

Lynette Bellini's C4 Learning Series
First Week of Concepts
Consolidated "Digest" of Information

Compiled by Bill Klein

wmklein@ix.netcom.com

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Introduction

This document is intended for use with Lynette Bellini's (second) series of C4 Learning lists. For information on the entire (2nd) C4 Learning Set, see

<http://www.lynette.org/c4teach2/>

To a lesser extent, this could be used with the original C4 Learning Series. See:

<http://www.lynette.org/recordings/c4teach/index.html>

Unlike "calls," the concepts cannot be easily abbreviated for use in "flash cards" or "study lists." Therefore, this documents attempts to act as a "consolidated digest" and to include either references to or text from as many C4 sources as possible. The reader can (should) look at all of them (both as included here and in their entirety) to find which information is most useful to him/her.

Unless other wise indicated (by the use of the words "snipped" or "snippage") all of the text below is included in its entirety (including examples and diagrams) from the original source. To understand the originals, in context, please check out all the sources listed in the [Bibliography](#)..

This document is currently a "work in progress". Much (most) of the quoted text is copyrighted. This document is a "work in progress." It is my intention to contact all of the original copyright holders and ask their permission to include the text. Until then, I would appreciate that readers **NOT** forward this document on or otherwise distribute it.

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(Double) Bent Formation

This formation is not (currently) discussed in any source that I found. It is, however, occasionally(rarely) used at C3B, and, as far as I know, is simply a distorted (Tidal) Line/Wave, in which "one end" (or two ends) are "bent" so that they face perpendicular walls from the others in their formation.

1 by N-Some

This concept, by itself, is not discussed in any source that I found. It appears, however, to be simply a way of specifying that the group of "N" dancers who **ARE ALL FACING THE SAME DIRECTION** work N-some while the other (single) dancer works as an individual.

Ceder Chest

See discussion at Formation-Some

1 By Solid of N

This concept is not in any source that I could find. "Solid" is a C2 Concept; See Callerlab C2 definitions or Ceder Chest at:

<http://www.ceder.net/def/solid.php4?language=usa&level=master>

As far as I can tell, "1 by Solid of N" requires the group of "N" dancers who are facing the same direction to work solid, while the other (single) dancer works as an individual.

3x3 / 4x4

Article, "The 3 By 3 Concept"

By Sue Curtis, At:

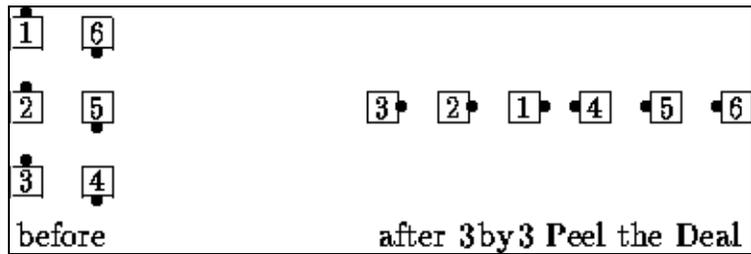
<http://www.lynette.org/3by3/3by3.html>

Some excerpts from the text

The phrase "3 by 3" has been applied to 12 Matrix calls to specify that three people do one part of the call and three people do the other part, or that people work together in groups of 3. I would like to define the 3 by 3 concept more precisely, following a method similar to Eric Brosius's definition of the Single Concept [1]. The definition proposed here agrees with current usage on column calls such as 3 by 3 Transfer and 3 by 3 Checkmate and also applies to surprisingly many other calls. The 3 by 3 concept could help clarify the 12 Matrix concept since it provides a well-defined method of converting 8-person calls to 12-person calls.

Introduction

It will be easier to understand the definition if we begin by discussing some examples. You probably already have some intuitive feel for what 3 by 3 means, even in cases where it doesn't mean "three people do the leaders' part and three people do the trailers' part." For example, you could probably figure out 3 by 3 Peel the Deal:



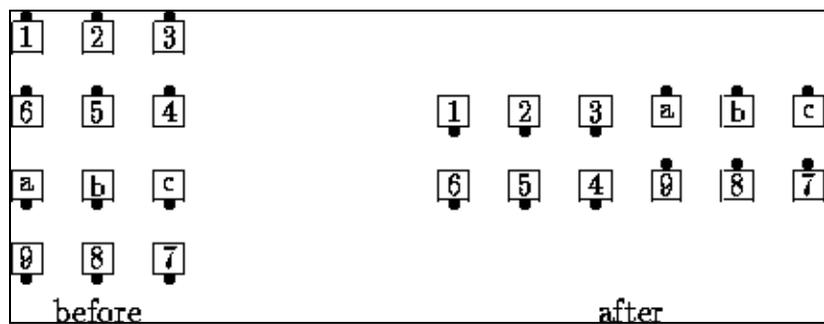
or 3 by 3 Shakedown:



How did you figure out these calls? You probably recognized that on a Peel the Deal, two people work in tandem with each other, so on a 3 by 3 Peel the Deal, three people work in tandem with each other. Also, you probably recognized that on a normal Shakedown, two people start as a couple facing out and finish as a couple facing in, so on a 3 by 3 Shakedown, three people start as a couple of 3 facing out and finish as a couple of 3 facing in. Although the dancers do not work as couples throughout the call, the three dancers working together on the 3 by 3 version can still maintain the same relationship as the two dancers working together had on the original call.

In a 12 Matrix, you can do 3 by 3 versions of 8-person calls. Here are some 12 Matrix examples you can probably figure out.

3 by 3 Polly



<snip>

Note that in the original version of each of these calls, two dancers are working together doing the same part. In the 3 by 3 version, these two dancers are replaced with three dancers who maintain the same relationship with each other as the original two dancers had. In the 3 by 3 definition given below, we define more precisely what it means to "do the same part" as another dancer, and to "maintain the same relationship."

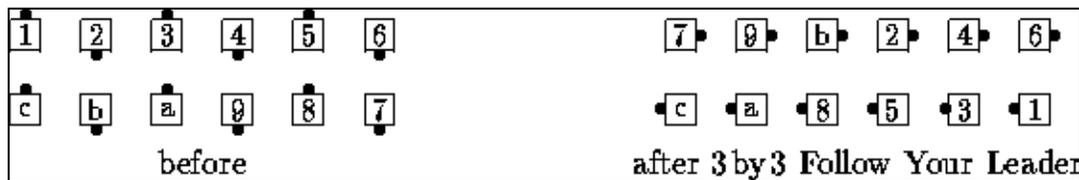
3 By 3 Concept Definition

To apply the 3 by 3 concept to any call, it must be possible to pair up all the dancers doing the call so that each pair has a common facing direction at the beginning and end of the call, and

goes through the same turning motions while dancing the call. To create the 3 by 3 version of the call, replace each such pair with three dancers facing the same direction by adding a new dancer between the original two. The new dancer goes through the same turning motions as the original two dancers and remains between them throughout the call.

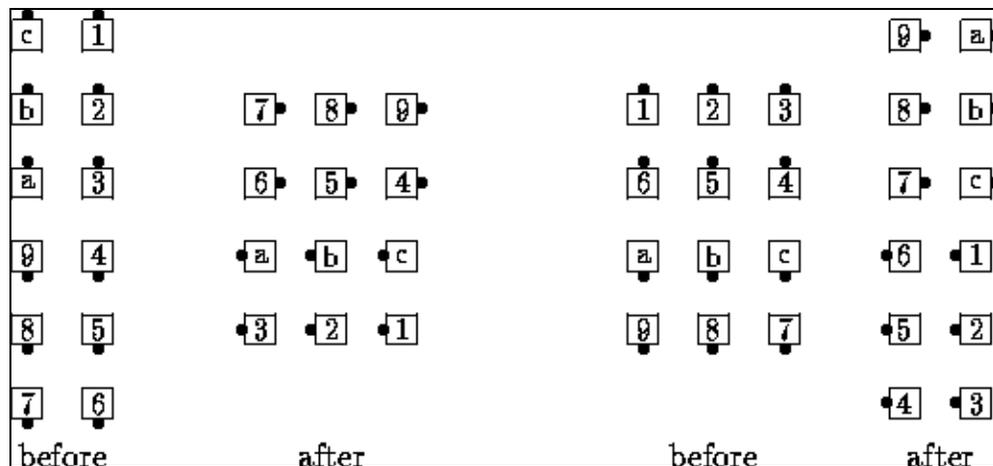
This definition implies that the ends of each group of 3 will always do the call normally (as if the center person wasn't there), since they correspond to the pair of dancers doing the original call. The center of each group of 3 always stays between the two ends, since this person corresponds to the new dancer added to create the 3 by 3 version. You may want to look back through the examples shown earlier and verify that this definition works whether the two dancers in each pair are working in tandem, as a couple, twosomely, or even if they have some other relationship we don't yet have a name for.

On most calls that can be done 3 by 3, the dancers in each pair start and finish adjacent to each other. However, on a few calls, the dancers in each pair start or finish once removed from each other. For example, on a Transfer the Column, the dancers in each pair start adjacent (in tandem) and finish once removed. On a Follow Your Leader, the dancers in each pair start once removed and finish adjacent. To apply the 3 by 3 concept to these calls, replace each pair of once removed dancers with three dancers all once removed from each other, closer to the wall that the original two dancers were closer to. Here is 3 by 3 Follow Your Leader:

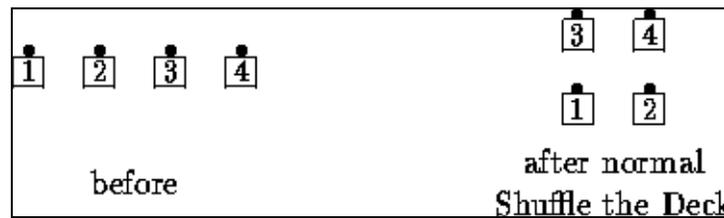


<snip>

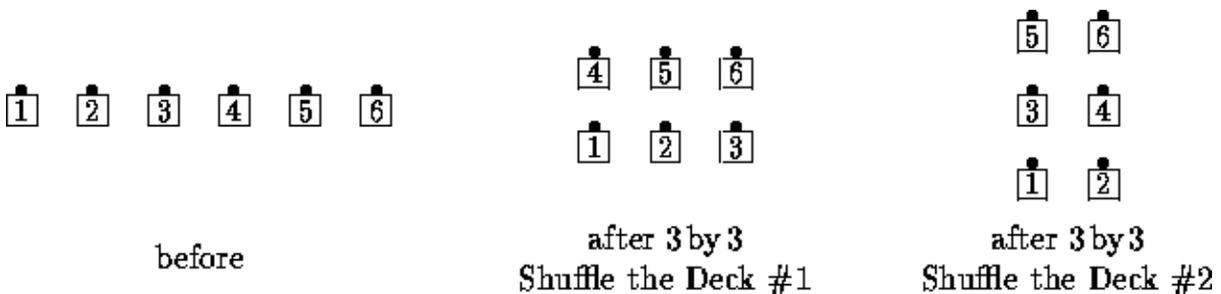
Several calls contain more than two dancers who start and finish facing the same direction as each other and go through the same turning motions. On some of these calls, we can create two different 3 by 3 calls by pairing up the dancers in different ways. For example, consider Countershake. If we pair up the dancers who start in tandem and replace them with tandems of 3, we get a setup. If we instead pair up the dancers who start as couples and replace them with couples of 3, we get a setup. Thus, 3 by 3 Countershake can be done from either a or a :



Several other calls have this property, including 3 by 3 Hang a Right, 3 by 3 Polly Wally, 3 by 3 Ferris Wheel, 3 by 3 Turnaway, and 3 by 3 Roll Out to a Column. These calls are unambiguous for the dancers because each version of the call has a different starting setup. However, some 3 by 3 calls are ambiguous for the dancers because there are two different versions of the call with the same starting setup. For example, consider Shuffle the Deck:



All four dancers involved in a normal Shuffle the Deck start and finish facing the same way as each other and never change their facing direction, so we can pair up the dancers in two different ways. If we pair up the dancers who work as couples and replace them with couples of 3, we create 3 by 3 Shuffle the Deck #1, shown below. If we instead pair up the dancers who start once removed and finish in tandem, we create 3 by 3 Shuffle the Deck #2, also shown below.

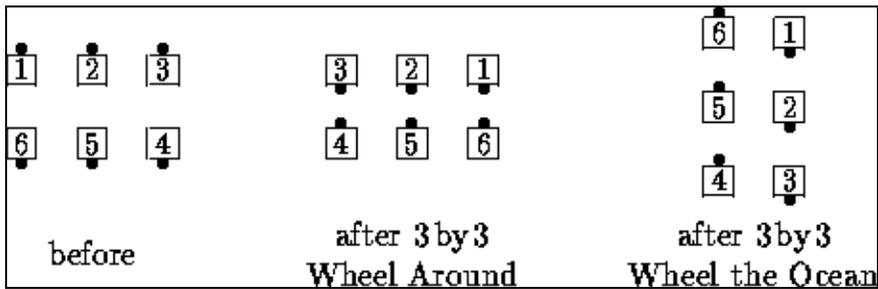


Since both of these calls have identical starting setups, the dancers cannot tell which one to do if 3 by 3 Shuffle the Deck is called. I think 3 by 3 Shuffle the Deck #1 is more natural since adjacent dancers form each group of 3, but 3 by 3 Shuffle the Deck #2 also satisfies the definition of the 3 by 3 concept. Since this problem also occurs on several other calls, I suggest the following rule: Whenever it is possible to pair up either the dancers who start adjacent to each other or the dancers who start once removed from each other, always choose the adjacent dancers.

