

C4 Concepts

Original by Bill Ackerman

Last Updated by Sue Curtis, 13 July 2023

Date	Change
21 Oct 2012	Mark Double Offset 1/4 Tag obsolete, fix Jay .
23 Mar 2014	Add (obsolete) In <anything> Out <anything> .
30 Apr 2014	Create change log.
11 May 2014	Add Reflect and Revert .
1 Jun 2014	Add table of contents.
4 Jun 2014	Add Offset Triple Boxes/Columns/Lines/Waves .
4 Jul 2014	Add Melded As Couples / Tandem / Siamese .
8 Aug 2014	Expand on Twisted .
9 Mar 2015	Clarify Twin Parallelograms .
5 Jun 2016	Cut out wasteful whitespace.
13 Dec 2019	Clarify Diamond for calls that do not require a specific handedness.
29 Aug 2022	Remove superfluous word.
18 Feb 2023	Add fraction and fraction, Multiple Echo, Clockwise/Counterclockwise Jay .
19 Feb 2023	Add Right / Left Wing .
23 Jun 2023	This begins a substantial update by Sue Curtis, in consultation with Coop Bellini. Expanded discussion and examples in Grand Working, Common Spot, Overlapped Diamonds/C/L/W. Added section on Piecewise. Removed concepts now on lower levels: Initially, Finally, Secondly, Oddly/Evenly, Quadruple formations, Reflected, Any Hand. Removed obsolete concept "In (anything) Out (anything)". Removed one obsolete example in Single File.
24 Jun 2023	Changed wording in Scatter definition and added a diagram for Scatter Reach Out. Replaced C4 call examples with lower-level examples in Sandwich, Shift N, Stretched Triangle, Straight, Twisted, and Diamond.
25 Jun 2023	Added new section for Paranoid. Added comments to Triangle (working as a box), Multiple Formations Working, Mystic. Replaced section on 12 Matrix/16 Matrix with N Matrix/MxN Matrix and removed obsolete examples. Added comments to Melded to clarify Melded Siamese vs. Overlapped Siamese.
1 Jul 2023	Added diagrams for Twisted Boys Run and Twisted Double Pass Thru. Added intermediate setup for 4 Phantom (Interlocked) Blocks and revised wording. Added diagrams for Triple Twin Lines/Columns and Z C/L/W. Revised wording and added a diagram for Twin (Phantom) setups. Revised wording of Crazy to focus on issues beyond typical C2 usage.
2 Jul 2023	Diamond: modified description to avoid describing it as 2 separate concepts. "Add", "Use": Added sections.
3 Jul 2023	Flowing, Rolling, etc.: Moved from book 1 to book 2. Nose: Added brief section.

Date	Change
6 Jul 2023	Diamond concept: Fixed some spacing and wording issues. Diagonal 1/4 Tag: changed to italics (less commonly used). Offset Triple Boxes: Removed out of date comment. Phantom Interlocked 1/4 Tag (obsolete): Removed. Half and Half: Changed title and added details to example. Invert: Changed title and added examples.
9 Jul 2023	Added comment on Y-some. Fixed some minor wording or format issues.
12 Jul 2023	Added examples to Offset Triple Boxes and made minor wording changes. Added clarification to Mystic.
13 Jul 2023	Added dancing hints to Offset Triple Boxes. Added brief sections for Mimic and Dynamic.

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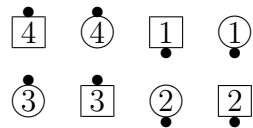
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This is the second of three books about C4. The first covers calls, the second covers concepts, and the third covers miscellaneous “notions”.

