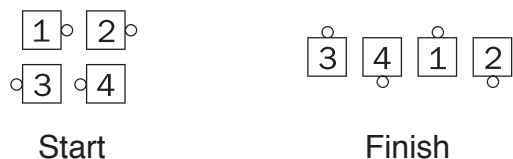


Weave

Starting Formation: Mini-wave Box, single Eight Chain Thru, Single Trade By.

Definition: From box circulate: The leads do 1/2 a Box Circulate while the trailers Cross Extend and Hinge. From single eight chain thru: All Pass Thru, and the ends Quarter Right while the centers Left Touch 1/4 (this is like Touch and Weave). From single trade by: The ends Quarter Right while the centers Left Touch 1/4.

Ending Formation: Wave

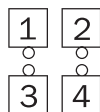


Reverse Cross and Turn

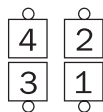
Starting Formation: Facing Couples

Definition: The belles Right Pull By with each other as the beaux U-Turn Back (turning toward the belles).

Ending Formation: Couples Back-to-Back



Start



Finish

Both Cross and Turn and Reverse Cross and Turn use a Right Pull By. No wonder most dancers forget the Pull By all together and do a diagonal Pass Thru while pointing at each other and shouting "Bang!"

I think Chain Reaction was designed to torture C1 dancers. You're comfortable dancing it from one formation and now it's no longer a "comfort" call—it's one where you have to dance precisely and pay strict attention to the definition.

Teamwork is important on this call. If you're the outside dancer who is not involved in the first Pass Thru, don't move until someone shows up next to you for the Hinge. Many breakdowns are caused by that outside dancer moving too soon and

By now, you should be alert to those "flexible" calls that indicate a call that can be done from many different formations:

Hinge: can be an Arm Turn 1/4 or a Partner Hinge

Trade: can be an Arm Turn 1/2 or a Partner Trade

Cast Off 3/4: Can be an Arm Turn 3/4 or a Push Cast.

In addition, "turning the star" at C1 can also mean a facing diamond circulate.

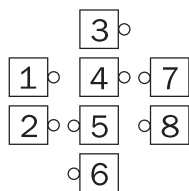
Note that Chain Reaction contains all four of these calls, so be prepared for lots o' variety.

Old Call: Chain Reaction

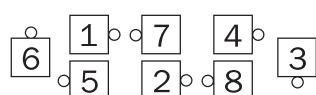
Starting Formation: Generalized Quarter Tag

Definition: The very centers Pass Thru with the dancers they are facing, while the ends of the center line / wave Promenade 1/4 around the outside of the set. The original very centers and the dancers they are next to Hinge. The centers star (or Diamond Circulate) one spot, while the outsides Trade. Those who meet now Cast Off 3/4, while the others move up (as in Hourglass Circulate) to become the ends of parallel waves.

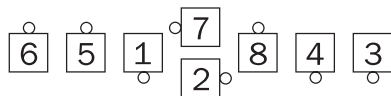
Ending Formation: Parallel Waves/Lines



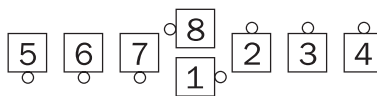
Start



After very centers Pass Thru with the ones they're facing directly while the ends of the center line/wave Promenade 1/4

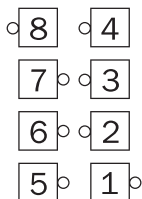


After the original very centers and the dancers they are next to Hinge



After the centers star 1/4 while the outsides Trade (Notice that it's a partner trade)

After those who meet Cast Off 3/4 while the others move up (as in Hourglass Circulate) (Notice that it's a push cast 3/4)

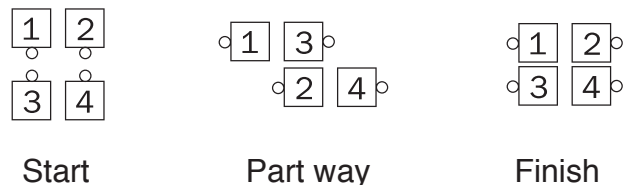


Wheel Fan Thru

Starting Formation: Facing Couples

Definition: Start a Wheel Thru, but as the the beaus meet, they Trade (by the right) and then all finish the Wheel Thru.

Ending Formation: Couples Back-to-Back



You can think about this call as a Wheel Thru but those moving through the center do an Arm Turn with each other.

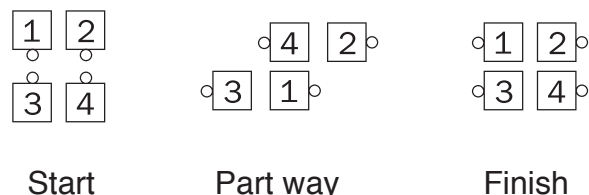
Another way to think about it is the Belles do a regular Wheel Thru while the Beaus Extend, Arm Turn 3/4 and Extend

Left Wheel Fan Thru

Starting Formation: Facing Couples

Definition: Start a Left Wheel Thru, but as the the belles meet, they Trade (by the left) and then all finish the Left Wheel Thru.