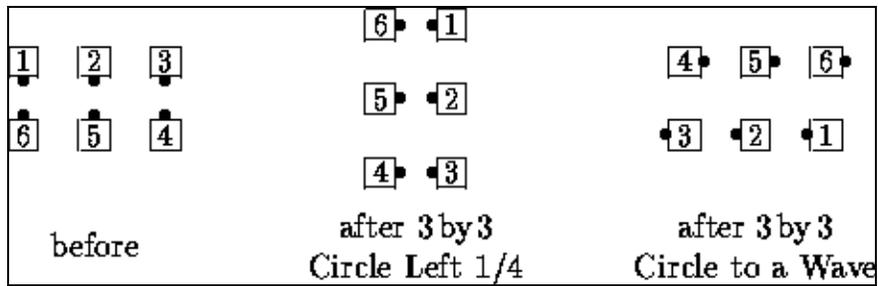
Dancing the more difficult calls

As mentioned earlier, the people in each group of 3 always maintain the same relationship to each other as the people in each group of 2 had on the original call. On many calls, such as the examples shown at the beginning, this relationship will be obvious and easy to apply to a group of 3. On calls where this relationship is not immediately obvious, the ends of each group of 3 can do the call normally (working "disconnected" with each other, if you like) and the centers can do whatever it takes to remain between the ends.

To illustrate this method, let's discuss a more difficult example, such as 3 by 3 Wheel the Ocean. The couples of 3 begin with a Wheel Around, but who does the Pull By---should it be two people or one? Remember that the ends of each line do the call normally, and the centers stay between them. This means that the right-most dancer does the Pull By, but the center dancer must step in front of the left-most dancer, like this:



This example may seem strange at first, but it satisfies the definition. 3 by 3 Circle to a Wave is similar---the first part is easy, but then you must carefully apply the definition to figure out the Walk and Dodge part. The end beau Walks, the end belle Dodges, and the center steps ahead slightly to finish between them, like this:



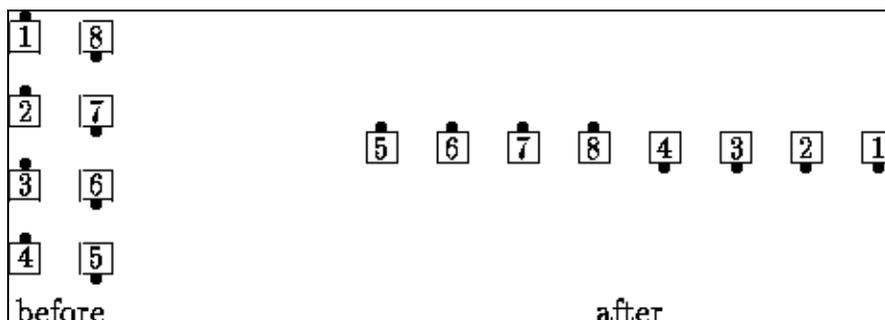
<more "difficult" examples, snipped. Please see the original article for full sets of examples>

X

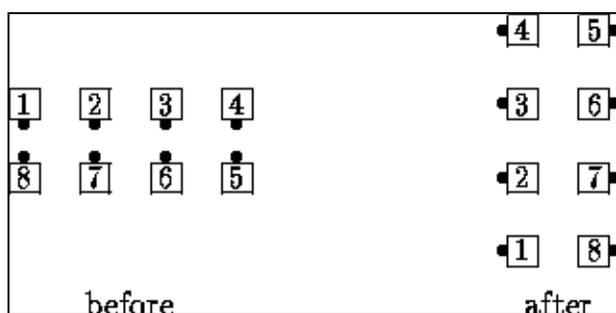
The 4By4 Concept

The 4by4 concept can be defined similarly to the 3 by 3 concept by replacing pairs of dancers with groups of 4 instead of groups of 3. The advantage of the 4by4 concept is that since 4by4 versions of 4-person calls require exactly eight people, you can create new calls that involve everyone in the square without using phantoms. A few of these calls have already been used; for example, callers occasionally say ``4by4 Tag the Line" or ``4by4 Wheel and Deal" to designate the ``Line of 8" version of a call. Here are some more examples.

4by4 Trail Off



4by4 Split Swap



<more useful examples snipped>

Clarifying the 12 Matrix Concept

Since the 3 by 3 concept provides a well-defined method of converting 8-person calls to 12-person calls, we can use it to help clarify the 12 Matrix concept. Unfortunately, we cannot simply say "12 Matrix means work 3 by 3," since the 3 by 3 concept does not apply to every call we do in a 12 Matrix, and in some cases where it could apply the 3 by 3 call is different from the traditional 12 Matrix call. (For example, consider 3 by 3 Drift Apart and 3 by 3 Walk and Dodge.) However, callers could begin using the name "12 Matrix 3 by 3" for calls where the 3 by 3 definition does apply. This would be particularly helpful on calls such as 12 Matrix Peel the Wave, 12 Matrix Follow Your Leader, and 12 Matrix Split Counter Rotate, where dancers are often uncertain whether to work 3 by 3 or something like Triple Setups Working Together.

The 3 by 3 concept also suggests many new 12 Matrix calls that have never been used before. The 3 by 3 concept is a good way to create new 12 Matrix calls because it is well-defined, it applies to many calls, and the new calls created automatically "work" (i.e. no crashes) with 12 real people. Furthermore, the 3 by 3 versions often retain the "feel" of the original calls since the people working together maintain the same relationship as on the original call and go through the same turning motions. Although it will take more than the 3 by 3 concept to completely define the 12 Matrix concept, we can take a step in that direction by using more calls that satisfy the 3 by 3 definition and by using the 3 by 3 terminology whenever it applies.

<final additional information snipped>

Bill Ackerman's Book 3, "Miscellaneous C4 Notions

See:

"3x3, 5x4, etc" on Pages 37 to 55

At

<http://www.lynette.org/sd/book3.pdf>

Some excerpts from the text

The official definition of 3x3 and 4x4 (and NxN for higher values of N) says something like this:

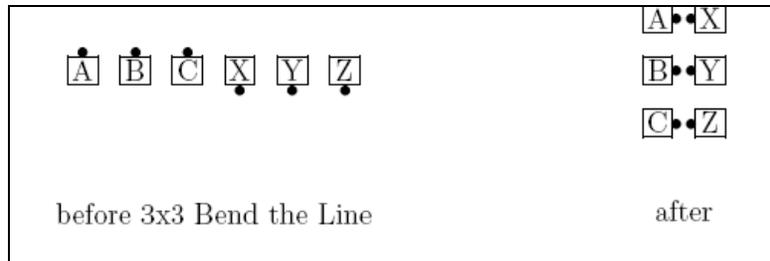
Find pairings of people in the original ("2x2") version of the call, that start facing in the same direction, go through the same turning motions, and end facing in the same direction. For the 3x3 call, expand the setup so that each such pair has a person "interpolating" the two people in that pair, that is, halfway between them and facing in the same direction. (That person is commonly called the "cheese", in analogy with a

cheese sandwich.) The 3x3 call is done by having the people in each pair doing the normal call but with the extra space, and the interpolating person going through the same motions and staying halfway between them.

Consider Bend the line:



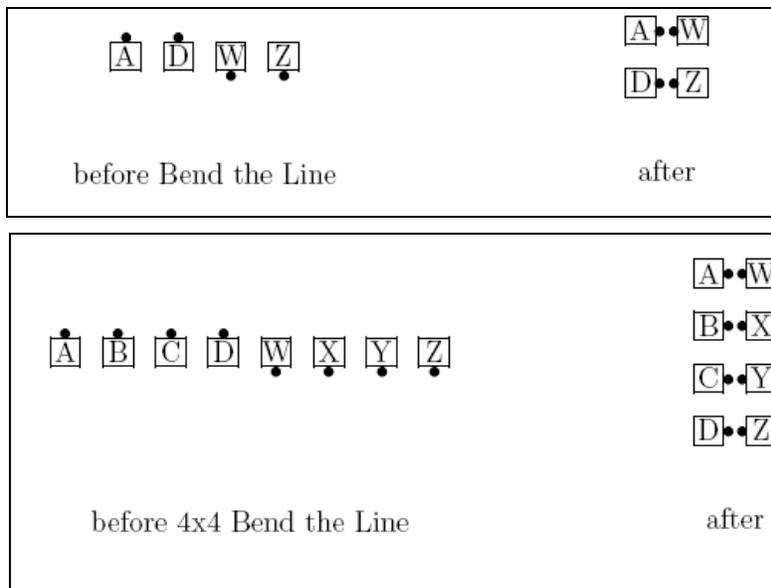
A and C form a pair, as do X and Z. Interpolate B between A and C, and Y between X and Z.



This case is easy, because the pairs are trivial to identify, are clearly related in the call definition ("as couples 1/4 in"), and are adjacent both before and after the call. That won't always be the case.

For 4x4, interpolate two people between the people in each pair, all equally spaced, maintaining the correct order at all times.

And similarly for higher numbers.



Things quickly become more

<Many pages, examples and discussions "snipped" here>

The reader should have noticed a fundamental truth: Knowing the official definition of the NxN concept, and being able to execute the concept in real time, are very different things. The

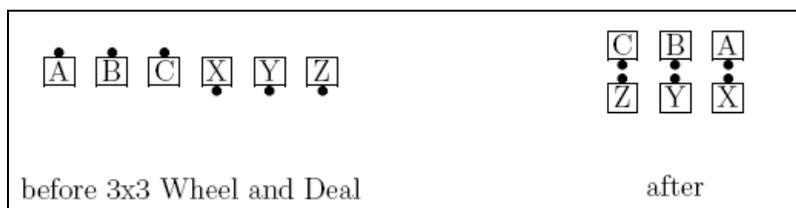
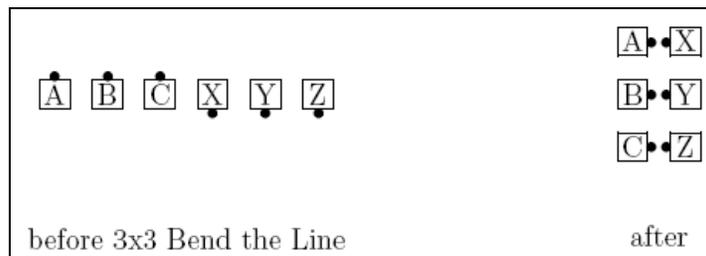
official definition is suitable for careful analysis and for theoretical discussions, but it isn't enough:

1. It requires dancers to undergo mental execution of multiple parts of a call, rather than the usual method that is based on people doing just one part of a call.
2. It requires proposing alternative theories about the pairings.
3. It requires mentally testing those theories with "thought experiments", noting whether they are unsound for various reasons, and picking the correct theory.

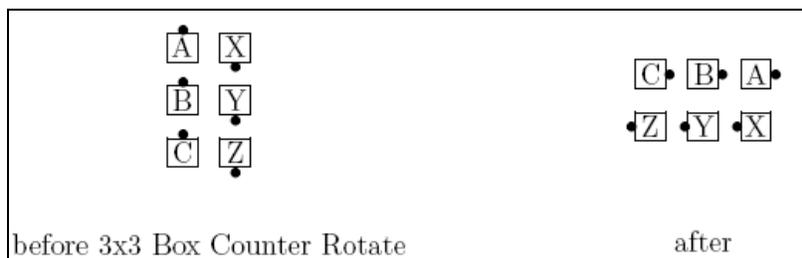
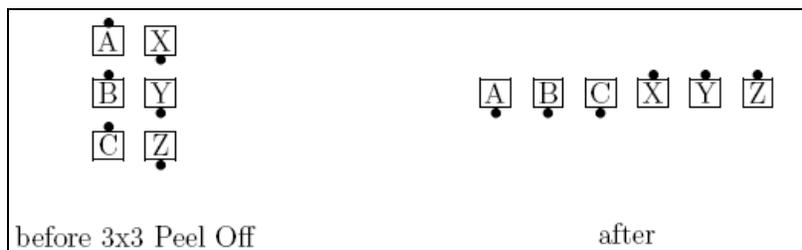
To do the concept in practice, one needs a lot of experience, and one needs to know a lot of tricks.

Overview of the Tricks

The first thing we notice is that, for many calls, the paired people are obvious, and work together in an obvious way:



Some are not quite so trivial, but one can quickly develop a sense for how to do them:



<additional examples and discussion follow here, in the original, but have been "snipped" from this digest>

The Tricks

1. If a call has people obviously working together in groups of 2, work in the equivalent groups of 3 or 4 or whatever. This covers things like Bend the Line, Wheel and Deal, Turn and Deal, and Ferris Wheel from a 2x6 matrix. <examples / discussion snipped>
2. If a call is defined, or could have been defined, in terms of couples or tandems, turn them into couples or tandems of 3. Do this even if the definition isn't actually in terms of couples or tandems. Do it even if this "cheat" loses some of the generality of the call—the fully general version can't be done 3x3 anyway <more snippage>
3. If a call can be defined in terms of Couples Twosomes or Tandem Twosomes, turn them into Threesomes. This gets Turn and Deal and Turn to a Line. It also gets By Golly, which is a Couples Twosome (natural) Touch 1/4. It also gets suitably restricted Tag the Line and Follow Thru. <snippage>
4. If a call can be defined in terms of Fractional Twosome, or Twosome Fractional Solid, do the same thing. This gets Peel Off, Trail Off, and a suitably restricted version of Crossfire. <snippage>
5. Learn things like Beau Walk / Belle Dodge, or With the Flow, or Vertical, or Finish Wheel the Ocean / Sea. They don't actually fit into the above Couples / Tandem / [Fractional] Twosome categories, but they are geometrically very similar.
6. If a call (or restricted version of same) can be formulated in terms of a sequence of other calls that can be done 3x3, do so. <snippage>
7. 3x3 Arm Turn any amount (i.e. mini-wave Hinge / Trade / Cast) is just Arm Turns in the individual mini-waves. This is why 3x3 Ah So and Split Recycle work. Touch, Pass Thru, and Step Thru are similar. <snippage>
8. Learn how to do 3x3 Slither. From a wave of 6, go past everyone who is facing opposite you, until everyone facing in the same direction is in one adjacent group. To go the other way, from couples of 3, spread yourselves all the way out until everyone is in a mini*wave. <snippage>
9. There is a kind of "vertical Slither" that shows up as a building block in some calls. <snippage>
10. There are a few calls that could be formulated in terms of a nonexistent "fractional antitwosome" concept, in which the people in each group orbit around each other opposite the direction they would if working solid.