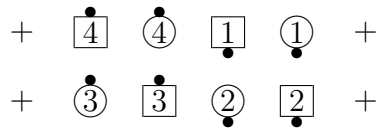
N Matrix, MxN Matrix

These terms simply define the size and shape of the setup you are working in, including any phantoms that need to be added. You are probably already familiar with adding phantoms to the outside if you are in a 2x4 and “Split Phantom Lines” is called. At C4, the setup size is often specified in combination with a concept that requires a larger setup. Common examples include “2x8 Matrix, Phantom Tandem” or “12 Matrix, 3x3”

The term “12 Matrix” may mean “2x6 Matrix” or “3x4 Matrix” (or rarely, 1x12 Matrix). If you hear it from a 2x4, then it means “2x6 Matrix” because that is the only 12-person setup you can create from there. Add phantoms to the outside as you would for creating Triple Boxes.



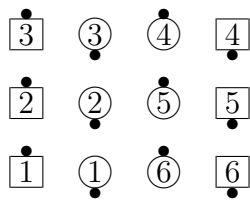
original setup



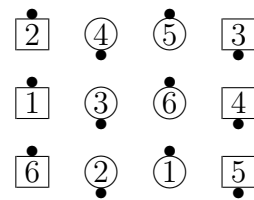
After hearing 12 Matrix,
think this

The term “16 Matrix” may mean “2x8 Matrix” or “4x4 Matrix”. If the term is ambiguous from where you are, the caller will use the more explicit term.

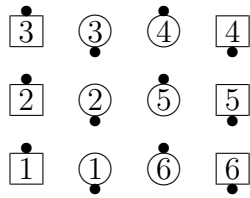
Historically, some calls were used from a 12 or 16 Matrix without any other concepts applied. This is generally not used today, but you might hear something like “12 Matrix Circulate”.



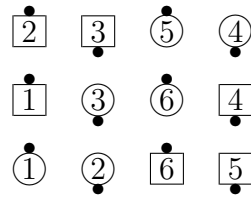
before 12 Matrix Circulate



after



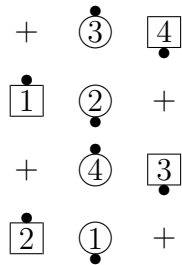
before 12 Matrix Split Circulate



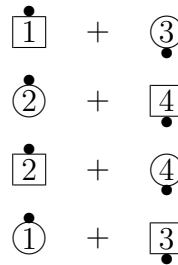
after

12 Matrix [Split] [Interlocked] Phantom C/L/W

These are like Split Phantom C/L/W, etc., but the columns, lines, or waves are short—only 3 spots. The concepts are done from a 3x4 matrix.



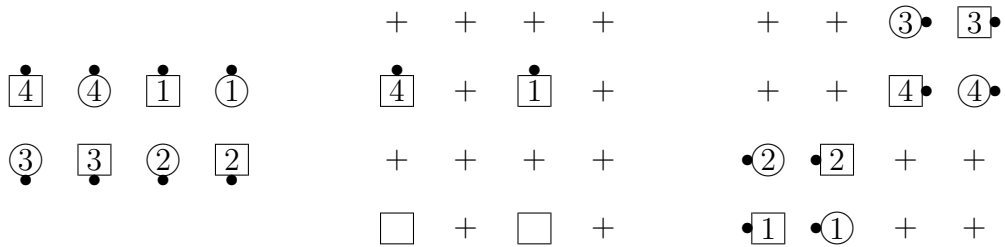
before 12 Matrix
Split Phantom Lines
In Roll Circulate



after

4 Phantom (Interlocked) Blocks

This is done in a 4x4 matrix and refers to the C1 concept of “Blocks”. At C1, you will always have 4 real people in your Block. With 4 Phantom (Interlocked) Blocks, you work with the same set of spots, but you will likely have phantoms in some of those spots. Each person deduces which “Block” formation they are in, and does the call in that Block, however many people it may contain.



before 4 Phantom
(Interlocked) Blocks
Stack the Line

#1 Boy's Block

after

Some callers include the word “Interlocked”, and other callers just say “4 Phantom Blocks”. These are the same thing. The word “Interlocked” is intended to be somewhat descriptive, but there is only one concept of this type.

