

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

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## ***Introduction***

This document is intended for use with Lynette Bellini's (second) series of C4 Learning tapes. For information on the entire (2<sup>nd</sup>) C4 Learning Series, 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. Please see the original source document for full copyright information on all quoted text. A list of all referenced sources is available in the [Bibliography](#) at the end of this document.

## **Commonspot (Formation)**

### **Bill Ackerman's Book 2 – C4 Concepts**

See:

“Common Spot” on Pages 9 to 10

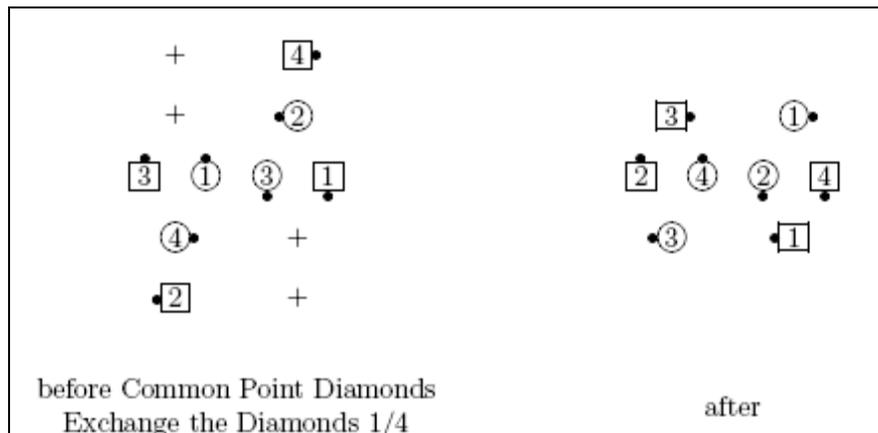
At

<http://www.lynette.org/sd/book2.pdf>

This requires the dancers to imagine that they have just completed some call that had people collide and take right hands. Some or all of the people will be in right-handed miniwaves. Those people imagine that they are on the same spot, as they would have been at the instant of the collision. They do their part of the common spot call from that compressed virtual setup.

This concept is sometimes used when the miniwaves are left-handed.

This concept is sometimes called “Common Point”, “Common End”, or something similar, indicating who should be considered to have collided.



There is much more extensive discussion of this (oriented toward users of the Sd computer program) at <http://www.lynette.org/sd/appnote4.html>.

### **Bill Heimann's Survival Kit – Concepts**

See:

#### **COMMONSPOT SETUPS**

These are setups where at least some of the people are to consider themselves wedged on the same spot, but everyone must do his own part of the call as if he alone occupied the spot.

If you're wedged with someone, be sure to correctly identify the handedness of your setup. It can be deceiving. You may be holding right hands with your wedged person, but you're actually in a left hand setup. We address this problem by immediately dropping hands when we hear “Commonspot ...” This makes it easier for both people to correctly identify the handedness of his setup.

(A controversy here - should you do your own part, or do your own until everyone can work together, at which point you'd finish normal? Example, from completely offset right hand columns, do a Commonspot column transaction. For the pass thru on the chain reaction you'll have a left hand wave in the center, but the couples on the outside have been working in a right hand setup. Does each person continue in his own setup, or do the obvious people pass thru

and all finish normal? The “finish normal” camp won. In general, we’re really doing, “initially Commonspot, transaction”.)

## Diagonal Columns/Lines

### Bill Ackerman’s Book 2 – C4 Concepts

See:

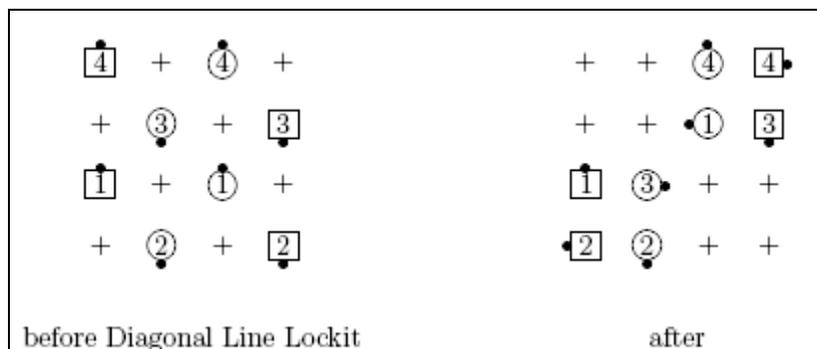
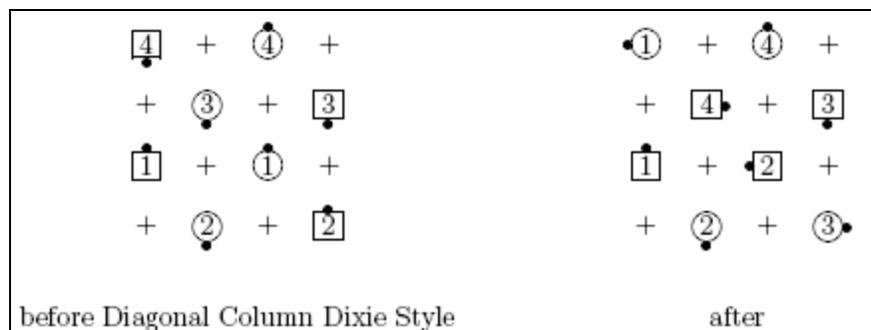
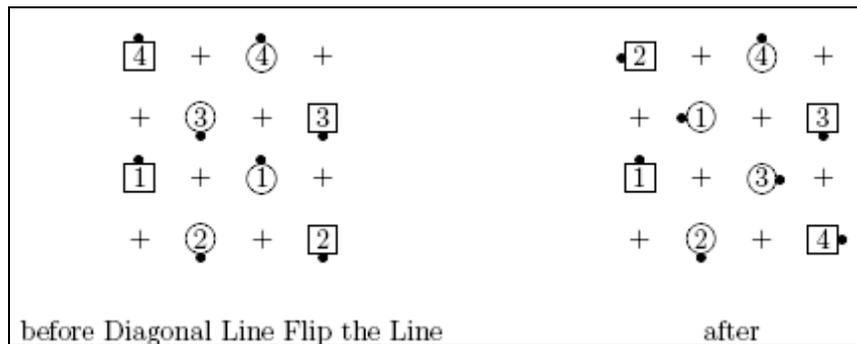
“Diagonal C/L/W” on Pages 11 to 12

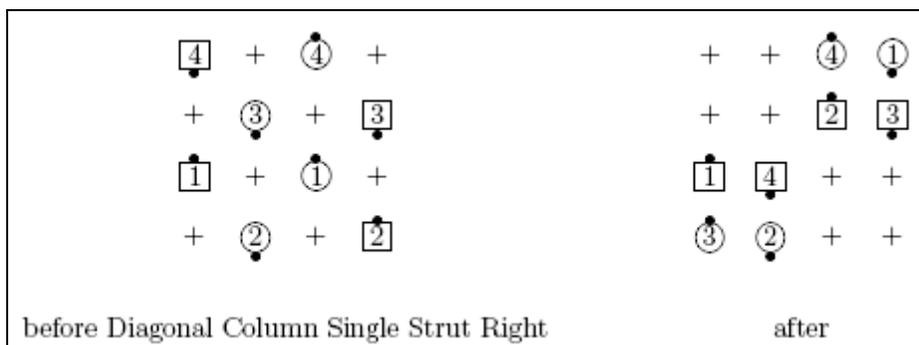
At

<http://www.lynette.org/sd/book2.pdf>

This applies to a 1x4 that is the “main diagonal” of a block formation, or other similarly oriented 1x4’s. They work in that distorted line or column.

