

***Lynette Bellini's C4 Learning Series***  
***Third 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.

## M by N (e.g. 3x1)

### Bill Heimann's Survival Kit – Concepts

3 x 1 - or 1 x 3 - Example: from a grand line with 3x1 lines on each side: 3x1 Lock It.

Technically, you're to think of it as a combination of 3x3 and Single, but I think it's easier to think of it as a special case of 3x3. The "1" person should think of himself as the "cheese" of his half of a 3x3 setup, now do the call. This concept has a built-in readjustment at the end to a normal setup if that's possible. (Bruce thinks of this as readjusting to a rectangle if possible. A 1x8 is a rectangle for this purpose.) The above example would end in a normal 2x4 matrix after the adjustment.

From a setup where four dancers are facing one direction and four the other (lines facing out, for example) by convention the first number mentioned gives the number of belles if in lines or the number of "leads" in a column. For example, from lines facing out, the call 3x1 anycall would have the three on the right end of each line act as 3x3. From right hand columns on the call 1x3 anycall, the first person would act singly while the last 3 would act as a 3x3.

Two clues for the dance floor. At least mentally, make the adjustment to a 12 matrix setup (a 2x6 or 1x12, whichever applies). This really helps to focus your attention on the group that's actually working together - a box, for example. Secondly, it's helpful to picture the "new" 3x3 setup without the "cheese".

Remember, listen and make a conscious decision on whether the caller said 3x3 or 3x1 (or 1x3), because the latter has a possible readjustment (or "slush" as we call it) at the end. 3x3 does not.

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

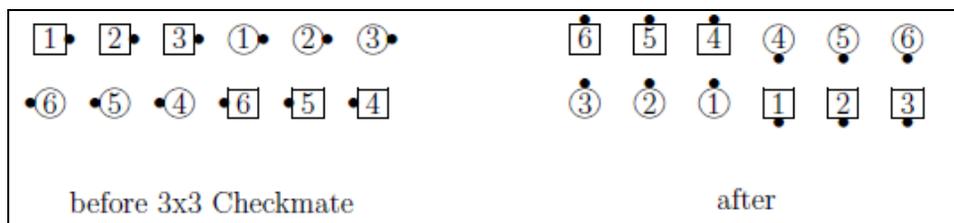
See:

"3x1, etc" on Pages 60 to 65

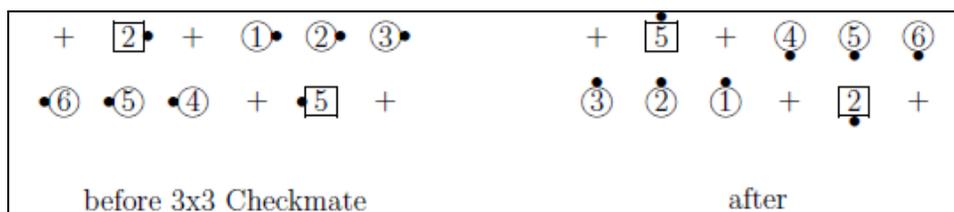
At

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

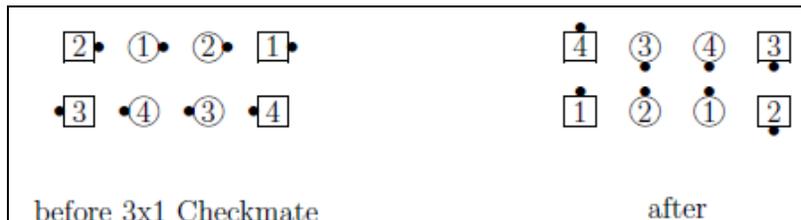
These concepts can often be analyzed in terms of some pairs of people in the original ("2x2") call being expanded to three people while others are reduced to one. However, it is probably best to think in terms of 3x3, with some of the groups of three reduced to a single person. 3x1 Checkmate provides an example:



We reduce some of the groups to 1:

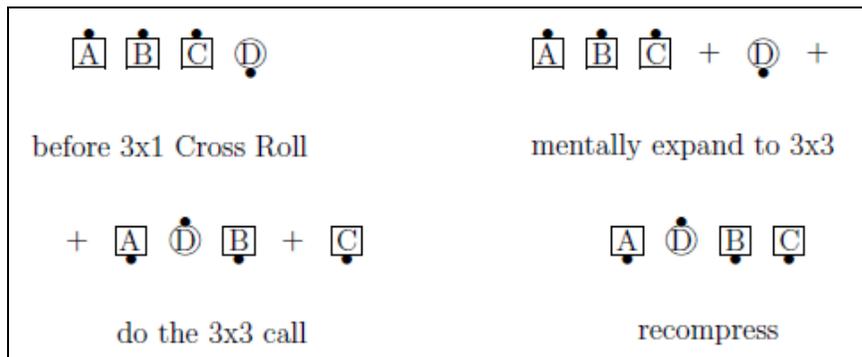


The 3x1 version is formed by compressing both the "before" and "after" pictures



Of course the dancers don't actually have the luxury of making pictures and compressing them. So the principal problem in doing 3x1-types of calls is identifying what 3 real people remain the "real" 3x3 people and what individual person is associated with two phantoms to become the other 3x3 group. After making that determination, do the 3x3 call, and then compress out the extra phantoms to make the final setup.