<Final snippage>

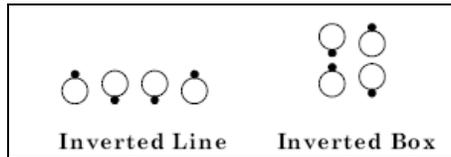
Any Hand

In November 2007, Callerlab (officially) added the "Any Hand Concept" to the Advanced Program.

Callerlab (Advanced Definitions)

This concept is used with calls that start with the right hand and are defined as a series of turns (e.g., Swing Thru, 1/4 Thru, Remake).

Starting formation: Inverted Line or Inverted Box; every pair of dancers must be in a right or left-hand mini-wave.



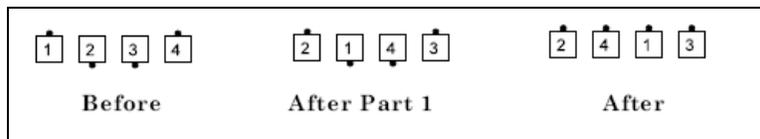
Dance action: Dancers start by having everyone in a mini-wave (pair) turn by either the right or left hand the appropriate amount. The call continues, with the following modifications as necessary:

- Turn 1/4 – if in a couple, use Cast Off 1/4
- Turn 1/2 – if in a couple, use Partner Trade
- Turn 3/4 – if in a couple, use Cast Off 3/4

For example, after a Heads Square Thru 4, Centers In, the call Any Hand Swing Thru would have all dancers turn half (some by the right and some by the left) and the new centers Partner Trade to end in Facing Lines.

The Facing Couples Rule does not apply with this concept.

Example #1: Any Hand Swing Thru



<Additional Advanced examples have been “snipped”>

Bill Ackerman’s Book 2 – Concepts

This is used, typically on calls that have a specific handedness, to remove the handedness. So, for example, Any Hand Swing Thru is a Swing and Slip, even when called from a left handed wave.

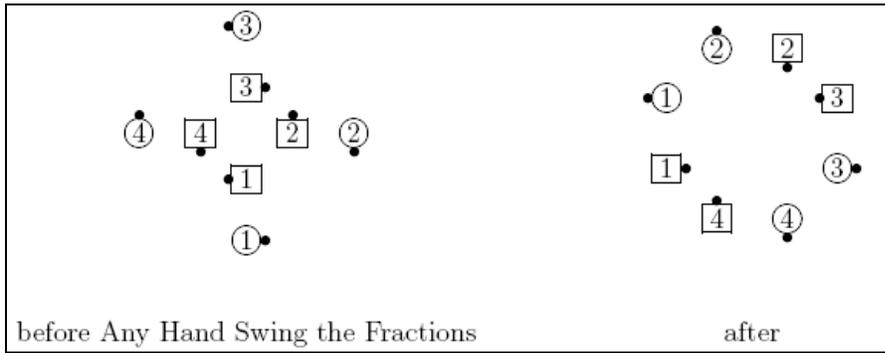
However, it affects calls more profoundly than that. Any Hand calls are often done from setups of arbitrary facing directions, and the meaning seems to be:

Turn any Arm Turn 1/4 or 3/4 into a “pushy” Cast Off if necessary.

Turn any Arm Turn 1/2 into a Trade.

Start the call with everyone working, which generally means centers and adjacent ends do the first part.

Progress from one part to the next by working with the person on the hand opposite the person with whom you just worked. If there is no one on that hand, you can’t do that part.



Ceder Chest

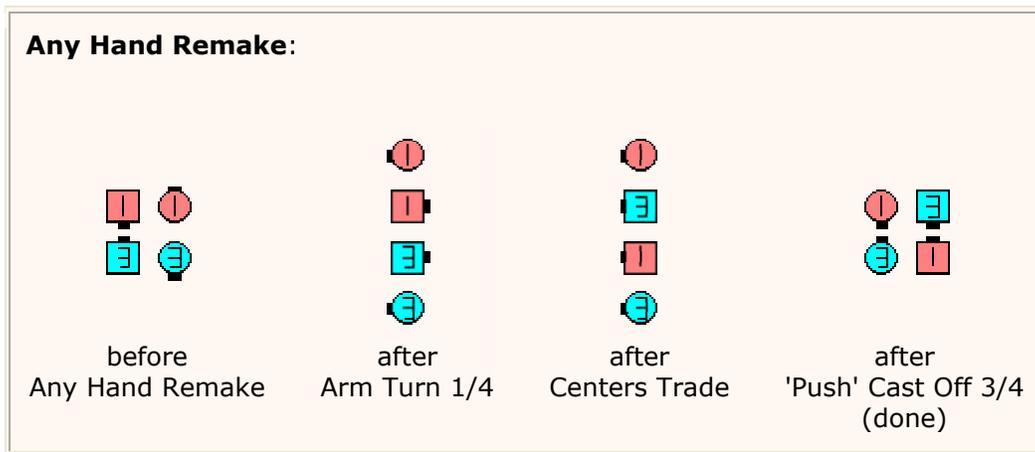
At:

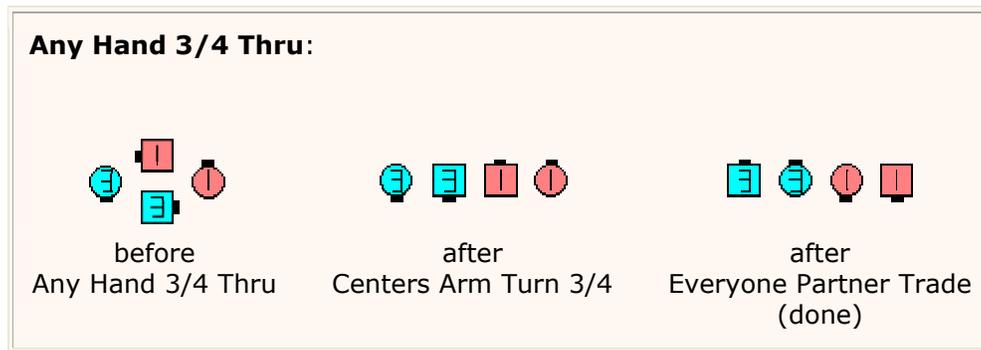
<http://www.ceder.net/def/anyhand.php4?language=usa&level=master>

The **Any Hand CONCEPT** is typically used when doing calls that always start with the Right-hand from setups in which some dancers start with the Right-hand and some dancers start with the Left-hand. Sometimes Any Hand is used on a call that can start with either hand, such as Swing & Mix or Shazam, as an aid to warn the dancers that they are in an unusual setup (typically an Inverted Line) where some dancers are starting with the Left-hand.

Notes:

- Those starting the call must be in Mini-Waves. That is, the action must start with an Arm Turn, not with a 'Push' Cast.
- Arm Turn 1/2 often becomes a Partner Trade.
- Arm Turn 1/4 or 3/4 often becomes a 'Push' Cast Off 1/4 or 3/4.
- Arm Turn 1/4 never becomes a Partner Hinge. That is, from a Couple, do a Push Cast 1/4, NOT a Partner Hinge





Any Supercall But

Article, "Supercalls: A new class of concepts"

By Dan Neumann, at

<http://www.lynette.org/sctheory.html>

Geo's introduction of the ECHO meta-concept has led to an examination of what is meant by the term "concept" in modern challenge square dancing. Recall that a meta-concept is something that modifies the application of a concept. For example, the meta-concept RANDOM tells the dancers that the concept which follows the word "random" must be applied only to the odd parts of the call. However at the Petaluma dance in February, Sue and Linda called things such as "ECHO busy bounce the centers," by which they meant to do a busy bounce the centers and then bounce the centers. Thus "busy" was acting as a concept. And if "busy" can act as a concept for one meta-concept it MUST be able to act as a concept for other meta-concepts, e.g. INITIALLY, as well.

So what is it about busy that makes it seem like a concept? Primarily it comes before and modifies a call by restricting who performs it. In the example of busy bounce the centers, only the original trailing couple does bounce the centers. Whereas if the call were simply bounce the centers, everyone would do it. On the other hand, for a subset of the dancers, busy (anything) is merely a call since (apart from breathing) busy tells them everything they need to know to do their part. Thus Lynette and I dubbed busy and it's relatives "supercalls."

I believe that the essence of a concept is that it modifies a call in some way. For example, the concepts CONCENTRIC or TRIPLE BOX clearly change the way right and left thru is executed. Similarly, a supercall modifies a call by restricting the group that does it. Thus supercalls must be concepts, albeit an entirely new class of concepts. Note that some things that seem like supercalls, e.g. spin the pulley but and trans, have absolutely no effect on the call that comes next. Therefore I submit that these are no more concepts than right and left thru is. And I know that I don't want to hear "FINALLY right and left thru, chisel thru."

In light of these considerations, I believe it's best to be rather conservative in defining exactly what is a supercall i.e. it's better to leave out things that seem like they could have been included rather than to include too much. Therefore I propose that a supercall must have the syntax supercall subsidiary-call and, the subsidiary-call can be executed by only a subset (not all) of the active dancers.

Bill Heimann's Survival Kit – Concepts

These are calls that require another call, and hence of a “concept” property to them. A few examples are: Transfer and (Anycall), Busy (Anycall), and Tally Ho but (Anycall). Note: the designation Supercall does not include things like Circle By x and y.

These can become extremely tricky when combined with a Meta-Concept. Take “Initially Tally Ho but □ Recycle”. The way to process this is to divide the move into 3 parts: 1) the Meta-Concept, 2) the concept or Supercall, and 3) “The Call”. In this example, 2 - the concept or Supercall is “tally ho but”, and 3 - The Call is □ recycle. Since the Meta-Concept is Initially, take the first part of The Call (here □ Recycle) and attach it to the Supercall. Thus, you would dance it as a) Tally Ho but □ Recycle; b) then all dance the rest of The Call, in this case a box counter rotate.

“Piecewise Busy □ Cross Cycle” becomes a) Busy and □ Recycle; b) Busy and Lockit - to end in interlocked diamonds. Another related example is: “Initially Echo Once Removed Recoil”. Here The Call is Recoil, and the concept is “Echo Once Removed”. Hence, take the first part of The Call (split recycle) and do it in the “concept” mentioned - that is, do an Echo Once Removed Split Recycle, which is a once removed split recycle, followed by a normal split recycle. Then all finish The Call, or Step and Fold.

Bill Ackerman's Book 3, “Miscellaneous C4 Notions

If a call takes a “but” modifier and another call, it can be considered to be a “function” or “mathematical operator” on that other call. That makes it effectively the same as a concept. Such a usage is known as a “supercall”.

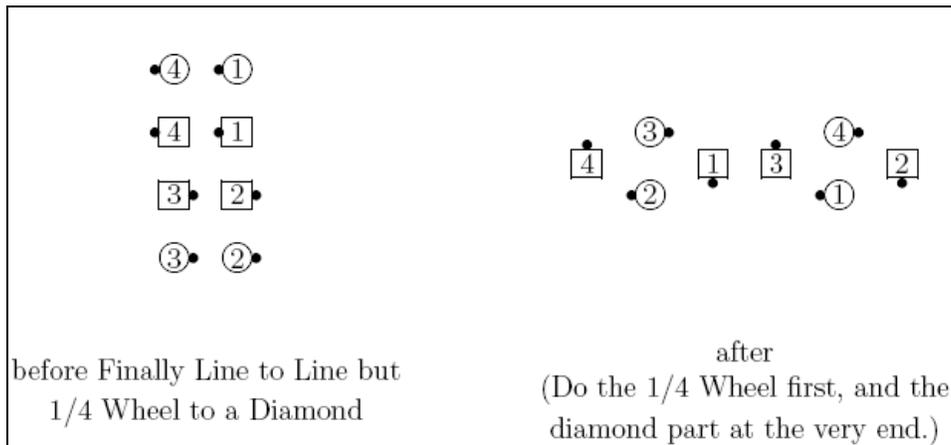
Under normal circumstances, it doesn't make any difference whether one thinks of a call with a “but” modifier as a type of concept or not. People know how to do a Tandem Linear Cycle, and they know how to do a Tally Ho but Linear Cycle. Both are complex operations in which Linear Cycle plays a role.

However, when used with meta-concepts, the role of a supercall as a concept becomes very complex. Among the problems is that they are grammatically peculiar. The command “Initially Tally Ho but Flip Back” is hard to parse. Once one realizes that “Tally Ho but” is essentially a concept, one can apply the “Initially” meta-concept to it. So one applies “Tally Ho but” to the first part of Flip Back.

Tally Ho but Flip the Line 1/2

Scout Back

Also, the order in which things are done can be quite non-intuitive. It is necessary to think carefully.



Anyone Work Concept

Bill Heimann's Survival Kit – Concepts

The main aspect of this call is that everyone is active. In the above example, the ends would trade also.

Remember Dan's call: Centers WORK CENTERS, single cross and wheel. The centers work as if they were the only ones doing the call.

Finish Concept

This concept is now a part of C! and is discussed in the "Glossary of Modifying Terms" section of the C1 definitions.

Callerlab C1 Definitions

Finish: Do all but the first part of the call. Examples: "Finish a Motivate", "Finish a Rotary Spin", "Finish a Pass and Roll".

Bill Heimann's Survival Kit (Concepts)

Literally, Finish means the first part of the call has been executed, and we should pick it up from there. (Watch it. Callers sometimes abuse this and want us to pick it up from a "obvious" point.)

<snip>

Contrast "Finish" with "Like a" call. "Call 1 Like a call 2" means to dance all of call 1, then do only the last part of call 2. In "Mix like a Change the Wave", you'd do Mix, then Swing ½.