The difference between a line and a column is important—it tells the dancers which way the distortion goes. These are among the trickiest distortions to handle. Remember that your facing direction will be the same as though you had done the call in an undistorted setup. Only your position is distorted. If the call would go to a 1x4 oriented the other way (e.g. Lockit), change to the other diagonal.





## Diamond

### Bill Ackerman's Book 2 – C4 Concepts

See:

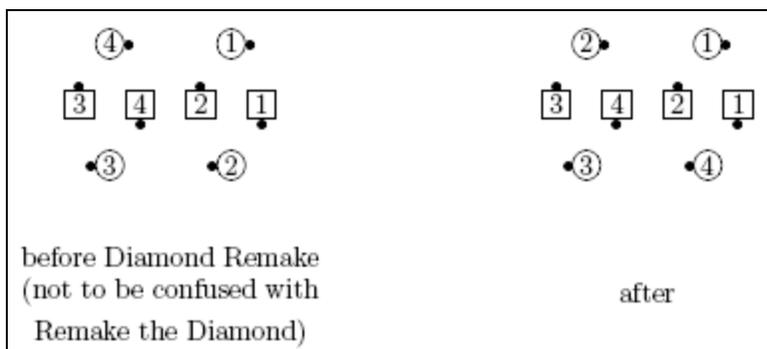
“Diamond” on Pages 13 to 15

At

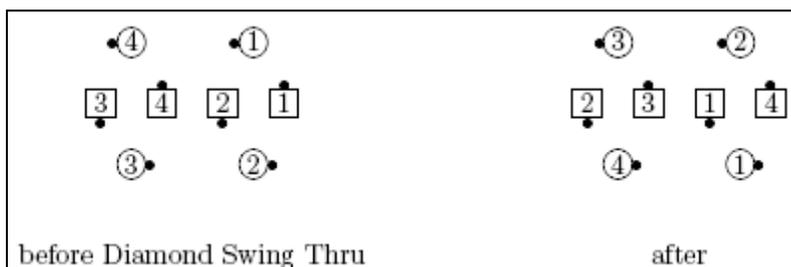
<http://www.lynette.org/sd/book2.pdf>

This is two very different concepts. Which one to use depends on the call.

For calls that involve sequences of arm turns (Swing Thru, 1/4 Thru, Swing the Fractions, etc.) all arm turns that would involve centers and ends are turned into that many Diamond Circulates, and all arm turns that would take place in the center are done just by the center two people.



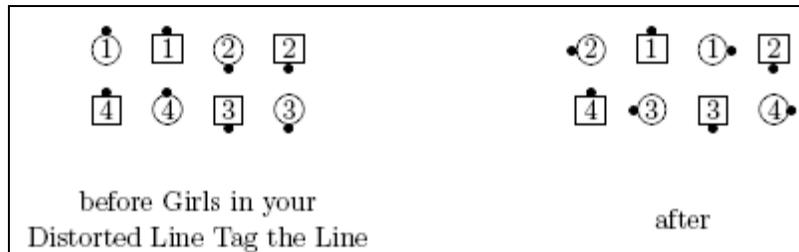
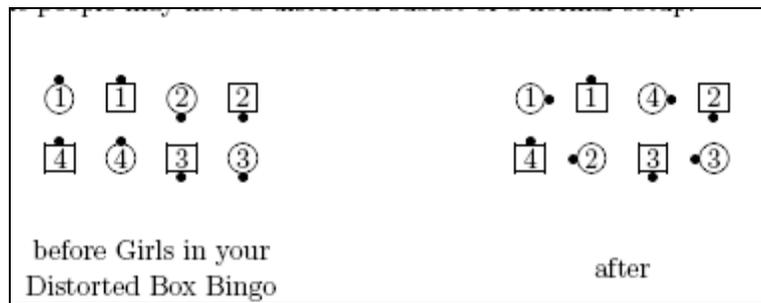
All handedness requirements of the call must still be met. The diamond handedness must be consistent.



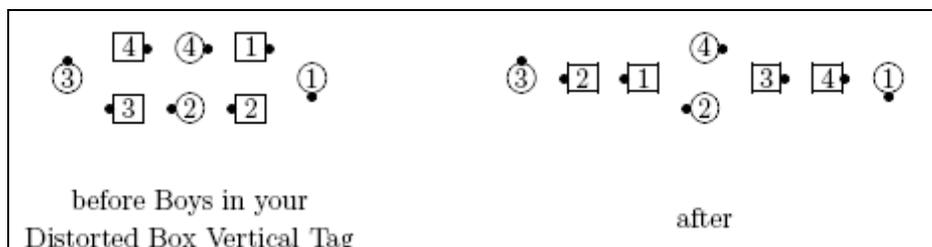
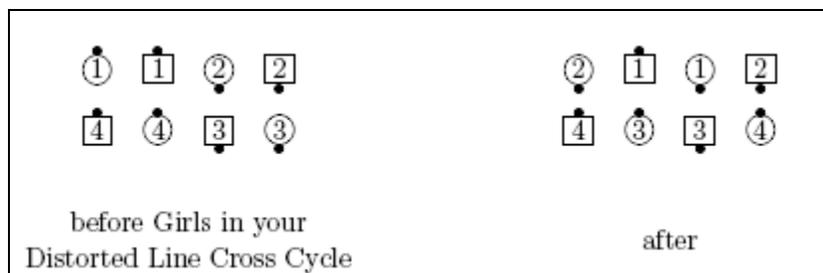
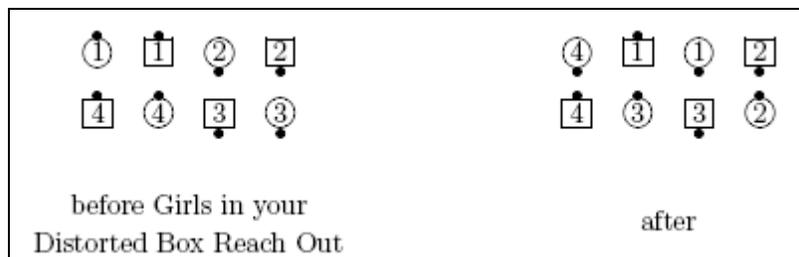
Otherwise, it must be a 2-person call. The points of each diamond do that call in their disconnected setup. If the call is a shape-changer (e.g. Shazam) they go into the center spots of the diamond. The centers of each diamond also do the call. If the call is a shape-changer they go into the point spots of the diamond. In all cases the diamond's orientation remains the same.