First, there is a convention about how to choose the "3" people and the "1" person. For many calls it is easy to make the determination based on facing direction. 3x1 Cross Roll is an example:



This is a good point to notice something tricky about calls like this—person "D" had to go into the center spot, that is, take hands with the centermost of the other 3 people. This is sometimes hard to see. This will show up in things like 1x3 Transfer.

In cases like Cross Roll, in which the facing direction determined how people were grouped, it doesn't matter whether the caller says "3x1" or "1x3".

The other situation is the one in which the 3 people who are grouped and the one who is single are facing the same direction. In that case the convention is that, if they are in tandem, they count from the front to the back, and if they are side-by-side they count from right (belle side) to left (beau side.) That is, 3x1 in columns means that the front 3 people are grouped and the last person is single, whereas 1x3 means that the front person is single and the remaining 3 are grouped. From back-to-back lines, 3x1 means that the 3 rightmost people are grouped and the leftmost one is single.

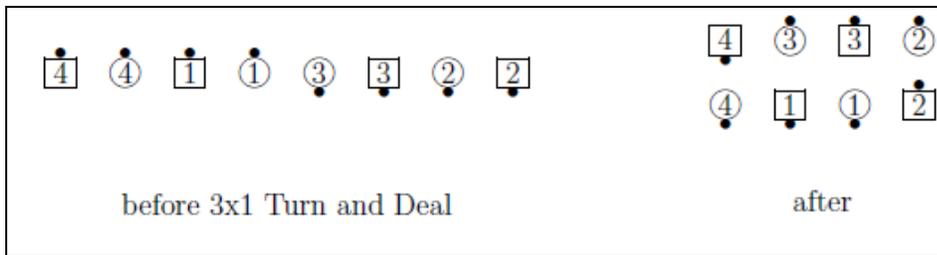
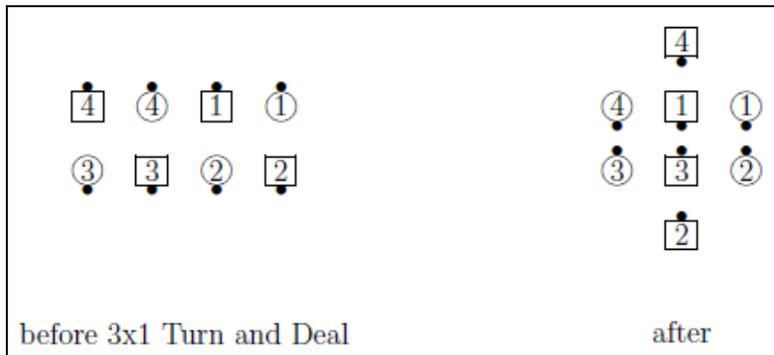


Notice that the side boys had to be very careful here. After the Cast Off 3/4, they are facing 3 people. They come out to the center of those people, and take right hands. Compare this with the 3x1 Checkmate shown previously.



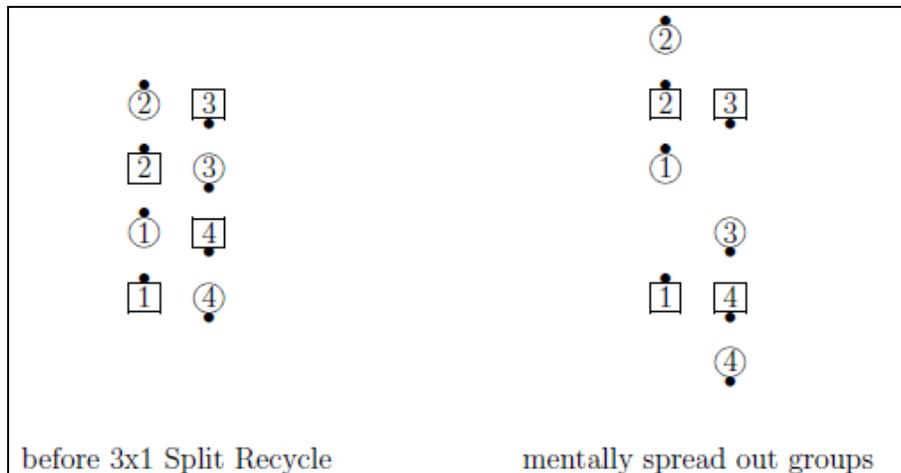
In this 1x3 Transfer, the head boys have to deal with the center of the 3 people extending to them.