6x2

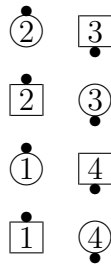
This is not a general concept—it applies to a very small number of calls. The outer 6 people do the outsides’ part of the call, and the center 2 do the centers’ part. Examples are 6x2 Turnstyle and 6x2 You All.

Historically, some callers have used 6x2 or 3x2 as a shorthand for the outer 6 doing one call and the center 2 doing another, in a way that resembles 6x2 or 3x2 Acey Deucey. The only one of these that seems to persist today is “3x2 Reshape”, which means that the outside triangles Reshape the Triangle while the center two Trade.

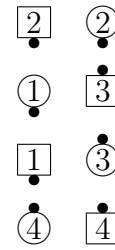
The concept discussed here is not related to the more general MxN concept or MxN matrix. If you hear something like “2x8 Matrix, 6x2 Transfer the Column” it refers to the more general concepts. (Find a 2x8 matrix and identify the first 6 and last 2 in each column.)

MxN as Couples, MxN Tandem, MxN-some

Divide people into couples or tandems the same way you would for the MxN concept—count from front to back or right to left. Then do the call in those groups. The number 1 means that person isn’t paired at all.



before 1x3-some Couple Up



after

<fraction> and <fraction>

See [Half and Half](#), page 24.

Add <call>

This is generally used with meta-concepts. It tells the dancers to “add” (do) the <call> after the part(s) specified by the meta-concept.

For example, “Initially Add Step and Fold, Turn the Key” means:

- Do the first part of Turn the Key (Trade)
- Step and Fold
- Do the remaining parts of Turn the Key (Counter Rotate, Hinge).

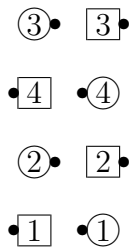
If the meta-concept is Piecewise, make sure you add the provided call after every part, including the last one.

See also [Use<call>](#), page 71.

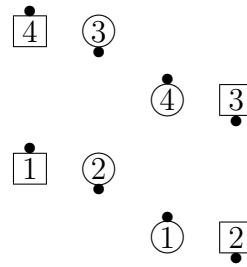
Anchor the <anyone>

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 their setup compensate for that by adjusting their ending setup so that it has the correct shape. The designated person can still change facing direction.

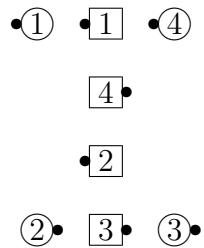
The call must be one in which the setup is divided into smaller sub-setups, each of which does the call. There must be one designated person in each sub-setup. The sub-setups shift themselves around as needed to keep the designated person on the same spot.



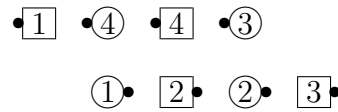
before Anchor the Girls, hinge



after



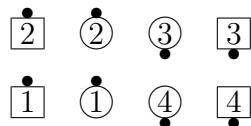
before Anchor the Side Boys
3x1 Triangle Circulate



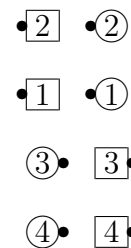
after

Boxsome, <setup>-some

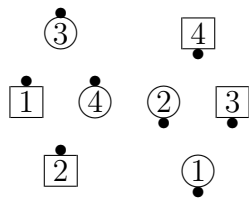
These are extensions of Twosome, but applied to larger setups instead of couples or tandems. Everyone in the setup must be facing the same way. They move as a complete N-some unit.



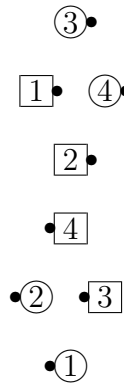
before Boxsome Shazam



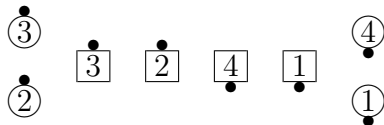
after



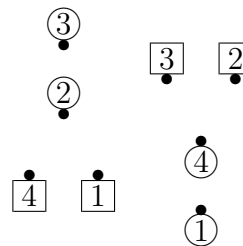
before Diamonds Hinge



after



before Y-some Single Wheel



after

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.