Ceder Chest

At:

<http://www.ceder.net/def/finish.php4?language=usa&level=master>

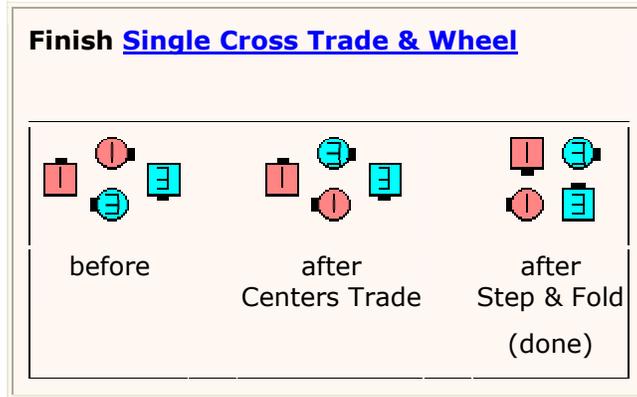
Do the anything call leaving off the first part.

Notes:

- Historically callers have used the Finish CONCEPT in an inconsistent manner. They have wanted you to start at some point in the middle of the call and complete the call (e.g., from a Tidal Wave: Finish A Percolate). This use of Finish (A) anything

frequently results in ambiguity (e.g., from Parallel Waves: Finish Swing The Fractions. Should you do the last 4 parts, the last 3 parts, the last 2 parts...?)

- Today, the Finish CONCEPT is better defined, and most callers only want the first part of the call omitted.
- Sometimes, it is possible to Finish a call even though it is impossible to get to that particular starting formation when doing the full version of the call (e.g., from a R-H Diamond: Finish Single Cross Trade & Wheel).



<snip list of example calls "snipped">

Bill Ackerman's Book 2 – Concepts

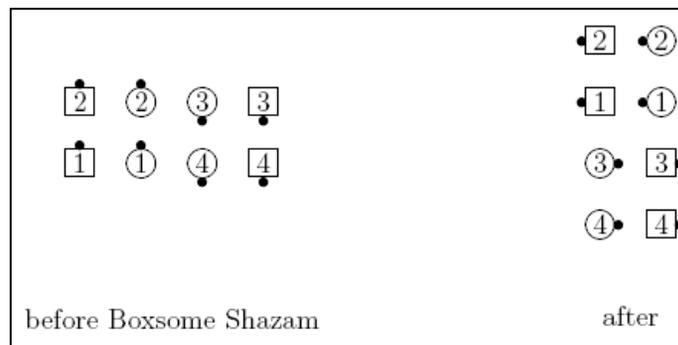
Skip the first part of the call, and do all the rest of it. This has a very precise meaning at high challenge levels. In the past, it has been used in a very common-sense imprecise way, but it is no longer used that way. An example of the old usage is "Chain Reaction but the centers finish like a Wheel the Ocean" when the final Cast Off is a counterclockwise push-cast. In modern terminology, that would be considered an abuse of "finish". The correct modern way of saying this is "Chain Reaction, centers Like a Wheel the Ocean." (One could also say "centers Finish Wheel the Ocean"—since Wheel the Ocean has two parts, the two concepts are equivalent.)

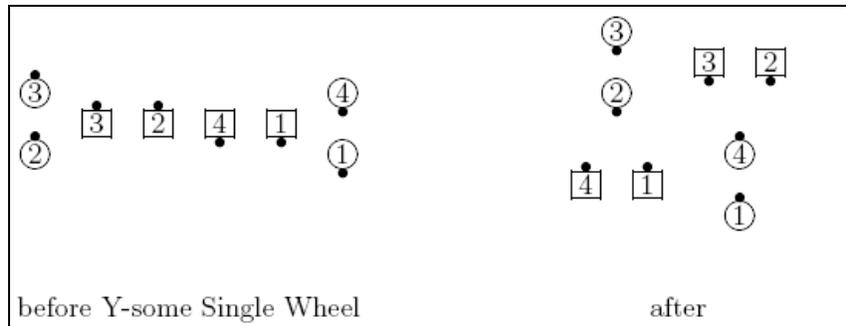
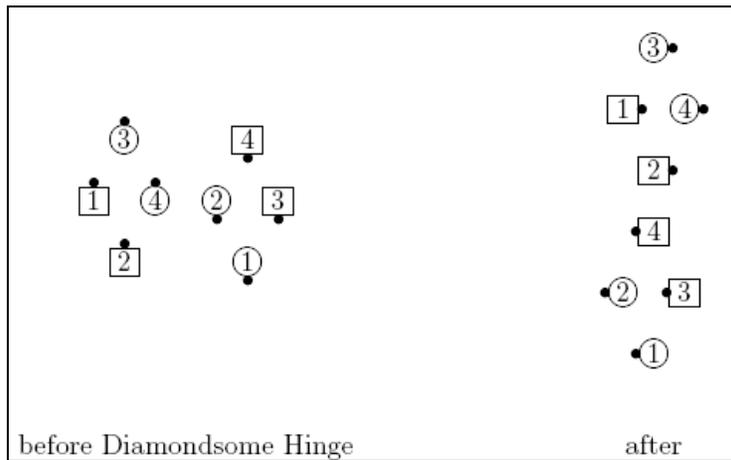
See <also> "Like a".

Formation-Some

Bill Ackerman's Book 2 – "Concepts"

These are extensions of Twosome, but applied to complete setups instead of couples or tandems. Everyone in the setup must be facing the same way. They move as a complete N-some unit.





One can also do these “Solid”, which is the same as the “working as a unit” concept from C2. The usual way this is called is “Diamonds are Solid”, etc.

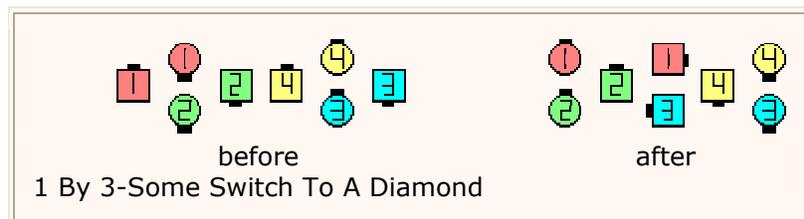
One can also do these Fractional Twosome, as in “Y-some 1/2 Solid”, or “Diamonds are Solid 1/4 Diamond-some”.

From Ceder Chest

At:

<http://www.ceder.net/def/twosome.php4?language=usa&level=master>

{n}-some [NOL], 1 By {n}-some [NOL] (where n is usually 3 or 4): n dancers, who must be relatively close to each other (having no other dancers between them) and facing toward the same direction, work as a unit following the rules for Twosome.



The above example could also be called as: Inside Triangle work 3-some: all Switch To A Diamond.

Fractional Twosome

Article, “The Fractional Twosome Concept”

By Scott Morton and Sue Curtis, At:

Some excerpts from the text

Definition

The Fractional Twosome Concept is a new method of working jointly with another dancer. The basic idea is to do a portion of the call working Solidly (e.g. As Couples or In Tandem) and the rest of the call working Twosomely. Specifically, N/4 Twosome means that each group of dancers works Solidly until they have turned a total of N/4, and then they work Twosomely thereafter. (This is analogous to the N/4 Stable Concept, where dancers work normally until they have turned a total of N/4, and Stably thereafter.)

When dancing this concept, each pair of dancers counts only the turns they have made, irrespective of the turns of other pairs. Consequently, on many calls some pairs will "use up" the designated fraction before other pairs, and thus there may be portions of the call where some pairs are working twosomely but other pairs are still working solidly. Also, note that the phrase "a total of N/4" means the total number of turns, not the net change in facing direction--if a dancer turns first 1/4 to the right and then 1/4 to the left, this counts as turning 1/2, not 0.

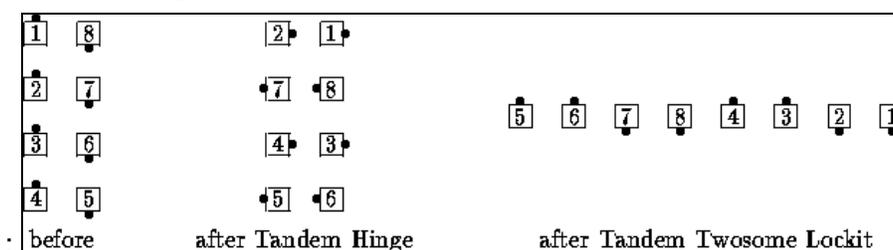
As with the Twosome concept, there is often a choice of pairs that may work together as a unit. Consequently, the caller should specify who is working together by prefacing the words N/4 Twosome with a unit such as Couples, Tandem, or Siamese. For example, Couples 1/4 Twosome means that dancers are paired by couples initially, and each pair works As Couples for the first 1/4 turn of the call and Couples Twosome for the remainder.

The rest of this paper is devoted to examples so that we can give both dancers and callers a feel for the type of motion generated by this concept, and so that we can demonstrate some particularly interesting usages of it.

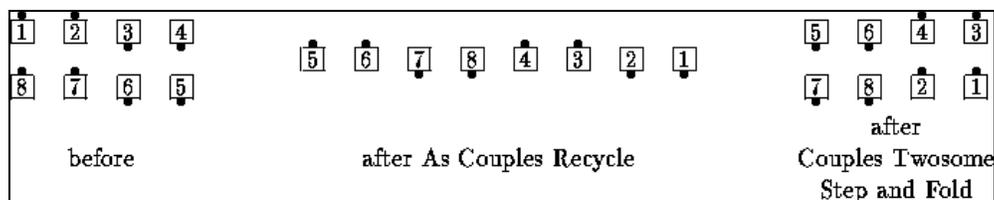
Examples

The easiest examples of Fractional Twosome are those where the call has multiple parts, and the turning involved in the first part of the call is the same as the fraction given.

Tandem 1/4 Twosome Hinge the Lock

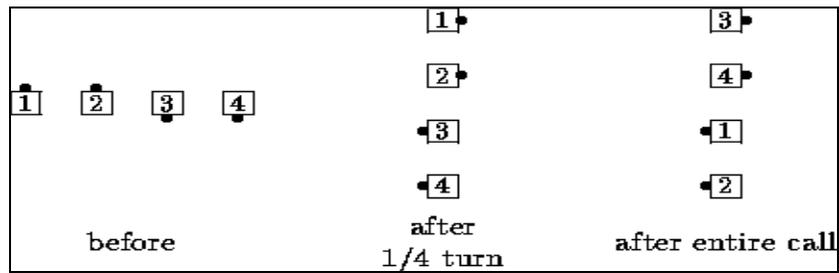


Couples 1/2 Twosome Recoil:



These calls are fairly easy because we are used to concepts such as Random and Piecewise that require us to treat each part of the call differently. However, in general when doing a call N/4 Twosome, the first N/4 turns of the call may not correspond to the first part of the call.

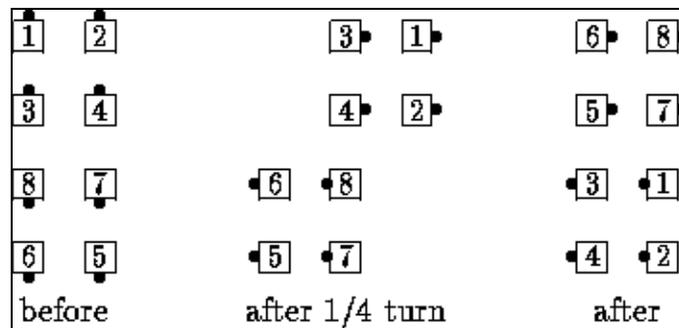
Couples 1/4 Twosome Cast 3/4



<some additional examples snipped>

Although so far we have only discussed groups of two dancers working together, larger groups are also possible.

1/4 Boxsome Latch On



<additional examples and discussion "snipped">

<Final section and summary "snipped">

Bill Heimann's Survival Kit (Concepts)

FRACTIONAL TWOSOME. An example from a grand two faced line is: Couples 1/4 Twosome Cross Roll to a Wave. Scott's concept is a combination of As Couples (or In Tandem), fractional stable, and twosome - but it's not as hard as it sounds! In the example above, the idea here is to start As Couples until you've turned 1/4 (like in 1/4 stable), then finish couples twosome.

A few things to remember about Fractional Twosome:

1. Believe it or not, the As Couples or In Tandem is the part most often screwed up. Be very careful here. Hold on to your couple or tandem person and pause at the point of turning the given fraction to get a good orientation on the twosome relationship. Most often people want to make the transition too soon.
2. If the call is "couples fractional twosome", you'll always start the twosome part as couples twosome, and of course "tandem fractional twosome" with tandem twosome.
3. Listen carefully to the fraction given. Too often dancers assume 1/4. Make a conscious decision that it's in fact 1/4.

A generalization here is to begin in the concept mentioned before the fraction, then end in the concept mentioned after it. Example, Twosome Quarter Solid means to begin twosome and end solid after turning a quarter.

Bill Ackerman's Book 2 – Concepts

With the “Couples/Tandem <N/4> Twosome” concept, each Couples or Tandem group adds up their total turning action (as with Fractional Stable) until they reach the given fraction, and then become Twosome for the rest of the call.

To do things in the other order, the caller will give the Twosome concept, then a fraction, and then the word “Solid”. The groups are Twosome until they reach the fraction, and then become Solid (Couples or Tandem.)

The groups can also be Siamese, Tandems of 3, Threesome, Diamonds, etc.