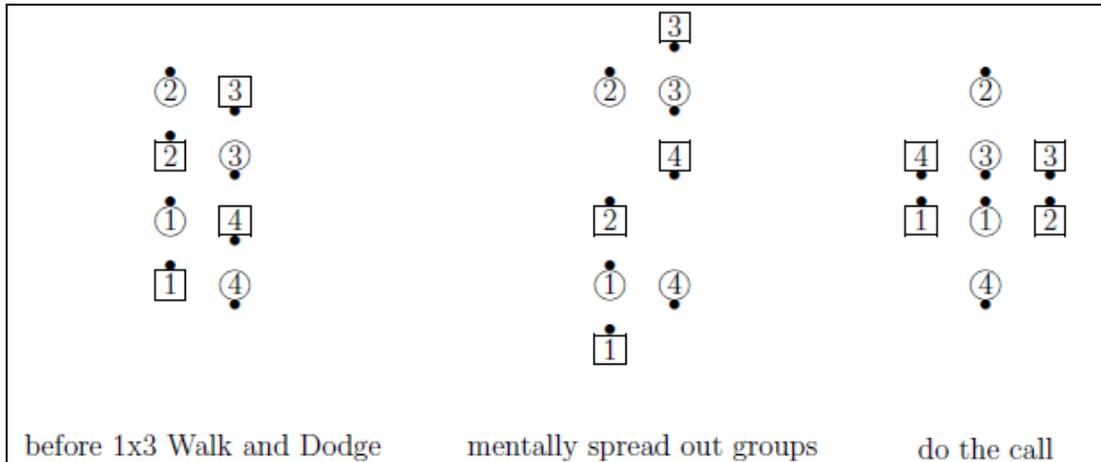
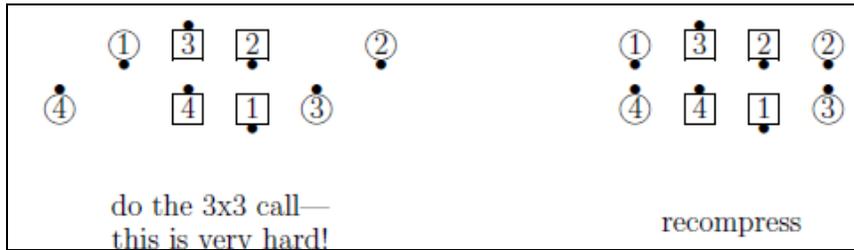
Recompression is sometimes necessary and sometimes not:



This last example shows that the recompression can be quite nonintuitive. Even though 3x1 Turn and Deal is a 4-person call, and there are conventions about gluing subformations together within non-overlapping rectangles, that rule is not followed when the 3x1 concept is in use. The side boys are not lined up with the 3 people with whom they were working.

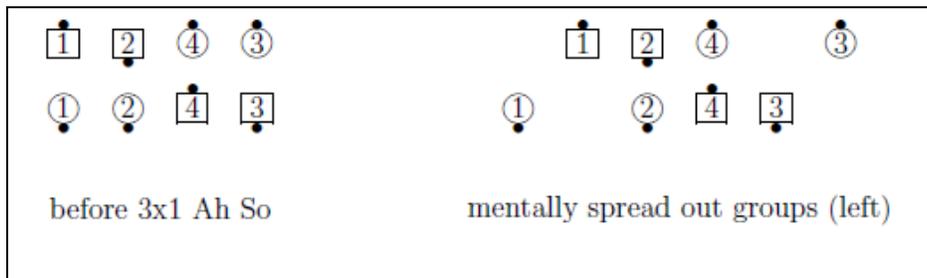
Here are some examples showing the need to be careful about identifying the group of people with whom you are working.

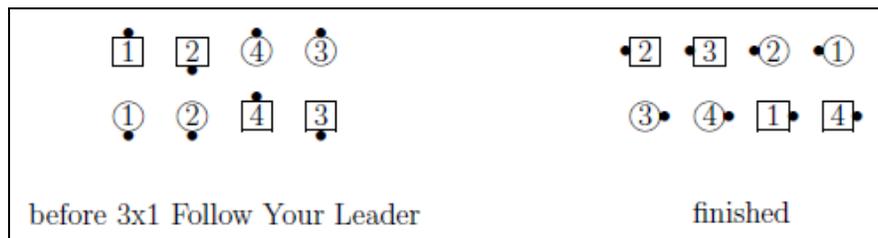
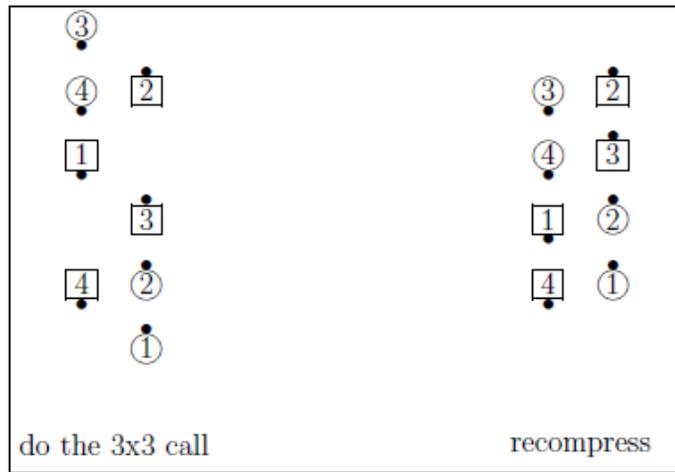