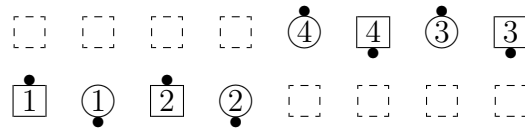
One can also do these Fractional Twosome, as in “Y-some 1/2 Solid”, or “Diamonds are Solid 1/4 Diamondsone”.

One more note on working with Y’s. Look again at the “after” picture from Y-some Single Wheel above, and consider doing another Y-some call. You might, at first, have difficulty identifying the Y’s, as the Couples could form a “Y” work with either the Tandems in front of them or the Tandems to their side. Note, however, if the call is “Y’s work Solid” or “Y-Some”, the Y’s must consist only of dancers facing the same direction. So, the Couples would work with the Tandems that are facing the same direction they are.

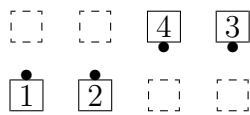
Common Spot

This concept requires some or all dancers currently in right- or left-hand miniwaves to assume that they are logically on the same spot as each other. All dancers will then do the call in a compressed logical setup.

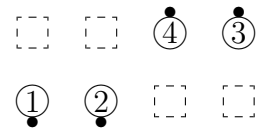
This is best illustrated with an example. In the example below, all dancers are in mini-waves with another dancer and are considered to be logically on the same spot with that dancer. While the overall starting setup is a 2x8, the compressed logical setup is a 2x4. Make sure to work in the logical 2x4 (in the center); don't try to work in a Split Phantom Setup.



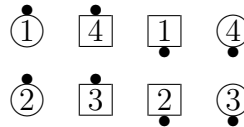
before Common Spot Lines, Link Up



Boys' Logical setup

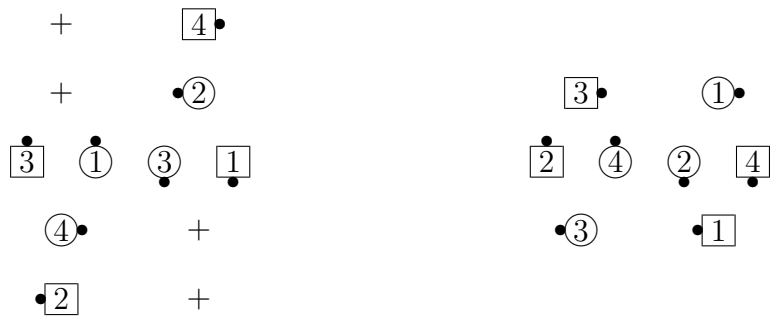


Girls' Logical setup



after entire call

Examples from diamonds are also common. Usually the points of the diamonds are working Common Spot, and the centers are working normally. Some callers use the term “Common Point Diamonds” rather than “Common Spot Diamonds” to emphasize the fact that only the points are considered to be on the same spot.



before Common Point Diamonds
Exchange the Diamonds 1/4

after

Other terms that may be used include “Common Center Lines”, “Common End Columns”, “Common Spot Galaxy”, and so on.

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

Concentric Triple Boxes

This is the obvious thing, from a 2x6. There is an inner box, an intermediate box, and an outer box. The complexities of the Concentric rule (“lines to lines”, etc.) do not apply. Just work to spots.

[Reverse] Crazy, <N/4> [Reverse] Crazy

(This concept is introduced at C2, but the definition is included here in order to cover details that are beyond typical C2 usage.)

Crazy means to do the call on each side, then by the (new) centers, then on each side again, and then by the centers again. Reverse Crazy is the opposite order (start in the center). Both of these have 4 parts and can be fractionalized, using terms such as “1/2 Crazy” or “3/4 Reverse Crazy”.