The nomenclature sounds intimidating at first (and the concept wasn't adopted for a while because of this) but it is actually quite logical. The two ways of working (Solid or N-some) are done in the same order in which they are spoken. The fraction is spoken between them. Do things the first way until you reach the fraction, then do them the other way. So, for example, “Couples 1/2 Twosome” means “Couples until you have turned 1/2, then Twosome”. Other examples are:

- Tandem 1/4 Twosome
- Couples of 3 1/2 Threesome
- Siamese 1/4 Twosome
- Boxes are Solid 1/4 Boxsome
- Diamonds are Solid 1/4 Diamonds
- Tandem Twosome 1/4 Solid
- Couples Threesome 1/4 Solid
- Siamese Twosome 1/4 Solid
- Diamonds 1/4 Solid

Jay Identification (Front, Back, Right, Left, Clockwise, Counterclockwise)

According to the current official Callerlab C3A definitions, only the “Jay Concept” is proper at that level. In that case, “in your Jay” is equivalent to /defaults to “In your FRONT Jay”. However, many callers (and implicitly “Ceder Chest”) do use Front, Back, Right, and Left Jay as a designating term at C3A and C3B. However, Clockwise and Counterclockwise are not used. Shape-changing Jay's are also avoided at lower levels.

For a detailed discussion of this concept, see the article “Jay Concept” at:

http://mysite.verizon.net/coyoungjr/jay_concept/jconcpq1.htm

by Charles Young (coyoungjr@att.net). This includes many examples and shows what to do on some shape changing Jay calls.

Ceder Chest

At

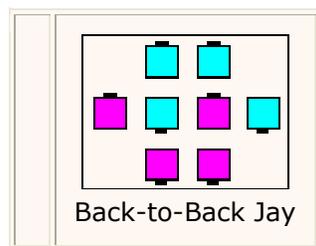
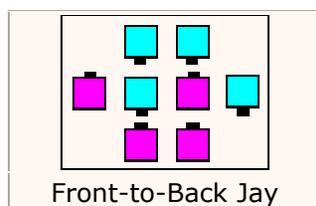
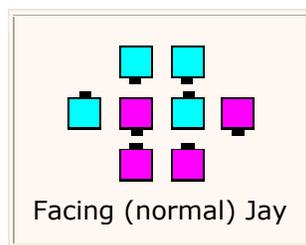
<http://www.ceder.net/def/jay.php4?language=usa&level=master>

From a Generalized 1/4 Tag or other applicable formations.

Work in a Distorted Box with the dancers with whom you would normally Jay Walk. At the end of the call re-establish the footprints of those four positions.

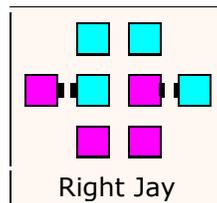
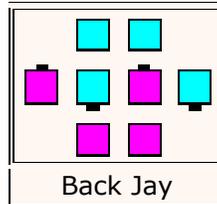
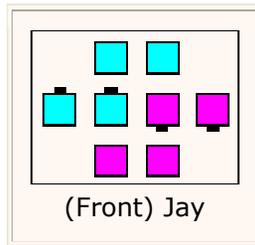
Historically, Jays have been denoted as follows

- (Facing) Jay: Dancers within each distorted Box are facing In (toward the Center of the Box) and are facing each other. This is the default Jay.
- Back-to-Back Jay: Dancers within each distorted Box are facing Out (away from the Center of the Box) and are Back-to-Back with each other.
- Front-to-Back Jay: Dancers are Front-to-Back within each distorted Box, with some dancers as Leaders and some dancers as Trailers facing the Leader's back.



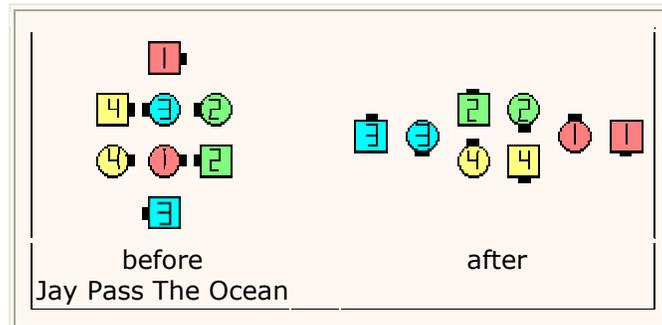
Recently, some callers have been using a generalization of the above naming convention. Specifically, a Jay can be denoted by a given direction, that direction being relative to the dancers in the Center Line. In identifying the Jay, the facing direction of the Outside dancers doesn't matter.

- (Front) Jay: Center dancers work with the Outside dancers that are in front of them.
- Back Jay: Center dancers work with the Outside dancers that are behind them.
- Right | Left Jay: Center dancers work with the Outside dancers that are to their Right | Left..



<some snippage>

Occasionally, a caller may call a Shape-changing call from a Jay.



<final snippage>

Bill Heimann's Survival Kit – Concepts

A Jay is a distorted box of 4, called from a generalized 1/4 tag setup. Who are the four people in a Jay?

Without any designation, the outside people work with the people in the center line who are facing them.

With designations like front Jay, back Jay, and right Jay, the designation is given to the dancers in the center 1x4. Those appropriate centers determine the box to work in.

On Clockwise and Counter-Clockwise Jays, the two people on each half of the center 1x4 always work together, and the direction given applies only to them. They determine which outside dancers to work with.

While it's true that the ends can assume the opposite direction given, when I'm on the outside, I prefer to figure the given direction for the centers, then see which Jay I'm in. I always calculate the Clockwise direction, then take the other group if the given direction is Counter-Clockwise.

Before moving get a firm mental image of the positions of the two people in your Jay in the center line, specifically in which direction the end is offset towards, and is his partner next to him (two faced line) or once removed (wave). This will be a big help on complex calls where your foursome comes together to do the call, you'll know how to readjust back to the original footprints.

Like A(n) Concept

Although not on any lower Callerlab list, "Like A <Call>" is used with several calls below C4. For example:

- Like a Couple Up
- Like a Recoil
- Like a Wheel the Ocean

Are all relatively common at C3 (and even – where appropriate) at C2.

For historical purposes, be aware of the "not according to the definition" in the counter example:

[Like A Squeeze](#)

Where dancers spread apart or slide together, as appropriate

Bill Ackerman's Book 2 – Concepts

Do the last part of the call. This has a very precise meaning at high challenge levels. Compare it with "Finish" which means do all but the first part.

M by N Matrix

This is a (slight) variation on N Matrix (which is not EXPLICITLY discussed in any of my resources.). It is used to identify the formation in which one is working, e.g. 2 by 8 Matrix, circulate - which might also – in most cases – be called as 16 Matrix circulate. However, in the case of a "real column of 8", the call "16 Matrix Circulate" (might be / would be) ambiguous as to whether to work in the 4 by 4 or the 8 by 2 Matrix.

Multiple Formations Working (Quadruple Working Forward and Backward only)

Article, "Multiple Formations Working Everywhichway"

By William B. Ackerman - J. Eric Brosius and Edited by Stephen Gildea, at:

<http://www.lynette.org/working/working.html>

(The following is the section on Quadruple Working Forward and Backward)

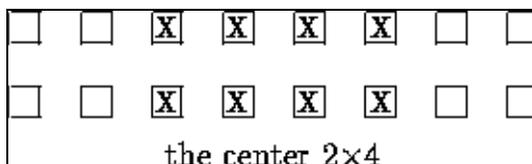
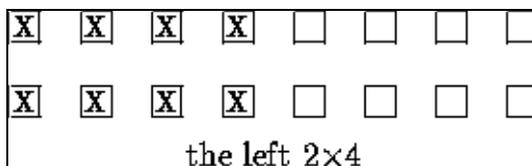
Multiple Boxes Working

Next we will look at the concept Triple/Quadruple Boxes Working Left/Right/Forward/Back/Together/Apart. This concept is always applied to an eight-person

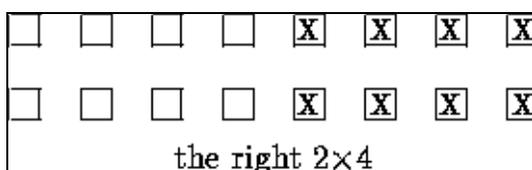
call. First you identify your Triple/Quadruple Box. Next you select another box using the direction given. The two boxes form a 2x4 setup in which you do an eight-person call.

For the concept Triple Boxes Working there are two 2x4 formations from which to choose, each containing the center box and one of the adjacent end boxes. <snip>

For the concept Quadruple Boxes Working there are three 2x4 formations from which to choose, each containing two adjacent quadruple boxes.



Quadruple Boxes Working

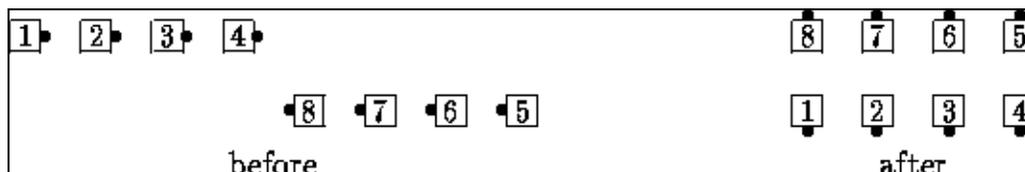


If you are in an outer box you always work with the adjacent center box (for Triple Boxes, there is only one center box). If you are in a center box you work with one of the two adjacent boxes. For Triple Boxes this will be one end box or the other, while for Quadruple Boxes it will be either the adjacent end box or the other center box. As before, each dancer decides independently which other box to work with---the box to the left or right, or in front or in back, as the caller directs. Since there are either 12 or 16 spots, some of the spots will be occupied by phantoms.

<snip>

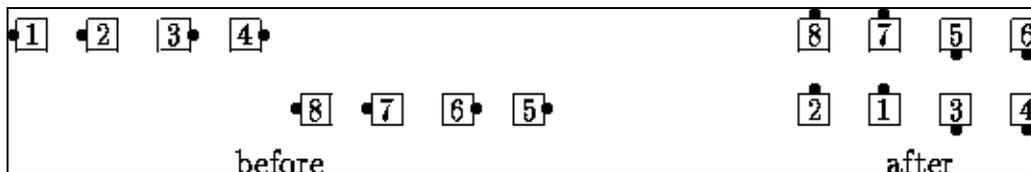
In the next example you work in your own quadruple box and the quadruple box in front of you (every dancer does the part of either #3 or #4 in a column):

Quadruple Boxes Working Forward Checkmate



In the following example those in an end quadruple box work in that box and the box behind them, despite the direction Forward (if you are in an end box you always work with the adjacent center box, regardless of the direction given):

Quadruple Boxes Working Forward Checkmate



<additional sections and topics “snipped”>

Bill Ackerman’s Book 3, “Miscellaneous C4 Notions

This book does not have a specific section on “Quadruple Boxes Working Forward/Backwards.” However, it does have a section on

Multiple Formations Working <direction>

on pages 14 thru 22 which deals with the more generic issues, terms, and formations

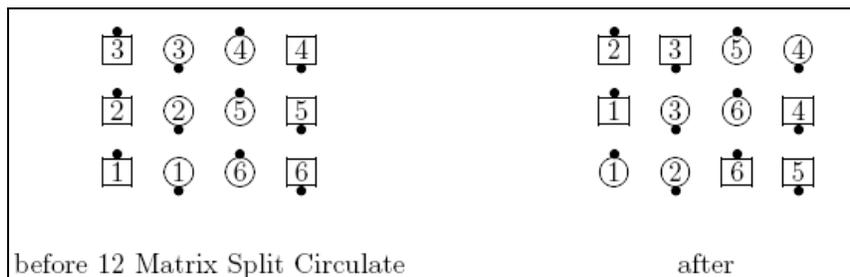
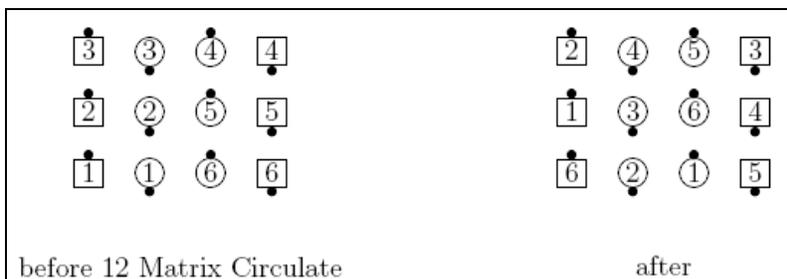
N Matrix

Bill Ackerman’s Book 2 – Concepts

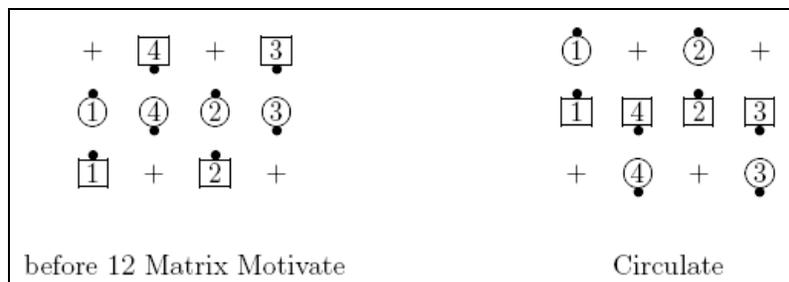
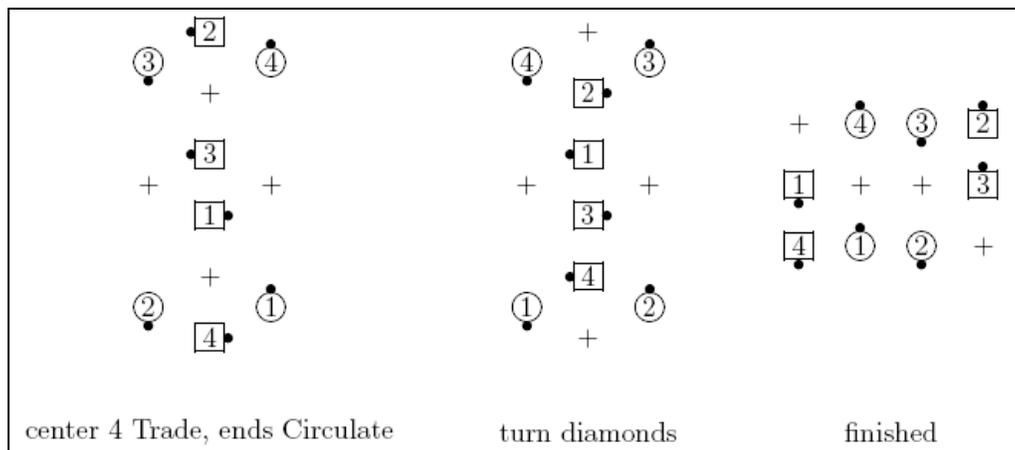
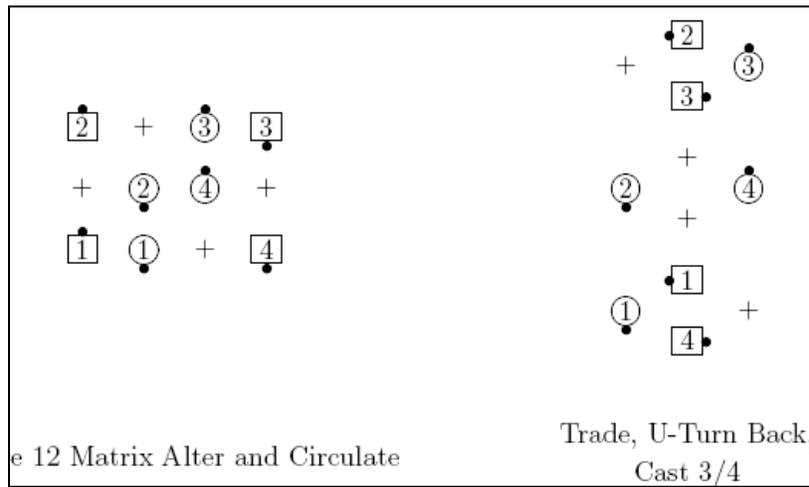
12 Matrix, 16 Matrix