Ending Formation: Couples Back-to-Back



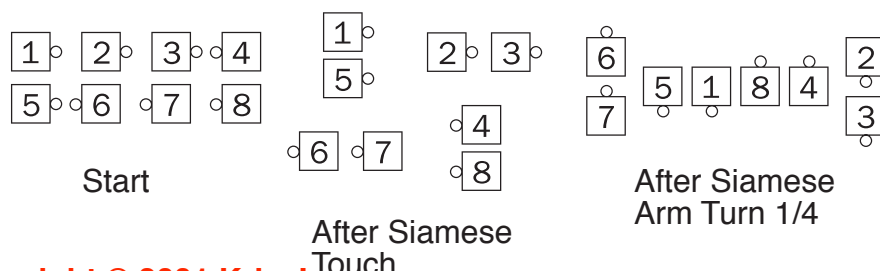
Concept: Siamese

Starting Formation: Any composed of 2 tandems and 2 couples

Definition: Same as "In Tandem or As Couples:" Those who are in the tandems work in tandem, and those in the couples work as couples, and everyone does the 2- or 4-dancer call specified.

Ending Formation: Various

Siamese Touch 1/4



The only tricky part about the Siamese concept is quickly identifying the Couples and the Tandems, particularly in a formation like this:



The centers are the Tandems and the outsides are the Couples. But dancers 2 and 7 will often think that they're in tandem with Dancers 4 and 5.

Concept: Split <Any Square Thru Type of Call>

Starting Formation: T-Bone

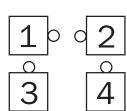
Definition: Those facing do the first part of the 4-person call, face the others if necessary, and finish the call as usual.

Split Dixie Style to a Wave

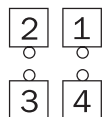
Starting Formation: T-Bone.

Definition: Those facing Right Pull By and Quarter In, then all Left Touch 1/4.

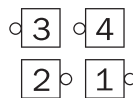
Ending Formation: L-H Mini-Box



Start



After Right Pull
By and turn 1/4
to face



After Left Touch
1/4

Note that Split Dixie Style to a Wave doesn't necessarily end in a wave. You could be in Columns or Parallel Waves.

Split Dixie Diamond

Starting Formation: 2 Appropriate T-Bones.

Definition: Those facing Right Pull By and Quarter In, then all Left Touch 1/4 to form parallel waves. Now the new centers Hinge, while the ends U-Turn Back.

Ending Formation: Diamonds

Split Square Chain the Top

Starting Formation: 2 Appropriate T-Bones.

Definition: Those facing Right Pull By and Quarter In, then all step to a L-H wave, Spin the Top, Left Turn Thru.

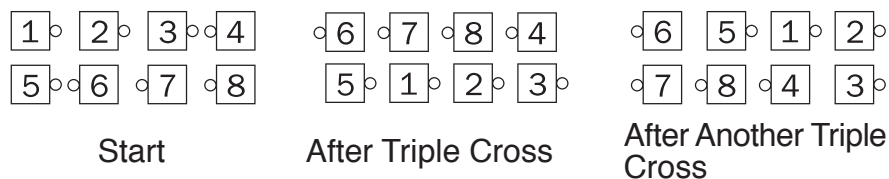
Ending Formation: Back to Back Couples

Triple Cross

Starting Formation: 1/4 Box or Mini-Wave Columns

Definition: Six dancers on the diagonal Pull By with outside hands.

Ending Formation: 1/4 Box: Mini-Wave Columns. Mini-Wave Columns: 3/4 Box



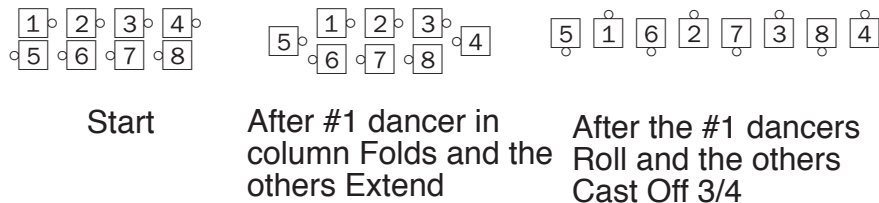
The sound effect for Triple Cross is "Bang, Bang, Bang!"

Grand Follow Your Neighbor

Starting Formation: Columns

Definition: The #1 dancer in each column does the leads' part of Follow Your Neighbor ("Fold and Roll"). The #2, 3, and 4 dancers do the trailers' part of Follow Your Neighbor (Extend and Cast Off 3/4).