When Crazy is called from a 2x4 and the call can be done from a 2x2 or a 1x4, the 2x2 is preferred (for the parts done on “each side”). From Parallel Waves, 1/2 Crazy Recycle starts in each box (that is, with a Split Recycle).

When used in combination with other concepts, each component of a Crazy call is a separate part, regardless of the number of parts in the underlying call. For example, “Crazy Mix” has 4 parts, not 8. “Initially Stable, Crazy Mix” means the first Mix (on each side) is Stable and the remaining ones are not. If the caller wants only the first part of the first Mix to be Stable, they need to say “Initially Initially Stable, Crazy Mix”.

[Reverse] Crazy Phantom C/L/W, <N/4> [Reverse] Crazy Phantom C/L/W

This applies the Crazy concept to a mixture of Split Phantom formations and the center phantom formation. So Crazy Phantom Lines is sort of like Split Phantom Waves, Center Phantom Waves, Split Phantom Waves again, and Center Phantom Waves again, except for the following tricky point: Do *not* re-evaluate the meaning of “Lines” or “Columns”. Once the orientation of the splitting is determined from the first part, continue to use the same absolute orientation of the splitting. This is often described as “painting stripes on the floor”. For example, on a Crazy Phantom Waves Split Checkmate, the first part is done in Split Phantom Waves, and the second part in the Center Phantom *Columns*, because people’s orientation changed. The third and fourth parts are in T-boned 2x4’s, oriented according to the stripes that were painted at the start.



before Crazy Phantom Waves
Split Checkmate
(stripes are horizontal)

after

Diagonal C/L/W

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.

$$\begin{array}{c}
 \boxed{4} + \textcircled{4} + \\
 + \textcircled{3} + \boxed{3} \\
 \boxed{1} + \textcircled{1} + \\
 + \textcircled{2} + \boxed{2}
 \end{array}$$

before Diagonal Line Flip the Line

$$\begin{array}{c}
 \bullet\boxed{2} + \textcircled{4} + \\
 + \bullet\textcircled{1} + \boxed{3} \\
 \boxed{1} + \textcircled{3} + \\
 + \textcircled{2} + \boxed{4}\bullet
 \end{array}$$

after

$$\begin{array}{c}
 \boxed{4} + \textcircled{4} + \\
 + \textcircled{3} + \boxed{3} \\
 \boxed{1} + \textcircled{1} + \\
 + \textcircled{2} + \boxed{2}
 \end{array}$$

before Diagonal Column Dixie Style

$$\begin{array}{c}
 \bullet\textcircled{1} + \textcircled{4} + \\
 + \boxed{4}\bullet + \boxed{3} \\
 \boxed{1} + \bullet\boxed{2} + \\
 + \textcircled{2} + \textcircled{3}\bullet
 \end{array}$$

after

$$\begin{array}{c}
 \boxed{4} + \textcircled{4} + \\
 + \textcircled{3} + \boxed{3} \\
 \boxed{1} + \textcircled{1} + \\
 + \textcircled{2} + \boxed{2}
 \end{array}$$

before Diagonal Line Lockit

$$\begin{array}{c}
 + + \textcircled{4} \boxed{4}\bullet \\
 + + \bullet\textcircled{1} \boxed{3} \\
 \boxed{1} \textcircled{3}\bullet + + \\
 \bullet\boxed{2} \textcircled{2} + +
 \end{array}$$

after



before Diagonal Column Single Strut Right

after

Diagonal 1/4 Tag, Diagonal 3/4 Tag, etc.