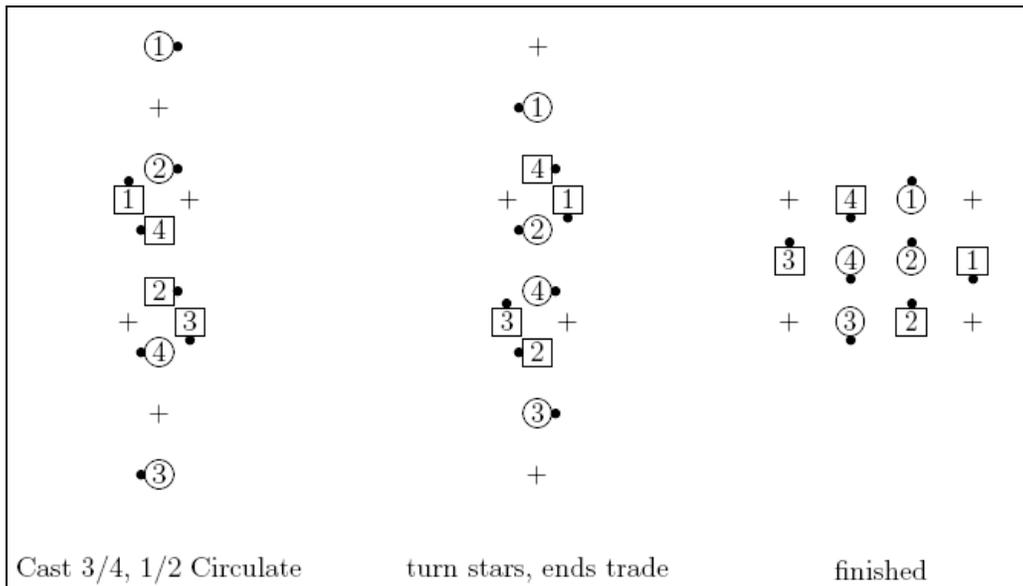
In addition to being phrases to describe a formation (as in “12 Matrix 3x3 Follow Your Leader” from parallelogram waves), these are concepts in their own right. They date from a time when concepts were less rigorously defined than they are now, and people just had to know how to do various 12 Matrix calls. In modern terminology, they could be defined as “Piecewise Triple/Quadruple Formations Working Forward/Together”. Once one gets accustomed to them, 12 Matrix calls have a very natural feel, without the intimidating aspects of Multiple Formations Working <direction>.

The fundamental call is 12 Matrix (or 16 Matrix) Circulate. It follows the rules completely naturally, with the special definition that you are a trailer (and hence walk straight ahead) if there is any spot in front of you. People in the center line are considered to be trailers.

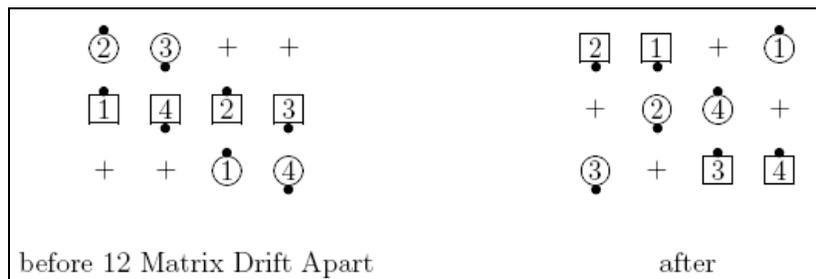


Calls that normally have N stars will have N+1 stars with 12 Matrix and N+2 with 16 Matrix





Here's a tricky application. Drift Apart, from lines, is defined as trailing centers Circulate and then Cross Over Circulate, while the lead centers Cross Over Circulate and then Circulate. The ends do two Split Circulates. Those all turn into various kinds of 12 Matrix Circulates.



Ceder Chest

NOTE:

On the referenced page it states,

“This page is still being implemented!

Try again at a later date

At:

<http://www.ceder.net/def/12matrix.php4?language=usa&level=master>

A 12-Matrix is a 1 x 12, 2 x 6, or 3 x 4 array of dancers and phantoms. Do the given call working with all of the positions in the matrix.

Notes on 12-Matrix Circulate paths:

- From ??? Columns: The Circulate path consists of 12 positions.
- From ??? Lines: There are three (concentric) 4-position Circulate paths: the inside Box; the dancers in the position of Ends of normal ??? Lines; and the outside Box.
- From ??? Columns: The outside Columns work together in an 8-position Circulate path; those in the center Column can Circulate (straight ahead) if they are not the #1

dancer in a Column (it is illegal to call Circulate for the #1 dancer in the center Column).

- From ??? Lines: There are two (concentric) 6-position Circulate paths.

<snippage>

16-Matrix CONCEPT [NOL]: A 16-Matrix is a ???, ???, or ??? array of dancers and phantoms. Do the given call working with all of the positions in the matrix.

??? By ??? Matrix [C4]: A array of dancers and phantoms.

Nth-ly Add A Call

Bill Heimann's Survival Kit – Concepts

Add the indicated call at the end of the designated part. Everyone dances the addition. “Add a Call” doesn’t change the overall call’s number of parts. It just expands the size of the designated part.

In the above example < Initially Add Transfer the Column to Tandem 1/4 Thru>, Tandem Cast right 1/4 then add a normal Transfer the Column, then finish the original call (Tandem 1/4 Thru) with centers Tandem Cast left 1/2.

Ceder Chest

At:

<http://www.ceder.net/def/adda.php4?language=usa&level=master>

Insert the given call at the given point.

For example, From Parallel Waves: Oddly Add A Spread: Hot Foot Spin: Fan The Top & Spread; Very Centers Trade; Spin The Top & Spread. Also Oddly Add A Roll, etc...

Nth-ly Concept

I have been unable to find any discussion of this concept. I believe, however, that it is a “natural extension” of Initially, Finally, Oddly, and Evenly – where the “N” is an (ordinal) number. For example, Third-ly Tandem, Remake.

Phantom Concepts:

X

Interlocked Phantom Lines/Columns/Boxes/Diamonds

Bill Ackerman's Book 2 – Concepts

Split] [Interlocked] Phantom Columns, Lines, Waves, Boxes, Diamonds, 1/4 Tags, etc.

These are the generalizations of things like Split Phantom Waves, introduced at C3A. At C4 all combinations are legal.

Four 4-person setups (considering a 1/4 tag to be a “single” 4-person setup) are arrayed one after another. With the “Split Phantom” concept, the two adjacent groups on one side work together, as an 8-person formation, as do the two adjacent groups on the other side. With the “Interlocked Phantom” concept, each end group works with the far center group. With the “Phantom” concept, the center groups work together and the outer groups work together.

When 1x4 setups are involved, they may be end-to-end, forming virtual 1x8 setups. The complete actual setup is a 1x16 in this case. Similarly diamonds or 1/4 tags may be point-to-point.

Shape-changers are allowed. The split or interlocked nature of the setups persists.

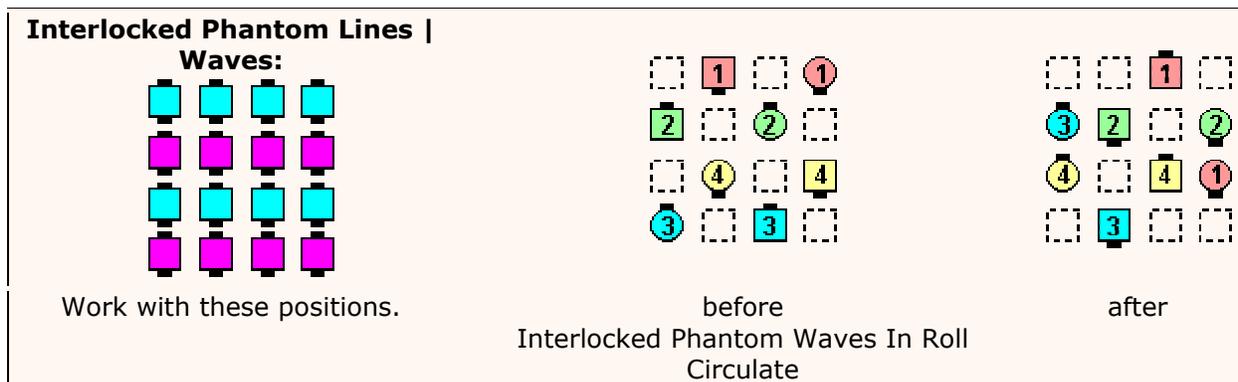
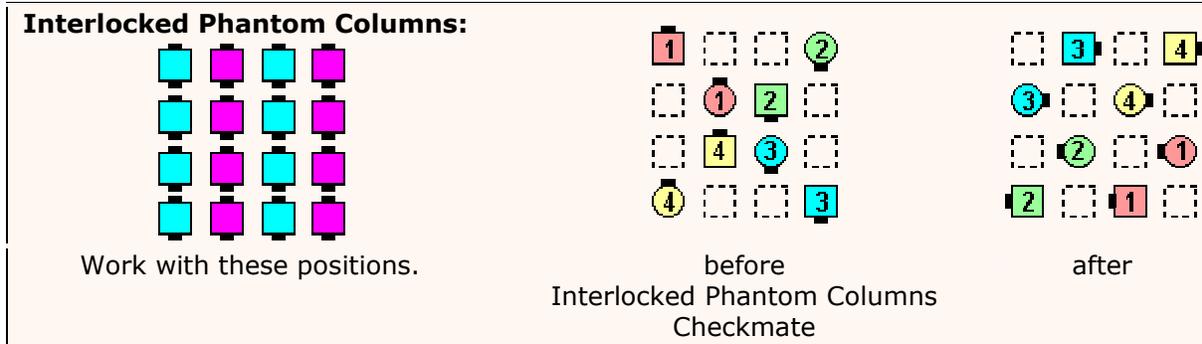
Ceder Chest

At:

<http://www.ceder.net/def/interlockedphantomclw.php4?language=usa&level=master>

From a 4 x 4 Matrix, visualized as 4 adjacent Columns | Lines | Waves.

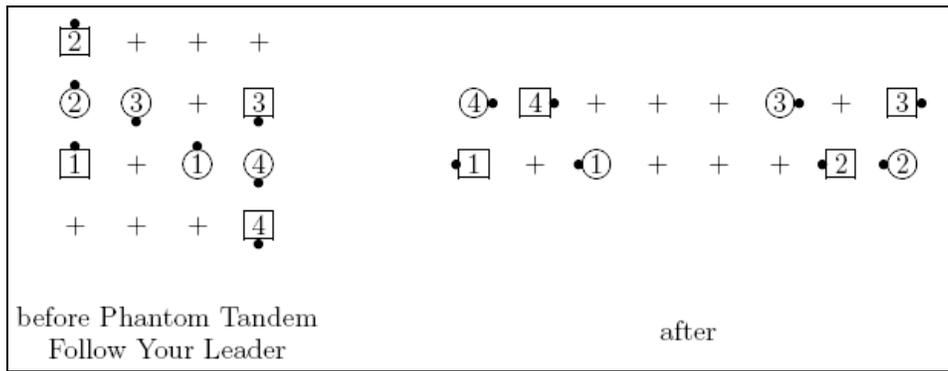
Those in each Outside Column | Line | Wave work with those in the far Center Column | Line | Wave in a (Disconnected) 2 x 4 Matrix.