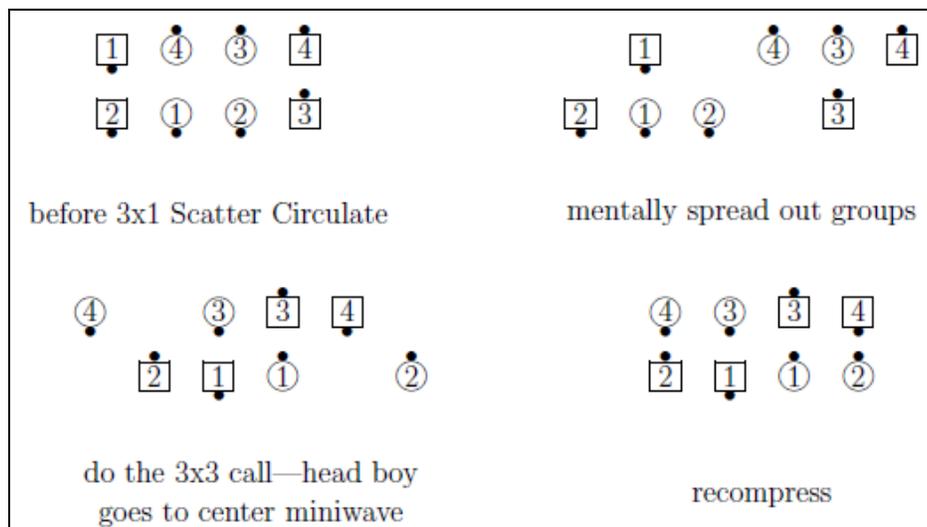
This is not the “obvious” thing people might be tempted to do when they hear 1x3 Walk and Dodge.

When doing a 3x1 or 1x3 version of a call that normally starts in a wave, the center 2 people of the actual line determine the handedness of the 6-person wave that people need to think about. Those people will often say “right” or “left” to indicate the handedness that the end people should infer. Those end people then spread out appropriately to make a wave of 6 with the correct handedness, and do the 3x3 version of the call.





Here is an example that is just hard:



## ***Anchor the Anyone***

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

ANCHOR someone - e.g. from waves: Anchor the trailing end, and walk and dodge.

This concept only applies to 2 or 4-dancer calls, not 8-dancer ones.

While you should always attempt to dance the call without any adjustment/readjustment, here's a strategy that should always work:

Determine the group of people with whom you'd normally dance the call - generally, either your box or your line. The anchored person you should work with will be in this group.

Fix in your mind the spot on the floor of your anchored dancer.

Dance the call normally.

Have your resulting group work solid and stable, and move the group so the anchored person finishes on her original spot.

The walk and dodge example ends in clumps, with couples back-to-back.

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

See:

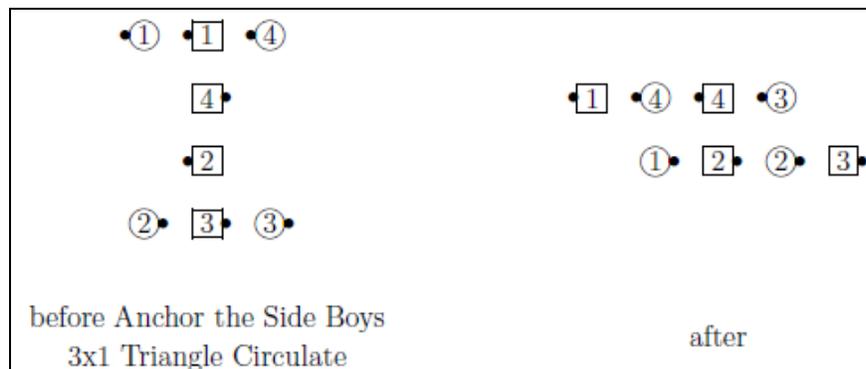
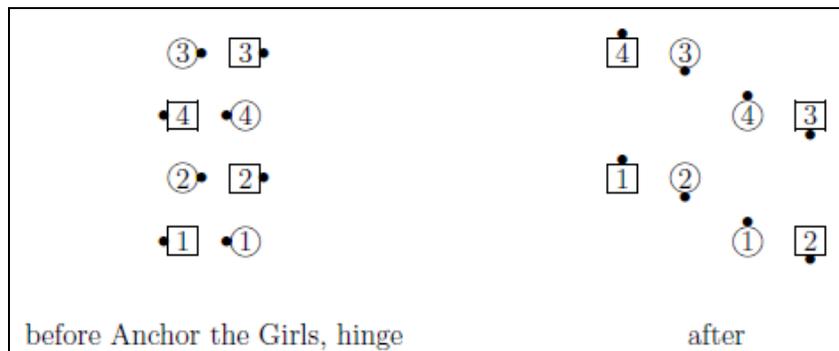
“Anchor the <anyone>” on Page 6

At

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

The call is done in such a way that the designated people stay on the same spot on the floor, and the other people in her setup compensate for that by adjusting their ending setup so that it has the correct shape. The designated person can still change facing direction.

The call must be one in which the setup is divided into smaller sub-setups, each of which does the call. There must be one designated person in each sub-setup. The sub-setups shift themselves around as needed to keep the designated person on the same spot.