This is a distorted 1/4-tag-like or diamond-like setup obtained from block spots. The “main diagonal” of the block formation comprises the “center line” of the virtual 1/4 tag. It’s always a line, that is, the centers always consider the others to be in front of them or behind them.



before Diagonal 1/4 Tag
All 8 Recycle

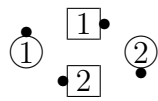
after

Diamond

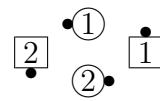
This concept is only used from Diamonds, and it specifies that you do the call working to Diamond footprints. The call will either be a two-dancer call or a call with a series of arm turns (such as Swing Thru or Remake). In all cases, the orientation of the diamond is preserved, even if the two-dancer call (or part of the call) changes shape. The dance action often feels like one or more Diamond Circulates, with some additional actions based on the individual call.

On a two-dancer call (or appropriate part of a longer call), the centers of each diamond work together and the points of each diamond work together to do the call. If the 1x2 does not change shape (such as Arm Turn 1/2), then the centers remain centers and the points remain points. If the 1x2 does change shape (such as Arm Turn 1/4), then the centers become points and the points become centers, as they would on Diamond Circulate.

Diamond Shazam feels like Diamond Circulate and U-Turn Back:

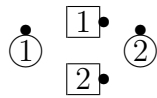


before Diamond Shazam

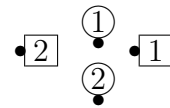


after

Not all calls feel like Diamond Circulate. Sometimes the dancers must carefully work with each other and consider each other's facing directions.

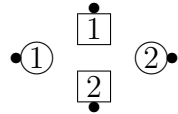


before Diamond Single Wheel

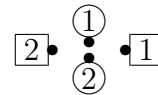


after

While the call must start on diamond footprints, the facing directions need not look like diamonds.

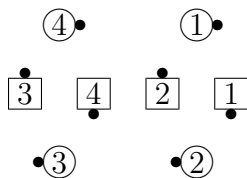


before Diamond Single Shakedown

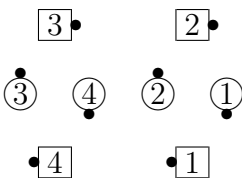


after

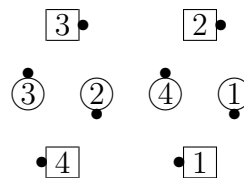
On calls involving a series of arm turns that alternate hands, some of the arm turns will be done in each diamond, as described above for two-dancer calls. The other arm turns will be done in the very center. Pay attention to the handedness of the diamond if the call is handedness-dependent.



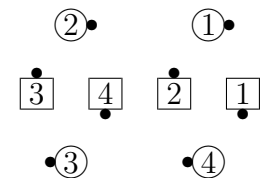
before
Diamond Remake



after Diamond
1/4 by the Right
(Diamond
Circulate)

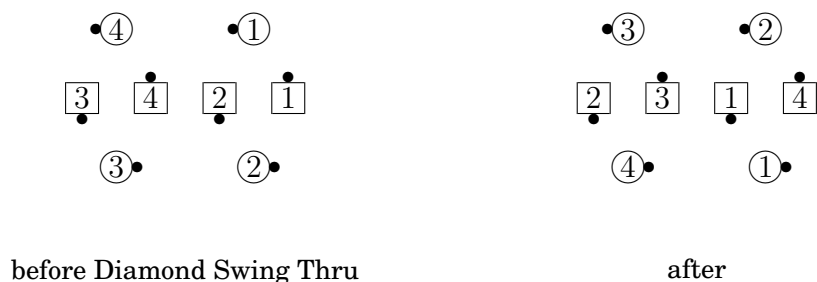


after Diamond
1/2 by the Left
(Very Centers
Trade)

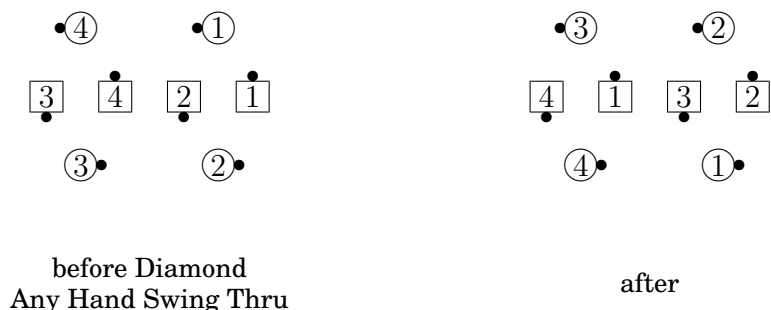


after Diamond
3/4 by the Right
(Diamond
Circulate 3)
(finished)

Diamond Swing Thru can be used from RH or LH diamonds and you must be careful to start with the correct hand.