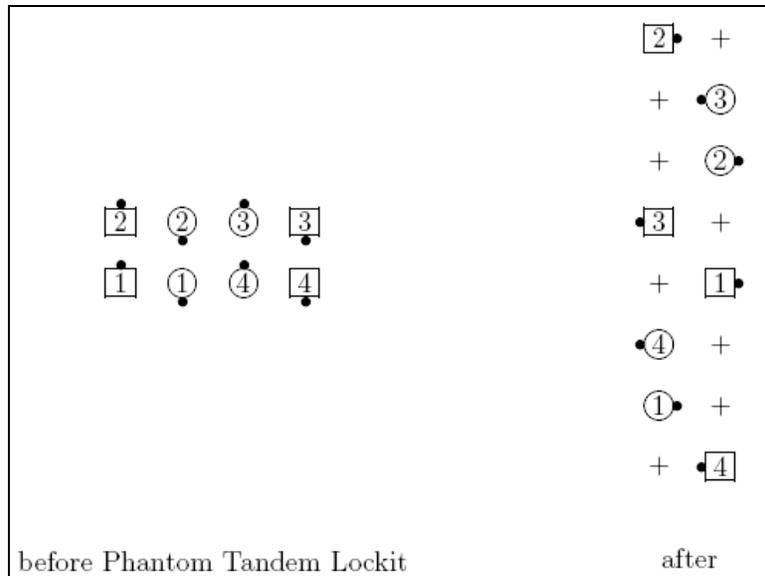
Phantom as Couples | Tandem (Twosome)

Bill Ackerman's Book 2 – Concepts

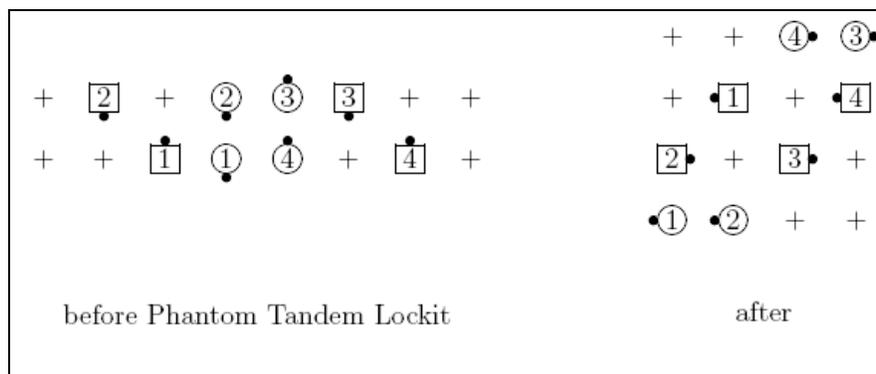
Expand the setup to a 4x4 if possible, and then, with phantoms where necessary, form the required Couples or Tandem pairs and do the call.



Phantoms are always placed to make a 4x4 if that is possible, even if that seems incongruous



The only time this is not done is if the initial formation already has people outside of the 4x4 boundary. In that case a 2x8 is formed.



Quadruple Formations (e.g. Quadruple Waves, Quadruple Boxes)

Bill Ackerman's Book 2 – Concepts

See Triple <formation>.

<as included below>

Triple/Quadruple/Quintuple <formation>

Some of these are introduced at lower levels. At C4 all combinations are legal. Some number of setups (considering a 1/4 tag to be a “single” 4-person setup) are arrayed one after another, and do the call independently.

Ceder Chest

NOTE:

On the referenced page it states,

“This page is still being implemented!

Try again at a later date

At:

<http://www.ceder.net/def/quadruple.php4?language=usa&level=master>

Quadruple formations consist of four adjacent formations some of which have positions occupied by phantoms. Typically, the given formation is a 4-dancer formation such as a Box, Column, Diamond, Line, or Wave.

Notes:

- **Quadruple formation** is analogous to Triple formation except that there are 4 occurrences of the given formations instead of 3.
- When doing a call in **Quadruple formation**, work only with the dancers and phantoms within your formation. Shape-changing calls will end in a different set of Quadruple formations.

Reverse Order

The “Reverse Order” concept was recently officially added to the C3B list.

Ceder Chest

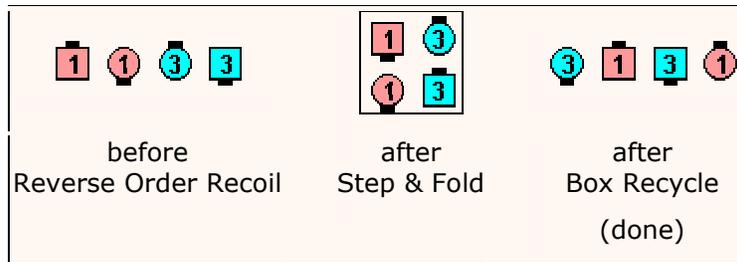
At:

<http://www.ceder.net/def/reverseorder.php4?language=usa&level=master>

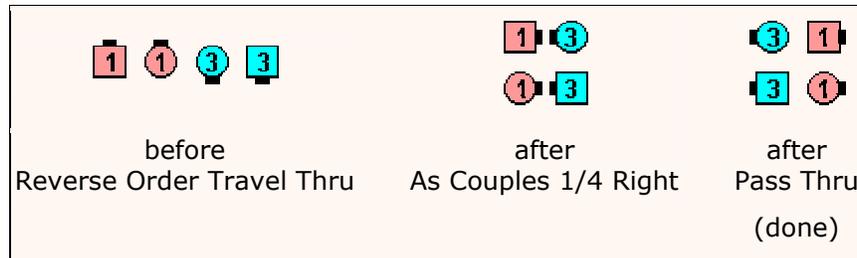
Break up the call into its component parts, and do the parts in reverse order.

See also [Calls With Parts](#).

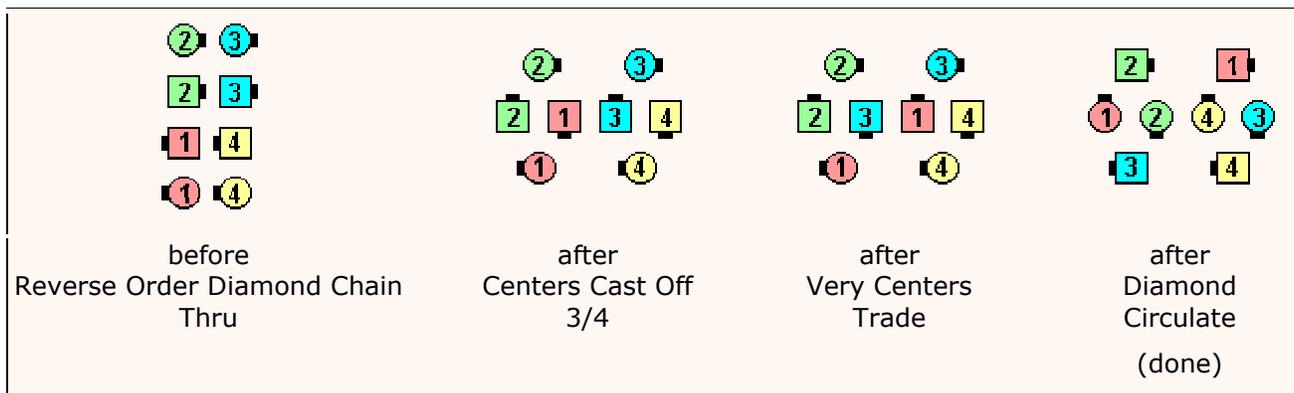
Reverse Order Recoil:



Reverse Order Travel Thru:



Reverse Order Diamond Chain Thru:



Note: Some callers simply say Reverse when they mean Reverse Order. This can often be ambiguous. Consider Reverse Recoil: does the caller want a Reverse (Mirror) Recycle then Step & Fold, or does the caller want a Step & Fold then Split Recycle?

CONTRAST THE FOLLOWING (Starting from Parallel Waves):

- Reverse Order Split Turn The Key:
Hinge; Split Counter Rotate 1/4; Trade. Ends in Columns.
- Split Reverse Order Turn The Key:
Hinge; Lockit; Trade. Ends in a Tidal Wave.

In the latter case, you hear the word Split first, and hence you must divide the starting formation into two 2 x 2s. Each 2 x 2 then does the call.

See also [Reverse The Top](#) [C3B] which is a Reverse Order Spin The Top.

Bill Heimann's Survival Kit – Concepts

1. Quickly review the call in normal order.
2. Get everyone going on the initial movement - i.e. the call's last part.
3. As you're dancing that part, start reviewing the call in normal order 'til you get to the penultimate part.
4. Get everyone going on it.
5. Repeat as far as needed.

My basic idea here is to recite the definition to myself in normal order, but speak the last part out loud. Then repeat the definition to myself, and speak the penultimate part out loud. Etc.

This concept is much harder than it appears because we aren't used to thinking backwards. (Quickly, what are the four letters in the alphabet preceding M?) The above strategy is the best I've found.

This concept is piecewise - consider Sue's Reverse Order Disband from columns.

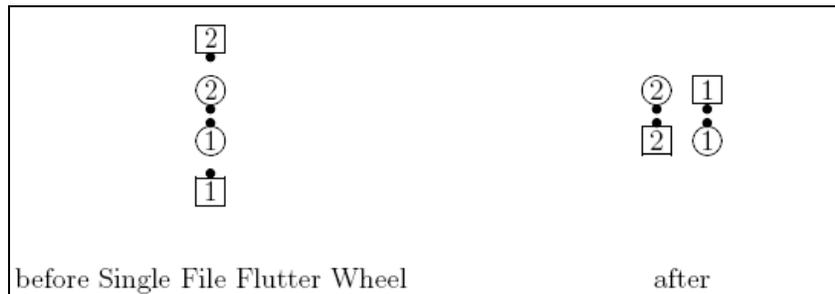
Single File

This is another concept that is used for specific calls at lower levels, but is “generalized” at C4. Consider:

- Single File Recycle / Recoil (specifically on the
- Single File Dixie (whatever) – which is where the concept began

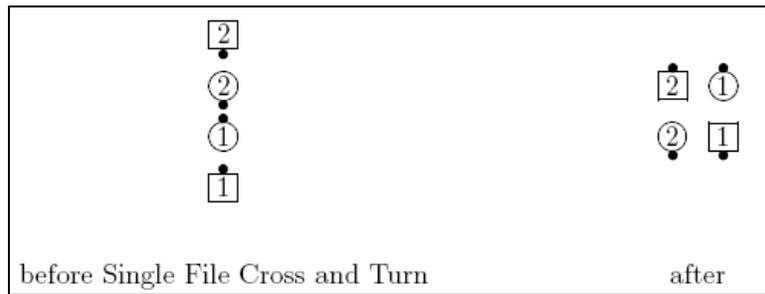
Bill Ackerman's Book 2 – Concepts

This was originally a generalization of the “put the belle in front” action at the start of calls like Ladies Chain, Dixie Style, Dixie Chain, and Flutter Wheel. It skips that first action. The call finishes normally.

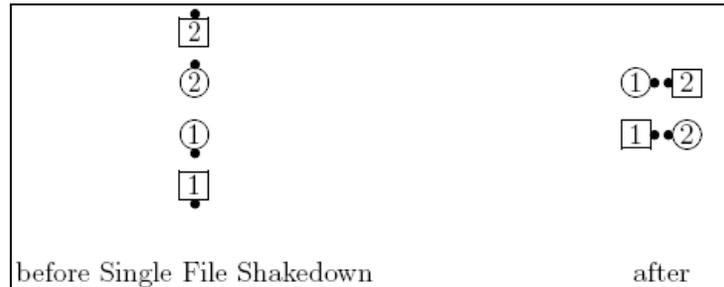


It has been extended to apply to any 2x2 call in which some people cross the center line of the 2x2 before the others. It is done from a 1x4, and the role of the person who crosses the center line first (in the 2x2) is played by the person already in the center.

It was applied to calls done in a single file column, in which people cross the center in a forward direction:



or a backward direction:



It was then extended to “lateral” calls like Reach Out, and done from a 2-faced line. (On a Reach Out, the leads cross onto the other lateral side; the trailers do not.) Many people consider this sort of thing excessive, and such usage is extremely rare.

Bill Heimann’s Survival Kit – Concepts

This is simply another example of a distorted box. Here the distortion is from a 2 x 2 box to a 1 x 4 column. The "center line" mentioned below is the line separating each 1 x 2 of the 1 x 4.

You could undistort the box by having the people that started in the center of the column assume the position in the box of the person in a normal box who first gets to the center line while he’s executing the call. For example, in Single File Recycle, the person nearest the center takes the part of the beau. From a 1 x 4 full tag position, on the call Single File Chase Right, the person nearest the center would assume the role of the belle in the normal setup of couples back-to-back.

Single file has been called from lines, although it’s now obsolete. Adjust to a 2x2 by having the original center take the spot that would get him to the center line first.

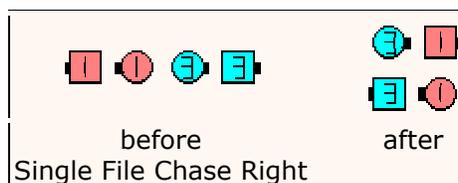
Mentally verbalize the call to differentiate between “Single” and “Single File”.

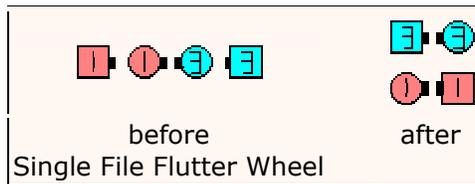
Ceder Chest

At:

<http://www.ceder.net/def/singlefilec3.php4?language=usa&level=master>

Single File anything [C4]: From a 1 x 4 Column (usually a Single Double Pass Thru). Do the anything call with the Centers acting as the dancers who would (in the 2 x 2 version of the call) be the first to reach the Center of the 2 x 2, and the Ends doing the other part of the call.





Note: Nowadays, some callers use Single File on calls such as Dixie Style To A Wave, Dixie Sashay, and Dixie Diamond in order to specify that the starting formation is a 1 x 4 instead of a 2 x 2. Historically, callers have used terms such as On The Double Track or Each Column

Wing Concept

Ceder Chest

At:

<http://www.ceder.net/def/rightwing.php4?language=usa&level=master>

Right Wing anything:

Do the anything call as if you started as a Beau. That is, if you are a Belle, do the anything call as if you had first side-stepped to the left to become a Beau (i.e., assume that the starting formation is a Right-handed setup).