**Emulate**

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

**EMULATE**

Dance through your part of the call mentally, then turn to face the ending direction. Don't leave your spot. Example: if you're the end of facing lines, on the call "emulate load the boat", you'd quarter out.

Fractional Emulate (Obsolete), for example, 1/4 Emulate, means to dance the call until you've turned the required fraction (90 degrees in the example), then stay in that spot and Emulate the remainder of the call.

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

See:

“Emulate” on Page 19

At

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

This is sort of the opposite of Stable. Do the turning motions required by the call, but stay on your spot.

***Interlocked Parallelograms***

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

**INTERLOCKED PARALLELOGRAMS**

It's a distorted box of 4.

Don't try to memorize the entire setup, just your own beginning spot. That's enough information to recreate your setup's four spots at the end.

Remember, your opposite is in your interlocked parallelogram. On calls like wheel thru, the trailers work with their opposite. Don't get tricked into the common mistake of going to the trapezoid spot.

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

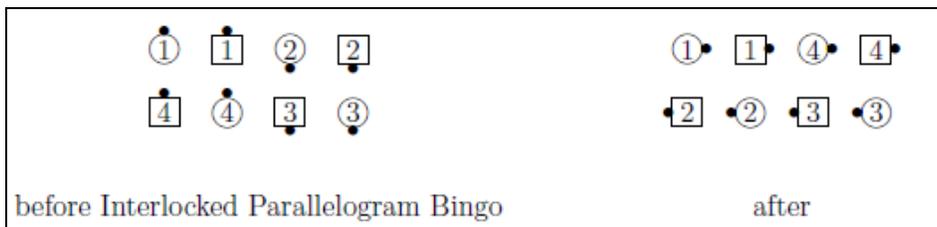
See:

“Interlocked Parallelogram” on Pages 29 to 30

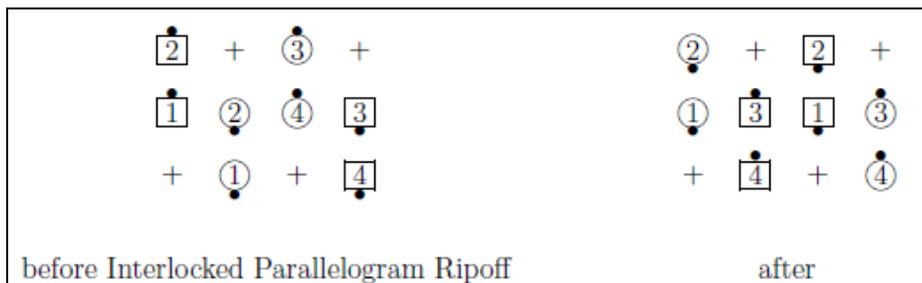
At

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

This concept identifies two parallelogram (non rectangular) 2x2 boxes of real people, each of which does the call. This is commonly done in a 2x4:



Another application is from a 3x4:



Note that Interlocked Boxes could be applied to the same setup, and would have a different meaning.

## ***Invert (Ends and Centers)***

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

**INVERT anycall** - (The Invert ends and centers one - like Invert Detour.)

Picture yourself as the opposite of what you are, then do that part. For example, if you're the end of a wave, the minute you hear the word "Invert", say to yourself "I'm a center". Then you're ready to do the centers part.

Throughout this Kit, I've used the term "concentric" (with " marks) to indicate that the centers on a given call are working together in the center. As of Dec 2004, I believe this Invert concept cancels any "concentric" nature of a movement.

Say you're a center in right hand columns and the call is "invert strikeout". It's clear you're to do the ends part of strikeout, which is detour, but are you to do the ends or centers part of detour? Do the ends part. That's the way the controversy has been resolved.

A problem here is that we have two invert concepts. The other one starts from columns, has you invert a half, then do the call, like invert your neighbor. Don't get confused. If you don't start in columns, it must be the ends and centers one. If you do start in columns, then:

1. Be aware that there are two invert concepts.
2. Assume the ends and centers one first because it's the harder of the two. It's easier to assume this one and adjust to the other one than the other way around.

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

See:

"Invert" on Page 30

At

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

**This is not a precisely defined concept. It applies to calls that have centers' and ends' parts, and exchanges those parts. For example, Invert Acey Deucey has the centers Circulate while the ends Trade.**

## ***Matrix***

### **Article, "Dancing the Matrix Concept"**

By Sue Curtis, at

<http://www.lynette.org/matrices/matrix.html>

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

## **MATRIX CONCEPT**

Examples:

- 1) Matrix split phantom column expand the column, or
- 2) Matrix split phantom twin boxes counter rotate 1/4.

The overriding principle in this concept is that the flagpole center of each split phantom setup remains fixed throughout the execution of the call. In other words, it violates three of the

fundamental principles of challenge dancing: the square doesn't breathe, there's no conservation of matrix, and you're free to cross the center line.

If the call starts in a 4 x 4 or in a 2 x 8 matrix and doesn't change the shape of the setup, the addition of the word "matrix" in the instructions is irrelevant. The ending setup is the same as if the word "matrix" wasn't included.