Sometimes specific people may have a distorted subset of a normal setup:



In general, shape-changing calls are not allowed, because it is impossible to put the same distortion back on a different setup. But there are a number of “nice” cases in which the distortion can be put back unambiguously:



## **Drag the Anyone**

### **Bill Ackerman's Book 2 – C4 Concepts**

See:

“Drag the <anyone>” on Pages 18

At

<http://www.lynette.org/sd/book2.pdf>

The designated people don't think about doing the call. They just note who their (lateral) partner is, and stay with that person. The other people do the call. Whoever is the partner of a designated person “drags” that person around, making sure he stays in the same rigid relationship.



## **Echo**

### **Bill Ackerman's Book 2 – C4 Concepts**

See:

“[Reverse] Echo” on Pages 19

At

<http://www.lynette.org/sd/book2.pdf>

This is a meta-concept, that is, it applies to a concept. It causes the concept to be applied to the call in the usual way, and then the call to be performed without the concept. Reverse Echo performs the call first without the concept, and then with the concept.

Any application of Echo has two parts.

Echo 2/3, Recycle—do a 2/3 Recycle, followed by a full Recycle.

Reverse Echo 2/3, Recycle—do a Recycle, followed by a 2/3 Recycle.

Applications of Echo can be extremely difficult, particularly when used with other meta-concepts or with supercalls. For example, “Initially Echo 1/2, Settle Back” applies “Echo 1/2” to the first part, which is Reset 1/2. So the actions are:

Reset 1/4 (that's 1/2 of the first part)

Reset 1/2 (the complete first part)

centers Cross Back while the ends do 2 O Circulates

Echo Tally Ho but Flip Back is an application with a supercall. It is Tally Ho but Flip Back followed by another Flip Back.

### **Bill Heimann's Survival Kit – Concepts**

See:

**ECHO anycall - the syntax is Echo, Concept, Call. Example: Echo Tandem Mix.**

Dance the call in the concept mentioned; then dance the same call without the concept. In the above example, do a Tandem Mix, then a normal Mix.

Supercalls can be used as concepts with the Echo concept. Take the example: Echo Tally Ho but □ Recycle. In this case, dance the Tally Ho but □ Recycle, then dance a □ Recycle. See also the section on “Supercalls”.

It appears that everything following the first concept (unless the first concept is a metaconcept) is considered “the call”. For example, “Echo Tandem Reverse Order Recoil” should be danced as “Tandem Reverse Order Recoil”, then “Reverse Order Recoil”.

**Double Echo Concept 1, Concept 2, call. Execute this instruction as follows:**

- a) Concept 1, Concept 2, call
- b) Concept 2, call
- c) Call

***First | Middle | Last Fraction Concept***

**Bill Heimann’s Survival Kit – Concepts**

See:

**HALF concept anycall**

Variations include First Half, Each Half, Middle Third, Last Half, or First Third.

For example, in “First Half Tandem, Split the Difference” do the first half of the call in the concept mentioned, everyone counter rotate, then finish normal.

See also the Introduction.

***Fraction Stable***

**Bill Ackerman’s Book 2 – C4 Concepts**

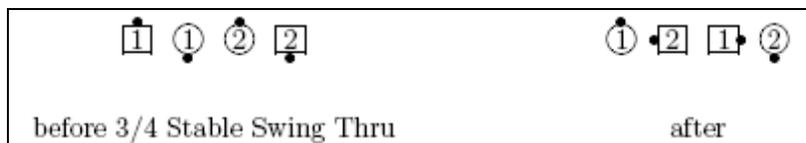
See:

“Fractional Stable” on Pages 23

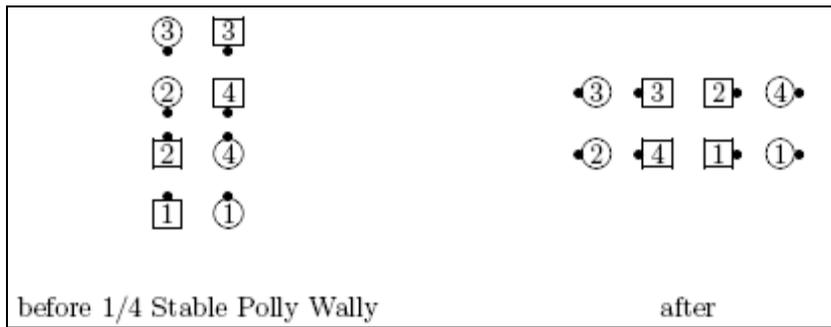
At

<http://www.lynette.org/sd/book2.pdf>

Each person stops turning (but otherwise continues moving) after having turned the given fraction. If you turn one way and then the other, all of those turns add up.



This can lead to the necessity to know call definitions quite rigorously:



**Bill Heimann's Survival Kit – Concepts**

See:

**STABLE**

<snip>

For **Fractional Stable**, remember that fractions are additive regardless of direction - that is, a quarter right followed by a quarter left is a total of two quarters, the left doesn't cancel the right. From a right hand wave, ¾ stable Swing Thru would have the resulting centers end back-to-back with each other.

***Grand Working (Direction)***

**Bill Ackerman's Book 2 – C4 Concepts**

See:

“Grand Working <direction>” on Pages 24

At

<http://www.lynette.org/sd/book2.pdf>

This is used in a setup in which the call could have been directed to each side, or could have been directed to the centers. For example, Ah So from a tidal wave, or Reach Out from columns. It directs people to make their own decision about which subsetup to work in, based on the given direction. The starting setups overlap, and the resulting setups typically overlap the same way.

This concept is described in more detail in Book 3.

**Bill Ackerman's Book 3, “Miscellaneous C4 Notions**

See:

“Grand Working <direction>” on Pages 6 to 13

At

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

<There is a long, full discussion of this in Bill Ackerman's Book 3. It includes lots of diagrams and many variations. I have not included it here, but it can be found using the reference above.>

The topics covered in that paper are:

- Starting from a 2x4
- Starting from a 1x8
- Additional Directions

## **Bill Heimann's Survival Kit – Concepts**

See:

### **GRAND WORKING right, left, etc.**

Remember, from a 2 x 4 matrix the direction given only tells the centers where to work (or where the center of their setup is), it doesn't tell them in which direction to move. For example, from lines back-to-back on the call "grand working left shakedown", the center belle still works to his right - it's just that he's working with the box to his left.

In a 1 x 8, there are three possible 1 x 4 matrices in which to work. The first two people from each end always work on their own side. It's numbers three and four from each end that work in the named setup.

Remember, "grand working apart" is the same as "grand working as ends"; that is, the very center four work as ends, either of their own side or the very center four spots, whichever applies. In the same context, "grand working together" is the same as "grand working as centers".

For "12 matrix grand working whatever" from a 2 x 6, only the very ends of each 1 x 6 are always working in their immediate box. All other eight spots take the direction - because they have two options.

## **Rolling/Flowing/Veering/Sweeping Call**

### **Bill Heimann's Survival Kit – Concepts**

See:

#### **ROLLING anycall - An example is Rolling Sidetrack.**

Replace the first part of the call with "roll". After the roll, just finish the given call.

#### **FLOWING anycall - An example is a Flowing Circle to a Wave.**

Replace the first part of the call with "with the Flow". Remember, after the "with the Flow", just finish the given call.

#### **VEERING anycall**

Replace the first part of the call with a "veer". Remember, after the veer, just finish the given call.

#### **SWEEPING anycall**

Replace the first part of the call with "sweep ¼". Remember, after the sweep ¼, just finish the given call.