Left Wing anything:

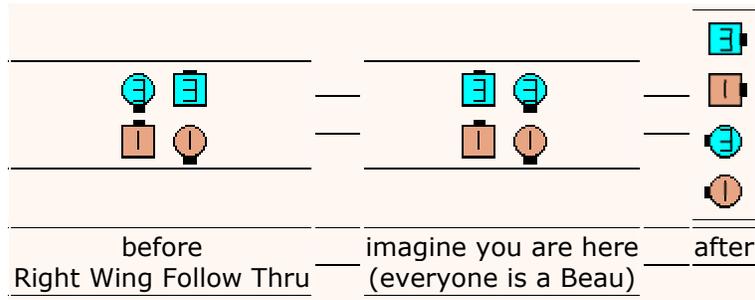
Do the anything call as if you started as a Belle.

Notes:

- Think about Right Wing as follows:
 - Belles: imagine that you do a Half Sashay (Slide), then all do the anything call.
 - Beaus: do the call normally.
- The obvious cheat for Right Wing is that those in a Left-Hand Mini-Wave do a Slide then all do the given call.
 - This cheat often results in bad flow, and is not applicable from all starting formations (e.g., some T-Bones). Therefore, I recommend that you do not use the cheat to dance the Right | Left Wing CONCEPT.
 - Please only use the cheat in a tape-group walk-through type of environment while you are learning how to properly dance the concept.
- Right Wing is not the same as do the Beaus' part of the call.
 - For example, consider a Right Wing Swap Around from a T-Bone 2 x 2 in which everyone is a Trailing Belle. The Beaus' part of a Swap Around is to Run; however, from this position, on a Right Wing Swap Around, everybody would do a Right-Face U-Turn Back.

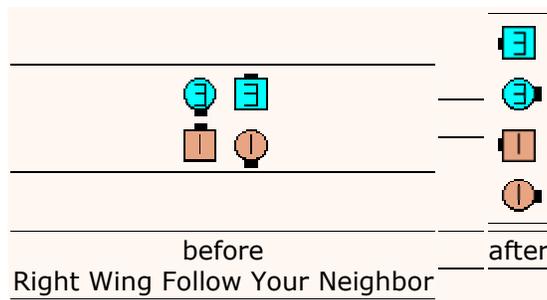
Standard applications:

Right Wing Follow Thru:



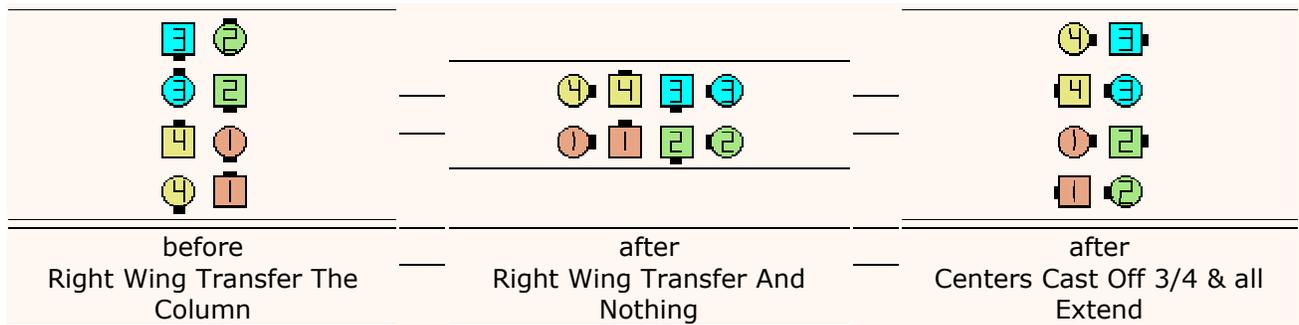
Beaus dance the call normally; The Trailing Belle does a Cross Extend & Hinge; The Lead Belle does a Step Thru & 1/4 Right

Right Wing Follow Your Neighbor:



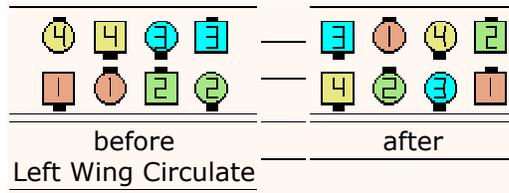
Beaus dance the call normally, as Belles pretend that they are Beaus and do the call. The Trailing Belle does a Cross Extend & Cast Off 3/4, as the Lead Belle does a Step Thru & (in place) Right-face 3/4 turn.

Right Wing Transfer The Column:



Harder applications:

Left Wing Circulate:



Same as **Beaus work Crossover: all Circulate.**

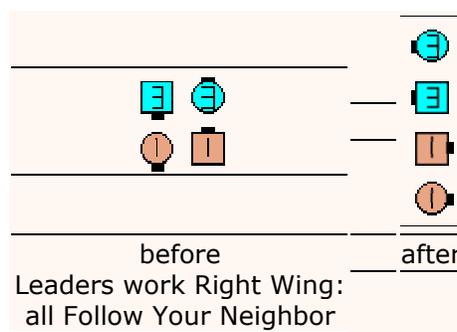
<example snipped>

Examples where the cheat of 'Slide then do the call' doesn't work:

Right Wing Follow To A Diamond:



Leaders work Right Wing: all Follow Your Neighbor:



Since only the Leaders are working Right Wing, the Leaders can't cheat by doing a Slide because the adjacent spot is occupied by another dancer.

Bill Heimann's Survival Kit – Concepts

Vic's new concept, Aug 2001.

In February 2004, Ben introduced "Other Wing", which allows the Wing concept to be called from lines rather than just waves. Just assume your partner's position, but be sure to dance the call with the motion you would normally use. A roll can be called.

On Front Wing (Dan's extension and currently not used) assume your tandem person is in front of you. Back Wing - assume he's behind you.

Yo Yo Concept

FYI, Different sources spell this differently.

Bill Heimann's Survival Kit – Concepts

This means to change the call's first NORMAL arm turn 1/2 to an arm turn 3/4. Everything else is normal.

Here's an example to illustrate the point. From right-hand two-faced lines, "YOYO, As Couples 1/4 thru" would be danced as:

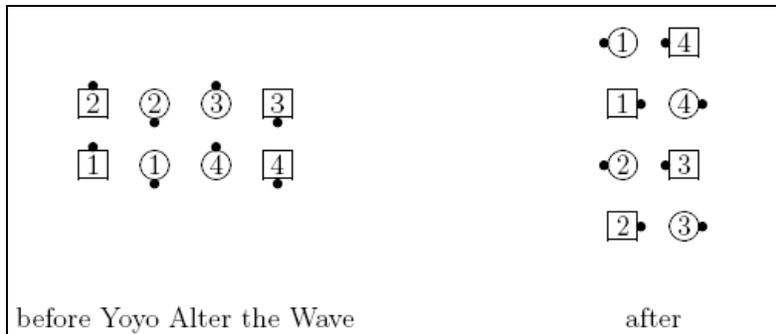
As Couples cast right 1/4,

As Couples cast left 1/2,

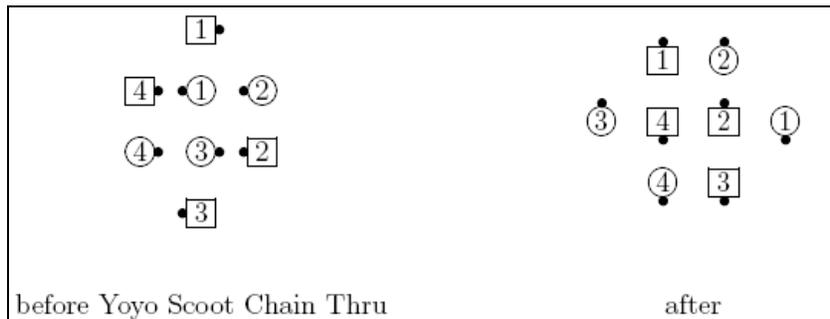
then (since the very center two appear to be casting 1/2 on that last move) they individually cast another 1/4.

Bill Ackerman's Book 2 – Concepts

The Yoyo concept was originally intended to apply to those calls that start with an arm turn 1/2, such as Spin the Top or Relay the Deucey. It turns that into an arm turn 3/4.

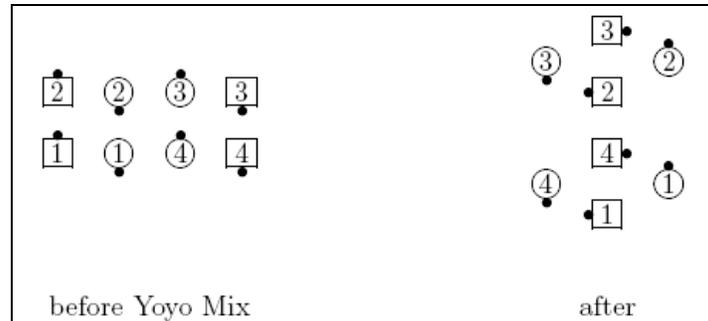


It was then extended to apply to the first arm turn 1/2 (or equivalent trade) that occurs, wherever that is.



It must be a distinct trade or arm turn 1/2. Yoyo does not simply add another 1/4 to the first arm turn.

The concept can be applied in ways that really test one's knowledge of call definitions. For example, the first part of Mix is a Cross Run. It is not a Trade followed by a Spread. The second part is a Trade.



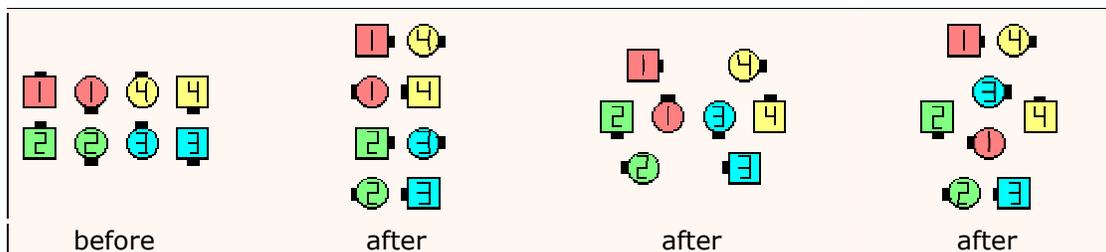
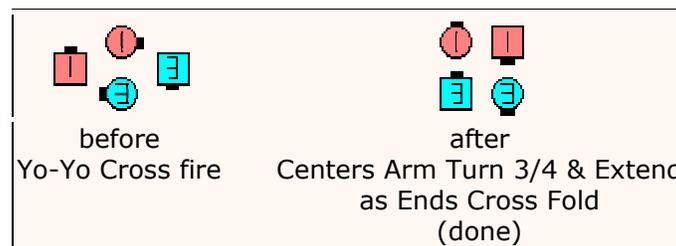
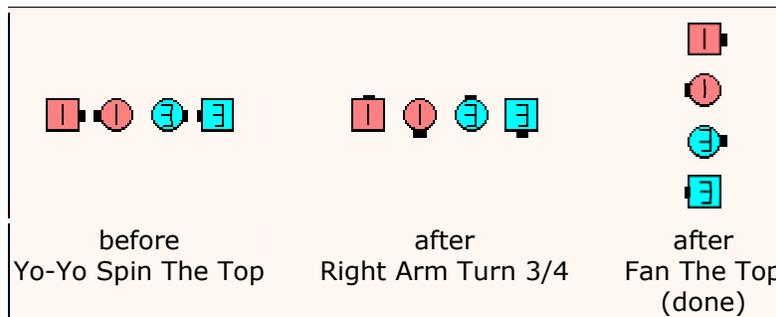
<additional complex examples and discussion "snipped">

Ceder Chest

At:

<http://www.ceder.net/def/yoyo.php4?language=usa&level=master>

Replace the first Arm Turn 1/2 of the given call with an Arm Turn 3/4.



Notes:

- The Arm Turn 1/2 that is being replaced does not have to be the first part of the call: it just has to be the first Arm Turn 1/2 within the given call. For example (from Facing Lines), a Yo-Yo Square Chain Thru is a Right Pull By, 1/4 In & Left Touch; Left Arm Turn 3/4; Centers Trade; Left Turn Thru.
- Historically, Yo-Yo was not a CONCEPT, but several different calls which used the words Yo-Yo and the Arm Turn 3/4 idea. This was not only messy, but confusing to the dancers, since calls were named Relay The Yo-Yo (Yo-Yo Relay The Top); Alter The Yo-Yo (Yo-Yo Alter The Wave); Change The Yo-Yo (Yo-Yo Change The Wave); Reverse The Yo-Yo (Yo-Yo Reverse The Top); etc. Each call had to be separately memorized.

Bibliography

- Bill Heimann's Survival Kit
 - Part 1 – Calls
 - Part 2 – Concepts
 - Contact information:

Bill Heimann
15 Clubside Drive
Willowbrook, IL 60527-2206
Phone: 630-325-0678
Email Address: bill@h2ideas.com

- Bill Ackerman's C4 Books
 - "C4 Calls"

<http://www.lynette.org/sd/book1.pdf>

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 - "C4 Concepts"

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 - "Miscellaneous C4 Notions"

<http://www.lynette.org/sd/book3.pdf>

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- (Online) Ceder Chest Definitions

http://www.ceder.net/def/index_def.php4?level=master&language=usa

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- CALLERLAB Definitions

<http://www.callerlab.org/DancePrograms/AllProgramDocuments/tabid/610/Default.aspx>

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- The 3 By 3 Concept

<http://www.lynette.org/3by3/3by3.html>

By Sue Curtis
src@hnc.com
© April 1991 Sue Curtis

- Supercalls: A new class of concepts

<http://www.lynette.org/sctheory.html>

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- The Fractional Twosome Concept

<http://www.lynette.org/ftwosome/ftwosome.html>

By Scott Morton and Sue Curtis

src@hnc.com

morton@jaws.umn.edu

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Last Revised April 24, 1992

- The Jay Concept

http://mysite.verizon.net/coyoungjr/jay_concept/jconcp1.htm

Charles Young.

coyoungjr@att.net

- Multiple Formations Working Everywhichway

<http://www.lynette.org/working/working.html>

William B. Ackerman - J. Eric Brosius

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