To dance this concept, I use Sue's method of counting the number of "offset" spaces between counterparts in the setups furthest apart. See her article.

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

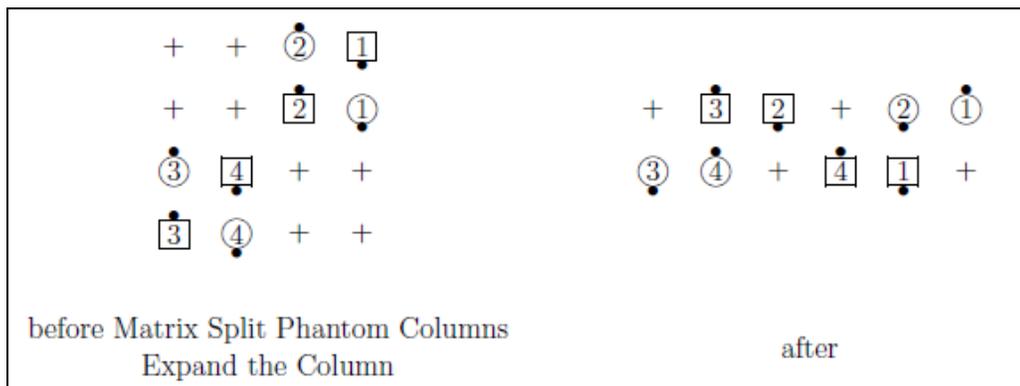
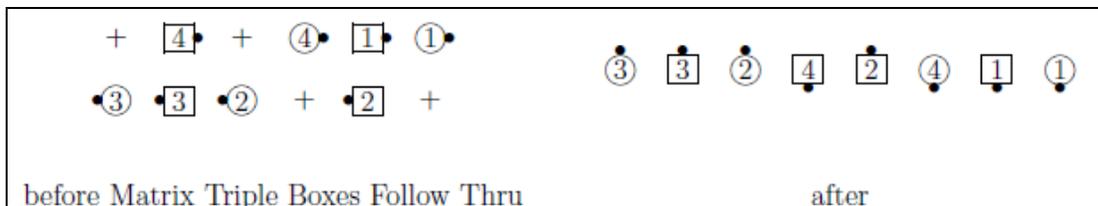
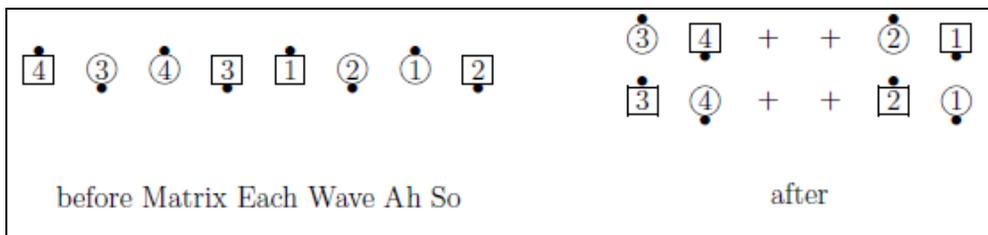
See:

“Matrix” on Pages 31 to 32

At

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

This is a modifier given before some kind of phantom concept that involves multiple formations adjacent to each other, such as Triple Boxes or Split Phantom Lines. Normally, when a shapechanging call is performed under such a concept, the resulting setups “breathe” or “shrink wrap” so that they are once again directly adjacent. The Matrix concept prevents that. Each formation remains centered on its original position (performing whatever internal breathing is required) and does not move in response to the other formations. This may create empty space, or it may cause the formations to overlap.



The obvious way to do this concept is to concentrate very hard on where the center of your group is. Another method that some people use is to note how many matrix spots separate you from your counterpart in the other setup, and do the call in such a way as to preserve that.

## ***More Or Less / Less Or More***

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

#### **MORE OR LESS**

Leads do the call and  $\frac{1}{4}$  more; trailers do the call and  $\frac{1}{4}$  less. The “ $\frac{1}{4}$  more” is not well-defined, although most often it's a roll.

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

See:

“More or Less, Less or More” on Page 35

At

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

On More or Less, leaders do the call and then “more”. Trailers do “less” of the call. Leaders and trailers are identified in the usual way, even if that has nothing to do with the logic of the call. It is the original leaders and trailers.

On Less or More, the roles are reversed—leaders do less. In all cases the leaders do the first named action and trailers do the second.

“More” always means Roll. “Less” is not so precisely defined. It typically means “N-1 Stable”, that is, omit the last  $\frac{1}{4}$  turn. So, for example, on a Sidetrack, the “more” people Roll a second time, while the “less” people omit the Roll that is part of the call.

However, the “less” action is not so precisely defined as that, for this is an old concept. On calls like Trail Off or Peel and Trail, “less” can apply to the trailers, who would normally (left shoulder) trade. If More or Less is given, they do  $\frac{1}{2}$  of a (left shoulder) Trade, that is, a Left Hinge.