## **Interlocked Phantom Boxes**

NOTE: This was on the original "week 2" list. However, it was later removed. In general, see the "week 1" concept for "Interlocked Phantom Lines, Waves, Columns, <formation>".

## **Head | Side Liners**

### **Bill Ackerman's Book 2 – C4 Concepts**

See:

"Headliners, Sideliners" on Pages 25

At

<http://www.lynette.org/sd/book2.pdf>

These are designators. The headliners are the people facing head walls at a given moment. The sideliners are those facing the side walls.

## **Mini Butterfly**

### **Bill Ackerman's Book 2 – C4 Concepts**

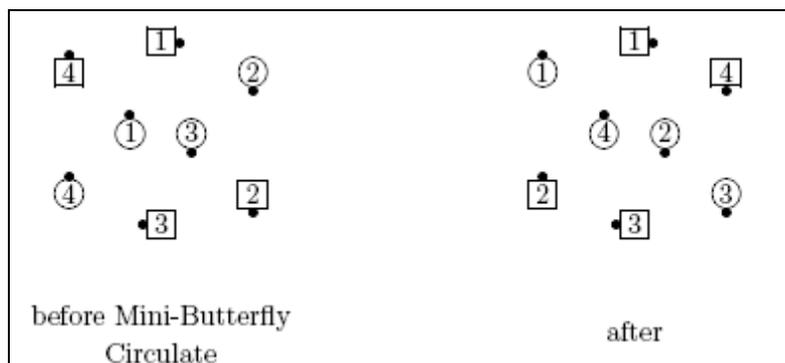
See:

“Mini-Butterfly, Mini-O” on Pages 33 to 35

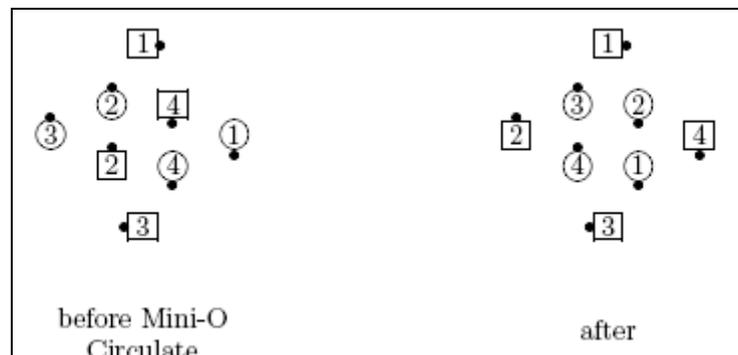
At

<http://www.lynette.org/sd/book2.pdf>

These concepts select 6 people and direct them to act in distorted columns of 6. Mini-butterflies may be found in hourglasses:



Mini-O's may be found in galaxies:



See Short 6.

## **Mystic**

### **Bill Ackerman's Book 2 – C4 Concepts**

See:

“Mystic” on Page 35

At

<http://www.lynette.org/sd/book2.pdf>

Centers do the call Mirror, while the ends do it normally. On Invert Mystic, the centers do it normally while the ends do it Mirror.

## **Bill Heimann's Survival Kit – Concepts**

See:

### **MYSTIC**

The ends are right. This really means, the ends work normal, and the centers work mirror image. According to Vic, this really means the “outsides” work normal while the others work mirror image. That is, from a 1x8 setup, numbers 1 and 2 from the end of the line work normal and the very center 4 work mirror.

Remember, this doesn't necessarily mean for the centers to work together. Determine who's to work mirror and who's to work normal, then work with whomever you'd normally work with on that particular call.

Also, according to Vic, if during the call you come to the point where the outsides and insides interact with each other, the “mystic” idea is cancelled from that point on.

## ***Near | Far Formation***

### **Bill Ackerman's Book 2 – C4 Concepts**

See:

“Near Formation, Far Formation” on Page 35

At

<http://www.lynette.org/sd/book2.pdf>

These are used in unsymmetrical sequences. They designate the four people closest to, or farthest from, the caller.

## ***Offset Formations***

### **Bill Ackerman's Book 2 – C4 Concepts**

See:

“Offset” on Pages 35 to 37

At

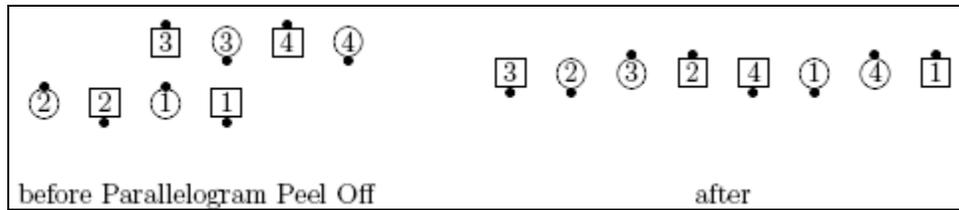
<http://www.lynette.org/sd/book2.pdf>

The various Offset concepts (including Parallelogram) are like Distorted, except that the distortion is of a very special kind. There is a “shear line” down the middle of the set, and the distortion consists of a rigid shift along that line.

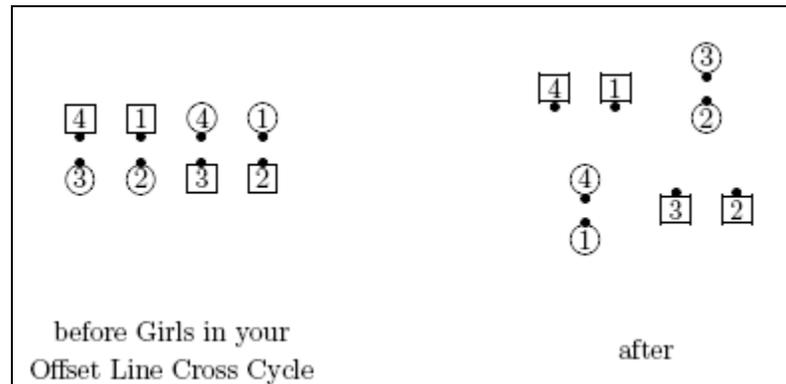
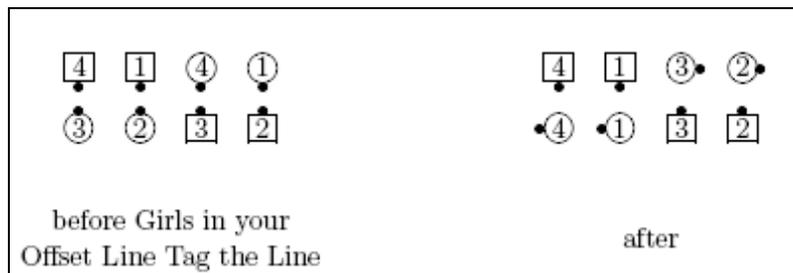
Because of this restricted characterization of the distortion, Offset concepts can tolerate a variety of shape-changing calls. The offset is characterized by the shear-line axis, direction of shear, and amount (percentage) of the shear. The percentage is the fraction of each subsetup that has been shifted so that it is no longer lined up with the other subsetup. By far the most common percentage is 50%. For example, in a normal parallelogram, each subsetup is a 1x4, and 2 of those people (50%) overhang beyond the other 1x4.