Ending Formation: Tidal Wave



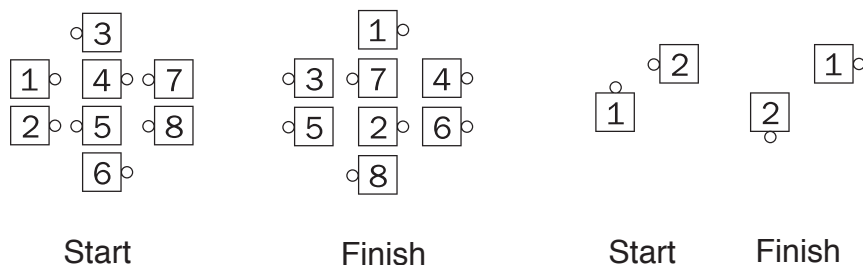
At C1, don't expect to hear "Don't Spread!" after a Follow Your Neighbor or Grand Follow Your Neighbor. At this point, you shouldn't Spread unless the caller tells you to.

Jaywalk

Starting Formation: Various

Definition: Like a Pass Thru, except the dancers don't have to be facing directly. Each dancer finishes on the other dancer's starting spot, facing opposite the way that dancer was facing.

Ending Formation: Various



In a Jaywalk, you can be facing directly (like with a Pass Thru), on the diagonal, or with a 90 degree difference. Always pass right shoulders. Move to the footprints of the dancer you're working with and face the opposite of that dancer's original facing direction.

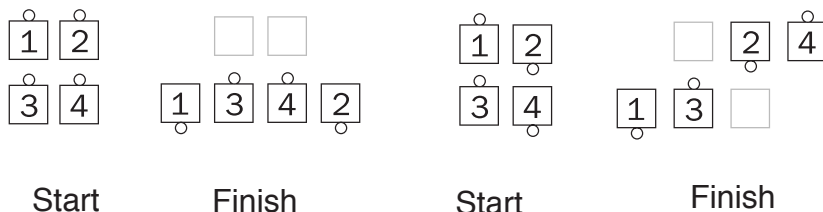
Point (or at least make eye contact) with the dancer you're Jaywalking with (you don't want to Jaywalk with someone who's not Jaywalking with you!)

Cast Back

Starting Formation: Any formation with definite leads, who must not be facing directly toward or away from the flagpole center

Definition: Starting in a tandem, the lead dancer always does the call; elsewhere, the caller must designate a dancer. The designated dancer Peel Off and step forward to stand beside the other dancer. The other dancer does not move. This call cannot be fractionalized.

Ending Formation: Varies



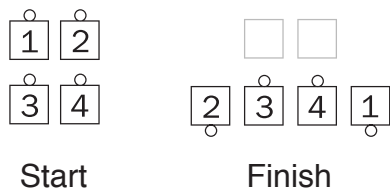
An important feature of this call is that the inactive dancers don't move. This is not a 1/2 zoom.

Cross Cast Back

Starting Formation: A 2x2 with one couple facing out

Definition: Starting in tandem couples, the lead dancers always do the call; elsewhere, the dancers must be designated. The designated dancers Trail Off and step forward to stand beside the other dancers. The others don't move. This call cannot be fractionalized.

Ending Formation: Varies



You're already used to doing this call; it's part of The Axle.

And, as with The Axle, some dancers want to pass right shoulders and others want to pass left shoulders. Left is correct, but I wouldn't break down a square forcing another dancer to do it "right".

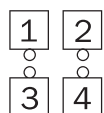
<Anything> to a Wave

Starting Formation: Any appropriate for the <Anything Call>

Definition: The “Anything” call must have as its final action, the dancers stepping from a wave into couples back to back. Do all of the “Anything” call, except for that final step forward—i.e., hold onto the final wave, ending there. For example, in Square Chain Thru to a wave, the dancers would do all of the call except for stepping forward on the final Turn Thru.

Ending Formation: Wave

Square Thru 3 to a Wave



Start

Finish

Dixie Sashay

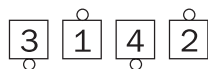
Starting Formation: Facing Couples or facing Tandems

Definition: As a single smooth motion, Dixie Style to A Wave and Slither, to form a 2-faced line. This call cannot be fractionalized.

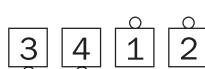
Ending Formation: L-H 2-Faced Line



Start



After Dixie
Style to a Wave



After Slither

Since you can do a Split Dixie Style to a Wave, you might guess that you can also do a Split Dixie Sashay. You're right; you can.

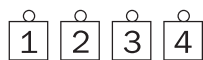
Styling: you'll sometimes see an exaggerated smooch as you slither by.

Step and Flip

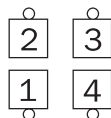
Starting Formation: Lines

Definition: Centers Step Ahead as the Ends Run into the adjacent Center position.

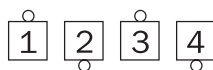
Ending Formation: Varies



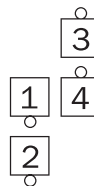
Start



Finish



Start



Finish

This call is similar to Step and Fold. Vic Ceder points out that in this call, the Flippers always end up holding hands with each other. From a wave, Step and Fold results in a Mini-wave box, while Step and Flip ends in a Z.

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