## ***Overlapping Diamonds / Waves***

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

#### **OVERLAP DIAMONDS**

From lines, if you're an end, picture the real centers hinged to see who you're working with. If you're a center, picture the real ends isolated. Always assume regular diamonds, not facing ones.

## ***Piecewise Concept***

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

#### **PIECEWISE**

It should be presented as: piecewise - concept - call. For example, piecewise - once removed - lock the hinge, from a grand two faced line. This is the way to process the call:

1. Break the call into parts;
2. Dance each part in the concept mentioned;
3. Reevaluate for each part.

Sometimes the reevaluation is redundant, but don't let it bother you. It's not really a hard concept, it just sounds scary. Think of it like random, but easier.

Since Piecewise and Random are often confused, when you hear one of them, repeat it and make a conscious deliberate decision to use the correct one.

## ***DirectionRigger / Like a Rigger***

**(Covered in Week 2 Concepts)**

### **Scatter**

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

**SCATTER CONCEPT** - created by Dan Neumann.

In a call from waves, find any part whose motion for the leads simulates a split circulate type of motion. In this case, have each lead go to the spot where the other lead would have gone.

If I'm a lead, I quickly look to see where the other lead would be going, then I dance his part. For example, say I'm the lead center of right-hand waves, and the call is "scatter leads kickoff". I would do the run and roll as if I had started on the far end - and I'd end up as #2 dancer in a left-hand column.

## ***Shadow Formation Call***

**(Covered in Week 3 Calls)**

### **Single**

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

#### **SINGLE**

This is the hardest concept in challenge dancing, and by far the hardest to define.

Picture yourself in a normal setup standing between two people who are facing the same direction at the beginning of the call, who both end facing the same direction (although not necessarily the same direction as they started), and whose motion throughout the call is similar. Now dance the call as if those people aren't there.

Verbalize the call to differentiate between "Single" and "Single File".

### **Skew**

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

. (Skewed is to skewsome as tandem is to tandem twosome.)

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

See:

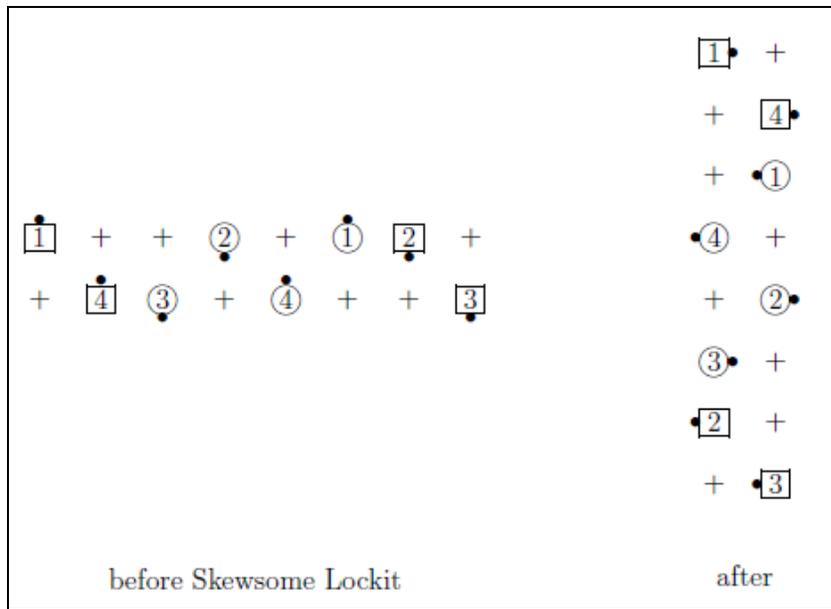
"Skew, Skewsome" on Page 57

At

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

Skew is like As Couples or Tandem, but the people being paired are neither beside each other nor in tandem. They are diagonal from each other in a 2x2 box. Skewsome is the Twosome

version of this. The concepts are essentially Phantom Solid Box or Phantom Boxesome, but the boxes must consist only of two diagonal people.



## Skewsome

### Bill Heimann's Survival Kit – Concepts

#### SKEWSOMES

Another way to think of this is to dance it phantom boxesome. Skewsome is really a subset of Boxesome.

Melded Skewsomes are just overlapping skewosomes. Some real people are occupying the normal phantom corners in your box of four. Just ignore them.

For calls that are skewed, not skewosome, hold hands with your partner in crime, maintaining your distance and offset. (Skewed is to skewosome as tandem is to tandem twosome.)

## AnyoneStandard In Concept

### Bill Heimann's Survival Kit – Concepts

#### STANDARD

The caller will always designate a set of dancers to be standard in a certain setup. These people should always raise their hands to allow the non-designated dancers to identify their unique setup. If you're one of the designated people or are in the same plane as they are, work in the named setup. If not, change the terms. For example, split phantom lines become split phantom columns; a big block setup becomes a stagger setup; etc.

The above is my working definition of the concept. The original definition was for someone to be designated as standard, and the non-designated ones would find which of the two 2 x 4 setups they're standing in, and then work in that setup. Very rarely are my working definition and the original definition in conflict, but it theoretically can happen.