The rule for doing offset shape-changers is that the resulting sub-setups must be put together with the same shear line, direction, and percentage. If the resultant offset is not an integral number of people (e.g. Lockit from parallelogram waves), the call is illegal. This prohibition is known as the Solomon rule, after King Solomon (I Kings 3:16-28) who made good use of the common aversion to cutting people in half. There is another pathological case that is legal, even

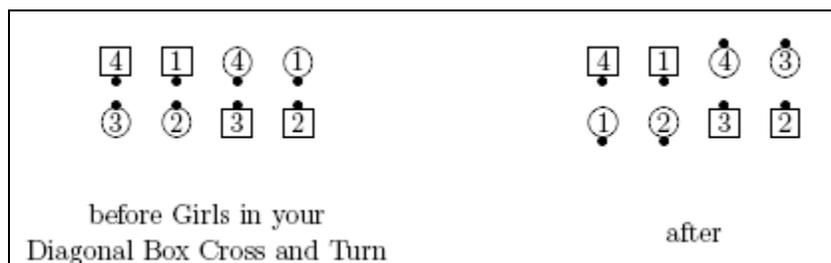
though it would seem to suggest a violation of the Solomon rule—if the result is a 1x8 with the shear line right down the middle, the people do not shear themselves. In this case we say that “the offset goes away”.

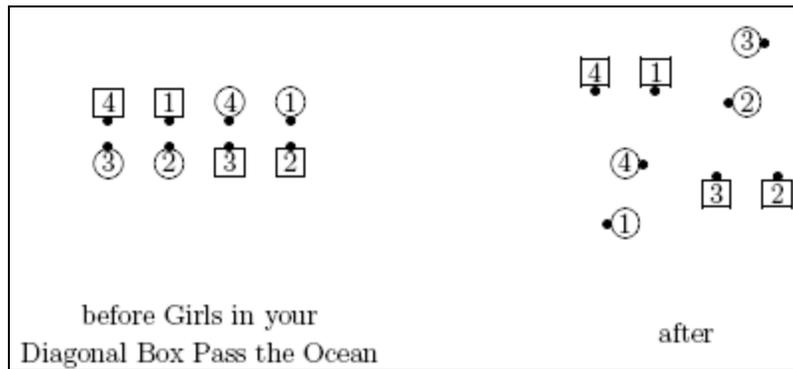


Sometimes specific people may have an offset subset of a normal setup:



An offset box as part of a 2x4 is called a diagonal box. Don't bother with the offset percentage — just get into the obvious right place:





### ***Phantom Formations:***

- Phantom O | Butterfly
- Split Phantom Boxes from Offset Lines | Columns
- Twin Phantom 1/4 | 3/4 Tags
- Twin Phantom Diamonds
- Twin Phantom Tidal Waves

### **Bill Ackerman's Book 2 – C4 Concepts**

See:

“[Split] [Interlocked] Phantom Columns, Lines, Waves, Boxes, Diamonds, 1/4 Tags, etc.”  
on Pages 45 to 50

At

<http://www.lynette.org/sd/book2.pdf>

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.

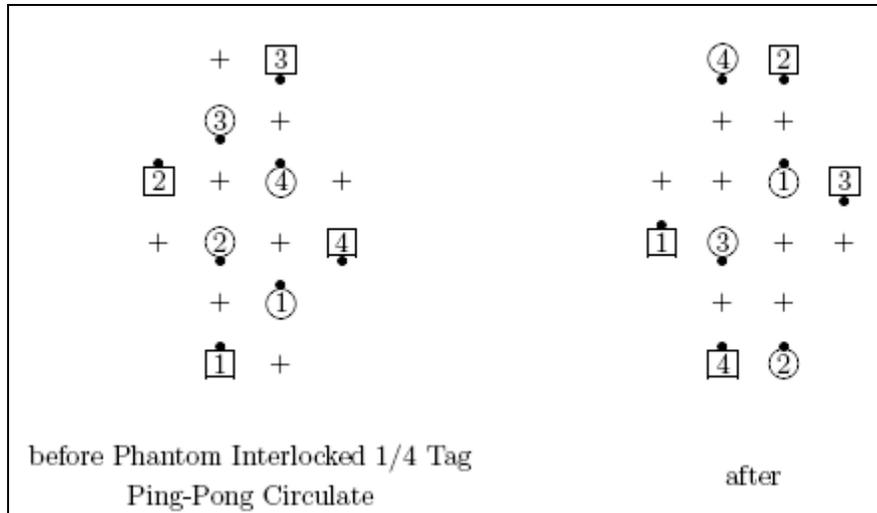
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### **Phantom Interlocked 1/4 Tag (or 3/4 Tag, or Diamonds, etc.)**

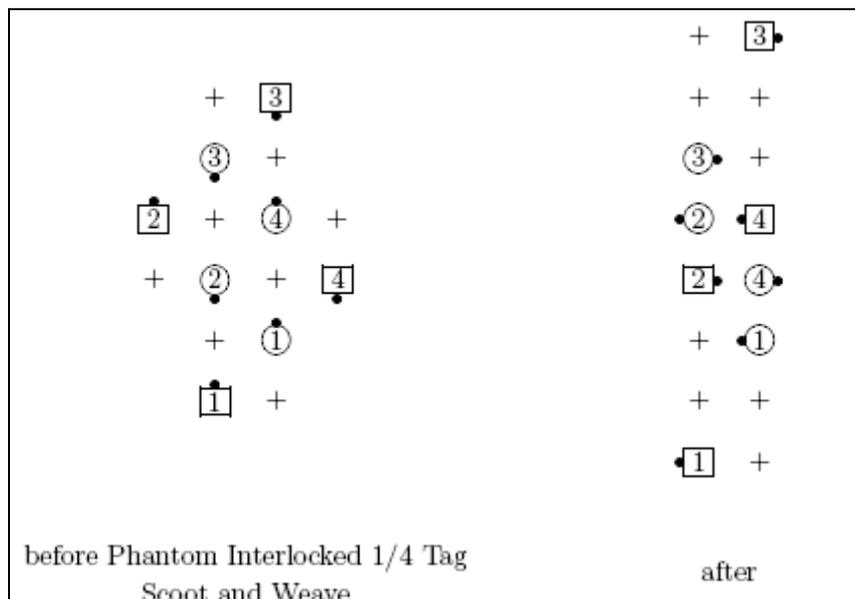
This is a rather strange concept, that doesn't really play well with modern ways of thinking about concepts. Note first of all that it is not the same as Interlocked Phantom 1/4 Tags. Also, callers are not always precise about the order of the words they use. The two concepts are generally distinguished by the starting setup. This one is done in a 4x6.

This concept is essentially two 1/4 tag setups once removed in the front-to-back direction, or the equivalent diamond-like formation.

In nearly all cases it can be danced as Once Removed along the long axis, or as Tandem/Couples Twosome where appropriate.