## Straight

### Article, "The Straight Concept"

By Dan Neumann, at

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

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

**STRAIGHT anycall** - An example from normal twin diamonds: Straight Connect the Diamond.

It's a takeoff on Straight Fire. Everyone do the designated call except the end facing in who normally would do a cross fold type of action. He now does his part of a Crossover Circulate. When you hear the word "Straight", think "end trailer crossover". Of course then all others take the specific call.

Dancing Hint: A cheat I use in only extreme situations is to dance the call normally, then if I end in the center facing out of the center of the set, trade places with my opposite. This is most definitely not recommended for most situations.

Dan Neumann has expanded this concept. See his paper on the extension.

**Tall | Short 6**

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

**SHORT 6**

Columns. Remember, they're distorted columns.

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

See:

“Short 6, Tall 6” on Page 56

At

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

These designate 6 people in a galaxy. The short 6 are the people who would squeeze on a Squeeze the Galaxy. The tall 6 are the center 4 and the other 2 points.

Unlike Mini-Butterfly and Mini-O, these concepts simply designate the people. They do not direct them to act as if in a column of 6. The caller can direct them to do things like Exchange the Triangles.

**Trail (instead of Peel)**

**Bill Ackerman's Book 1, C4 Calls**

See:

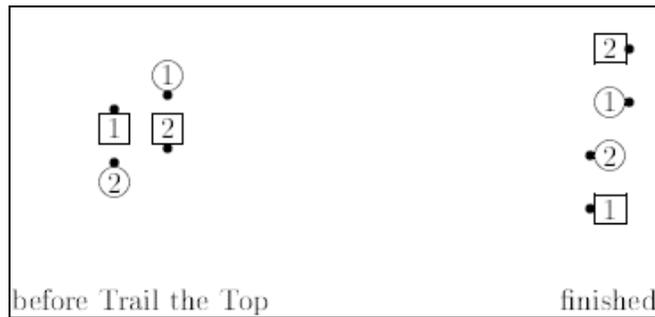
“Trail The Top, Trail <anything>” on Pages 183 to 184

At

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

This is like a Peel the Top, but the leads Trail Off and Isolate instead of Peel Off and Isolate.

Like Peel the Top, this can be done from Z's.



If one hears \Trail" in other contexts, it means replace a Peel Off action with a Trail Off action, as in Trail Chain Thru or Trail the Bobbin (another name for Cross Wind the Bobbin.)

### ***Triple Twin Lines / Columns***

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

#### **TRIPLE TWIN LINES/COLUMNS**

Start in the center of the set and find the lines or columns straddling the center line. That's the first set of lines/columns. The other two sets are adjacent to them and outside them (like split phantom lines/columns). It's a 24 matrix (4 x 6).

### ***Twice Removed***

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

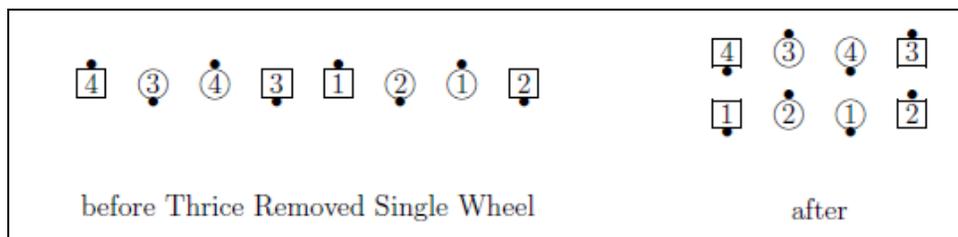
See:

"Twice Removed, Thrice Removed" on Page 64

At

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

These are the "obvious" extensions of Once Removed. Twice Removed can be done as a threesome if that is applicable (though it rarely is.) Thrice Removed can be done as a foursome if applicable.



### ***Twin Phantom Formation***

WMK NOTE:

"twin formations" and "split phantom" formations are similar, except that "split phantom" are stacked "longwise" while "twin formations" are next to each other.

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

#### **TWIN FORMATIONS**

Two distinct formations on each side of the set, but where the overall setup is centered about the center of the set. Example: Twin Parallelograms.

November 2004. Dan said he plans to write a paper on this subject.

## ***nth-ly Use Call 1 in Call 2***

X

## ***Z Lines / Columns***

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

#### **Z LINES OR COLUMNS**

1. For 16 matrix Z lines/columns - Usually half of the people are in a normal setup and half are distorted. Lock in background where the normal ones are and how the others are distorted. A common example is to have the ends of waves press ahead. Here the center box of four is normal while the ends are offset towards ... I don't know, the dryer, the stairs, that blond, whatever.
2. For 12 matrix Z lines/columns - Lock in background a picture of where one of the ends is distorted. For example, from waves have everyone  $\frac{1}{2}$  press ahead. At the conclusion of the call it's relatively easy to recreate the distorted four spots from this one piece of information.
3. The 12 matrix Z lines/columns are much harder, but they both can be very hard. Don't underestimate them.
4. Remember, this concept doesn't accommodate a call that rotates the setup. For example, it's illegal to call "Z waves quarter the deucey".

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