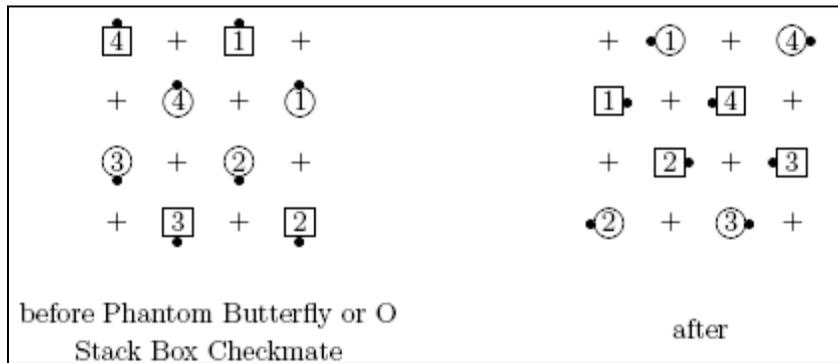
The exception is for calls that end in a 2x8 along the long axis. In that case the two “interlocked” setups are put back as though they were Interlocked Phantom Boxes. This is perhaps done with the appropriate “drag and drop” operation at the conclusion of the call. See Once Removed.



**Phantom Butterfly or O**

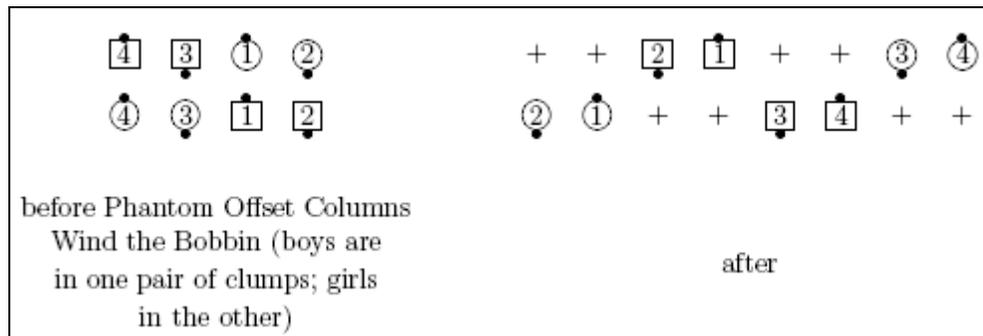
This is related to Phantom Offset C/L/W, in that each person deduces their own distorted or disconnected setup out of an arbitrarily populated larger setup.

This is done in a 4x4 matrix. Each person deduces whether they are on Butterfly spots or “O” spots, and does the appropriate call.



### **Phantom Offset C/L/W**

These are the phantom versions of the Offset C/L/W concepts. Recall that those concepts are done in a 4x4 occupied as “clumps”. In the phantom version, everyone does the call as though in their own pair of diagonally placed clumps.



This is a case of the general family of “Phantom <formation>” concepts. These concepts can apply in any formation in which each person can deduce unambiguously which of the various distorted or disconnected sub-setups he is in, selected from a larger actual setup. Other examples are “4 Phantom Interlocked Blocks” and “Phantom Butterfly or O”.

## ***Quadruple/Triple formations Working (all those not done week 1)***

### **Multiple Formations Working Everywhichway**

See the article at:

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

William B. Ackerman - J. Eric Brosius  
Edited by Stephen Gildea  
June 1990

### **Bill Ackerman’s Book 2 – C4 Concepts**

See:

“Multiple Formations Working <direction>” on Page 35

At

<http://www.lynette.org/sd/book2.pdf>

This is used in a setup in which the call could have been directed to Split Phantom formations, or could have been directed to the center Phantom formation. For example, Relay the Top from quadruple waves. It directs people to make their own decision about which subsetup to work in, based on the given direction. The starting setups overlap, and the resulting setups typically overlap the same way.

This concept is described in more detail in Book 3.

**Bill Ackerman's Book 3, "Miscellaneous C4 Notions**

See:

"Multiple Formations Working <direction>" on Pages 14 to 22

At

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

<There is a long, full discussion of this in Bill Ackerman's Book 3. It includes lots of diagrams and many variations. I have not included it here, but it can be found using the reference above.>

The topics in that paper are:

- Starting from a 4x4
- Starting from a 2x8
- Starting from a 1x16
- Triple Formations Working <direction>
- Additional Directions
- Multiple Diamonds Working <direction>

***Direction Rigger***

**Bill Ackerman's Book 2 – C4 Concepts**

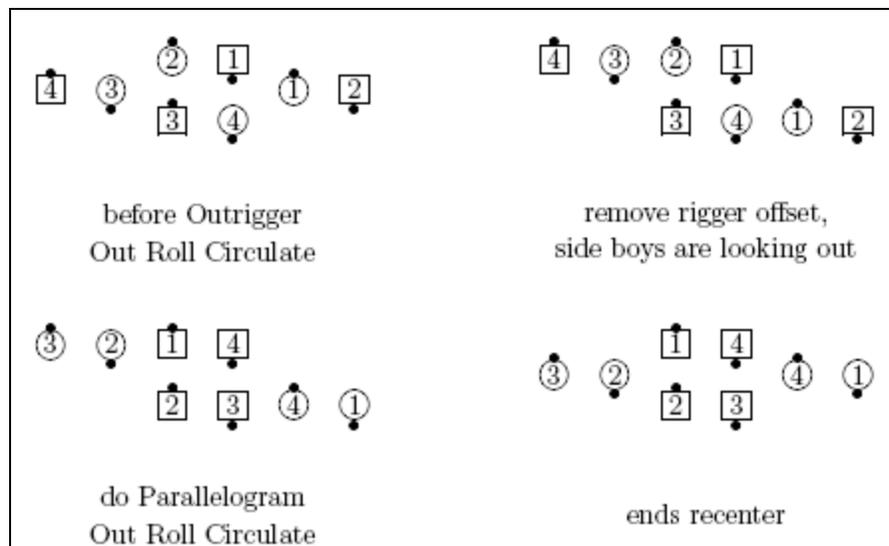
See:

"Inrigger, Outrigger, etc." on Pages 26 to 29

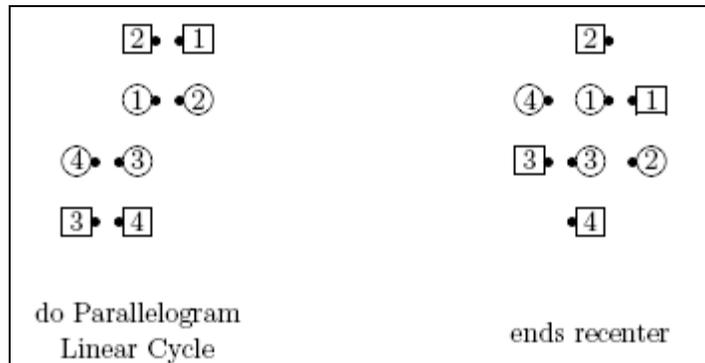
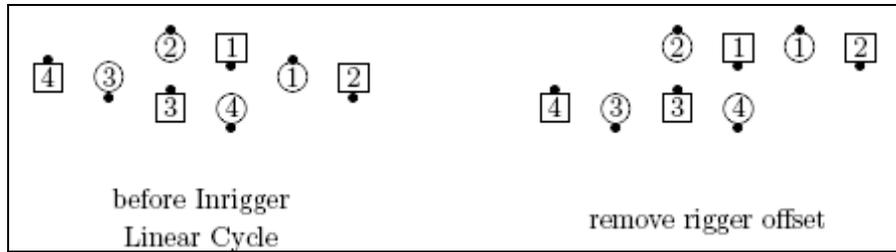
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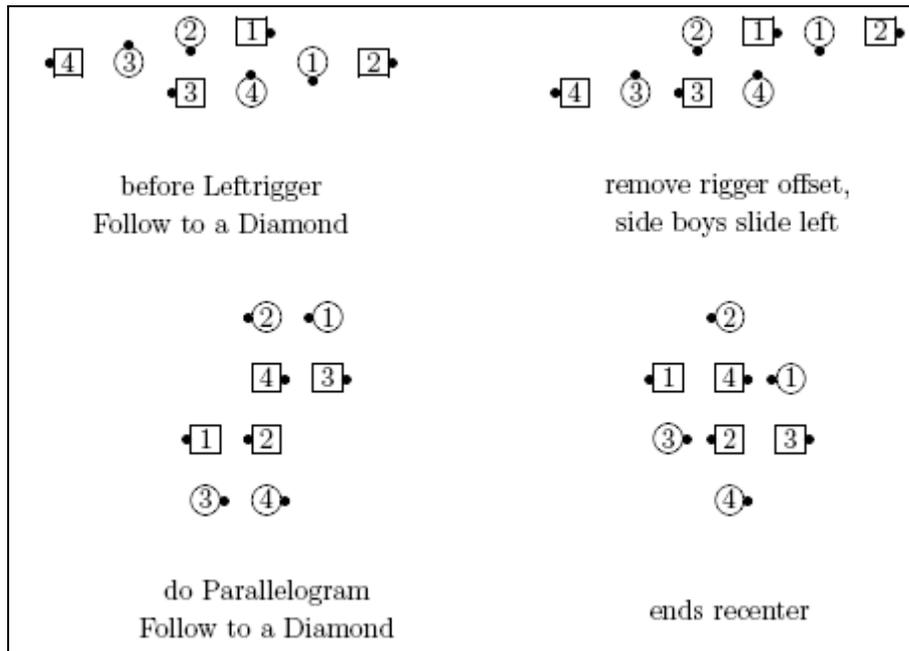
These are typically done from a setup commonly called a "rigger", and involve two offsets. The first is the "rigger offset", and is always taken out. This consists of the end two people moving (usually) forward or backward, dragging the adjacent person with them, until they are facing in or out of a parallelogram. The call is then done in that parallelogram. When it completes, the outer pairs of people move as required to center themselves in (usually) a new "rigger" formation.



If the call is a shape-changer, the result of doing it in a parallelogram might be an offset formation. In this case the outer people move as required to center themselves.

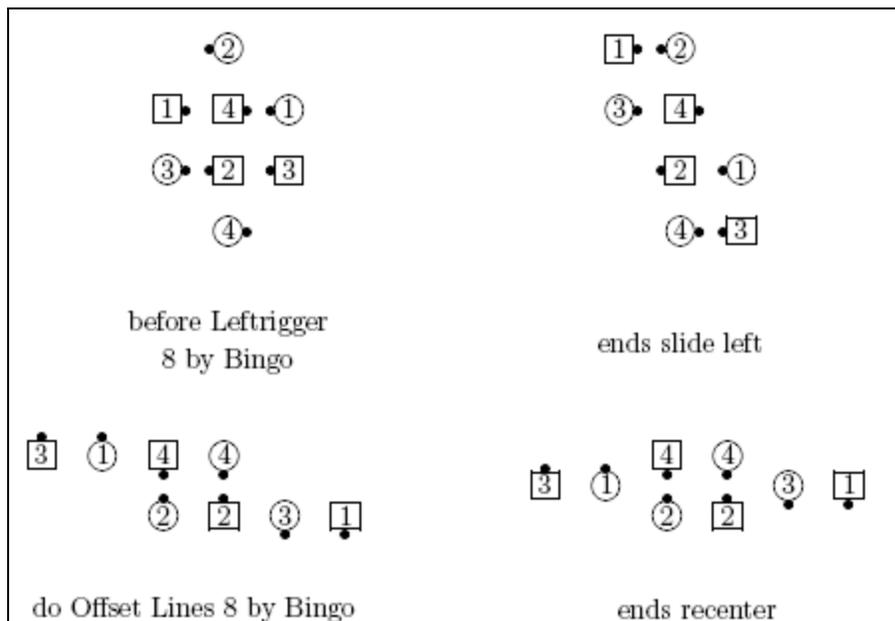


Facing directions don't matter in any of this. All that is required is that the outermost people know which direction to move. The "Rightrigger" and "Leftrigger" concepts tell them to move right or left, respectively. The adjacent person goes with them.



One may also hear "Frontrigger", telling the outermost people to go forward, or "Backrigger", telling them to back up.

These concepts can also be used in 1/4-tag-like setups. The outside people both move in the direction indicated (which must be consistent), and then everyone does the call in offset lines or columns.



The final recentering operation is sometimes used as a call in its own right: "Like a Rigger".

**Bill Heimann's Survival Kit – Concepts**

See:

**RIGGER**

A rigger is nothing more than a distorted parallelogram. The key is to focus on the parallelogram aspects. The rigger aspects are easy.

Adjust from the rigger formation to a parallelogram setup by having the END of the outside people move in the direction given, and drag his "partner in crime" with him.

This is the critical point. Pause here to activate your parallelogram algorithm. Concentrate on doing the parallelogram part correctly. The final readjustment for the rigger is trivial. It's always towards the center of the set.

Single rigger (obsolete) is a four-person move often called from diamonds. Remember you need 2 directions, because the final readjustment from the mini-parallelogram to the normal setup isn't obvious as it is in an 8-person rigger.

**Sandwich Call 1 Around Call 2**

**Bill Ackerman's Book 2 – C4 Concepts**

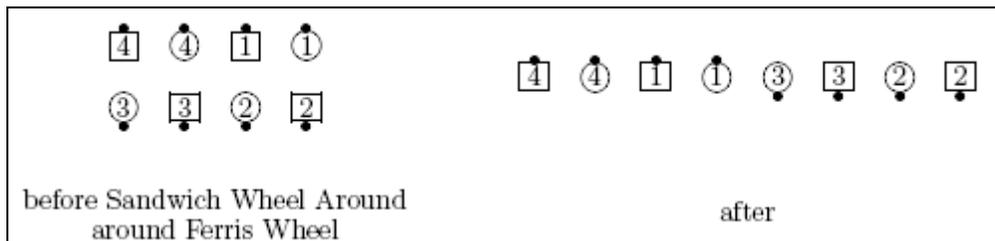
See:

"Sandwich" on Page 51

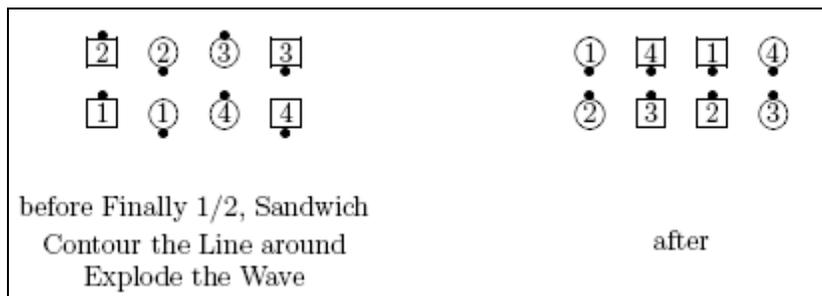
At

<http://www.lynette.org/sd/book2.pdf>

This is really the same as "Interrupt after 1/2". It takes two calls, as in "Sandwich Swing Thru around Mix". Do the first half of the first call, do the second call, and do the last half of the first call. The first call does not need to have an even number of parts—it just needs to be able to be interrupted at the halfway point.



Applications of Sandwich have 3 parts, independently of the structure of the calls. Of course, nested concepts can go more deeply into the structure of the calls.



### **Bill Heimann's Survival Kit – Concepts**

See:

#### **SANDWICH call1 around call2 - Example: Sandwich Scoot and Weave around Mix.**

1. Do call1 (Scoot and Weave above) to the half-way point.
2. Do the entire call2 (Mix above).
3. Finish call1.

It is generally agreed that this concept has three parts - the first half of call1, call2, the last half of call1.

Take a call like “Initially Sandwich Swing Thru around Recoil”. By convention we’ve agreed that “Sandwich Swing Thru around (the initial part of Recoil)” is call one. Hence, this call would be danced as 1/2 by the right, split recycle, 1/2 by the left, step and fold.

### **Shift (n)**

#### **Bill Ackerman's Book 2 – C4 Concepts**

See:

“Shift <N>, Shifty” on Page 53

At

<http://www.lynette.org/sd/book2.pdf>

On Shift <N>, the first <N> parts of the call are skipped, the rest of the call is done, and then the <N> skipped parts are done. Shifty means Shift 1.

A Shift 1 Alter the Wave is:

- Fan Back
- Counter Rotate the Diamond ½
- Flip the Diamond
- Trade

This concept can become quite complicated when mixed with fractional concepts, Reverse Order, and meta-concepts.

**Bill Heimann's Survival Kit – Concepts**

See:

**SHIFT X**

For example, from a wave, Shift 2 change the centers. Shifty anycall (obsolete) is simply Shift 1 anycall.

Take the first X parts (in the above example, X = 2) of the call and “shift” them to the end. In the above example, you'd start with the 3rd part and have the centers cross run, slip, then go back to the beginning of the call and swing and slip.

Remember, Shift ½ means to skip half of the first part, not half of the call. For example, Shift ½ Swing Thru (from right-hand waves) = hinge, slip, hinge.

***Snag the Anyone***

**Bill Ackerman's Book 2 – C4 Concepts**

See:

“Snag, Snag the <anyone>” on Page 58

At

<http://www.lynette.org/sd/book2.pdf>

The designated people do half of the call, while the others do the whole thing. If “Snag” is given with no designator, the centers do half of the call. This evolved from the old call “Snag Circulate”— centers 1/2 Circulate while the ends do a full Circulate.

**Bill Heimann's Survival Kit – Concepts**

See:

**SNAG anyone**

The designated people only dance the first half of the call. If no one is designated, the centers are “snagged”.

***Twisted***

**Bill Ackerman's Book 2 – C4 Concepts**

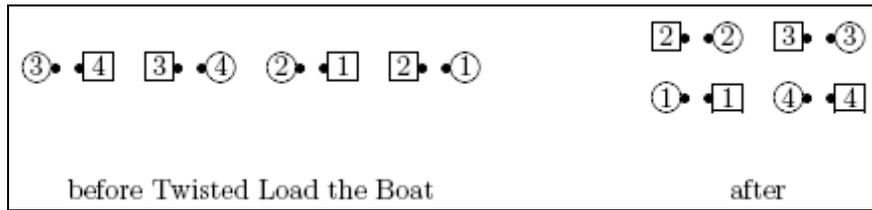
See:

“Twisted” on Pages 66 to 70

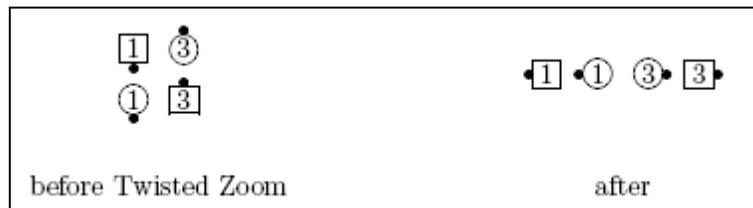
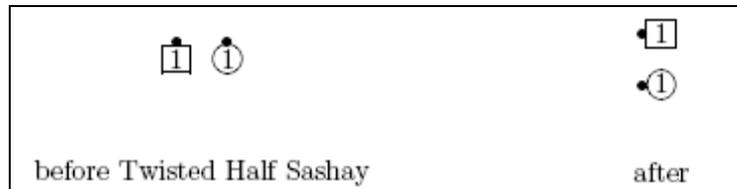
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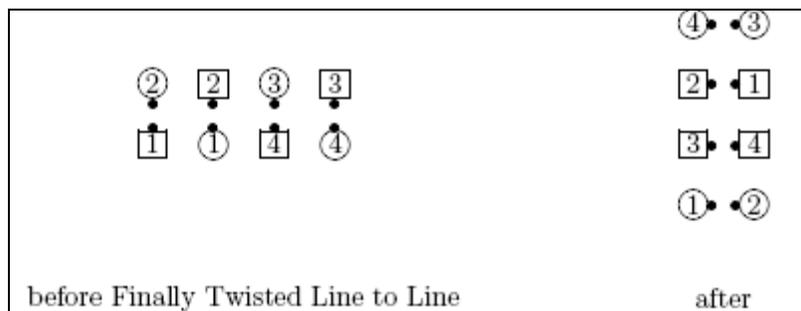
This was originally intended to apply to calls that begin with a Pull By or Pass Thru. Halfway through that Pull By or Pass Thru, the two people do an Arm Turn 1/4, and then they continue.



It was then extended to any initial action that causes two people to exchange places. No matter what else they are doing, halfway through that action they must be in a 1x2 along the opposite axis. They must have “orbited” clockwise or counterclockwise to get there. When the Twisted concept is applied, they orbit another 90 degrees at that point, in the same direction, and then finish whatever they were doing.



The Twisted concept applies to any call which either is, or begins with, such an action. It only applies to the first such action in the call. However, meta-concepts like Finally or Piecewise can change that.



The last part of Line to Line is Pass in, and “Twisted” applied to that. The first part of Pass In is a Pass Thru. The dancers did a Twisted Pass Thru and then a normal Face In, re-evaluating their position just prior to the Face In.

**Bill Heimann’s Survival Kit – Concepts**

See:

**TWISTED**

I prefer Scott Morton’s vision of this concept.

This is a two-person concept. At the inception of a Twisted call, you and the other dancer define a 1x2 formation. Begin to dance the call until the long axis of your 1x2 formation changes. At this point, counter rotate a 1/4 around the point between the two of you, in flow direction of the person or persons who have a flow direction. Then finish the call.

Hence, you can apply the call in situations where you don't necessarily have a mini-wave when you actually "twist" the call. For example, you could twist a "Roll away with a half sashay", or a Slide.

Twisted applies only to the first part of the call.

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