For arm-turn calls that are not handedness-dependent (such as Swing, Slip), think about how you would do that call if done from a wave. If the call would normally be done on each side (Swing), then do it in each Diamond. If the call would normally be done in the center (Slip), then have the very centers do it.

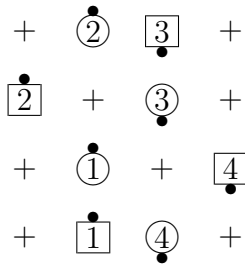


Some dancers think of calls like Diamond Swing Thru or Diamond Remake as “replacing” the Arm Turn N/4 with N Diamond Circulates. This approach generally works in terms of doing these particular examples successfully. However, it also tends to leave these dancers confused on two-dancer calls, as they struggle to figure out whether to apply the “two-dancer rules” or the “Diamond Circulate rules”. If you think of these arm turns as using the same rules that apply to two-dancer calls, you will have less trouble with other applications of this concept.

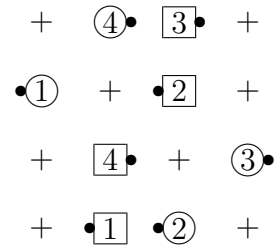
There are also a few calls that have “Diamond” in their names, such as Diamond Recycle, Diamond Inlet, and Remake the Diamond. Those calls are not related to the Diamond concept.

Distorted

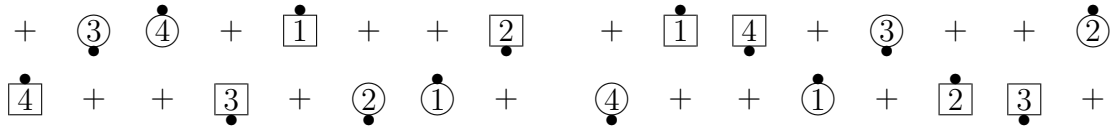
In a distorted setup, one must find the real people, who will be in some distorted version of the “virtual” setup in which the call is logically executed. Typically the distortion consists of lines or columns not being straight:



before Distorted Columns
Transfer the Column



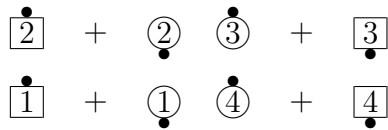
after



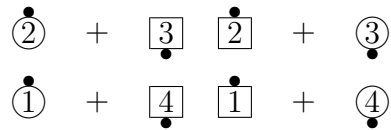
before Distorted Tidal Wave
Grand Mix

after

The distortion may consist of people being spread out:

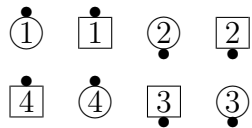


before Distorted Waves
Swing Thru

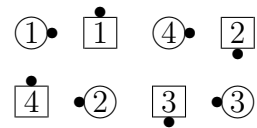


after

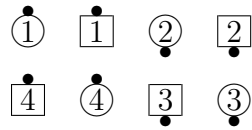
Sometimes specific people may have a distorted subset of a normal setup:



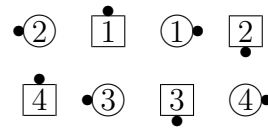
before Girls in your
Distorted Box Bingo



after

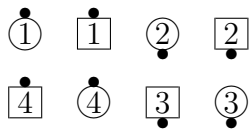


before Girls in your
Distorted Line Tag the Line

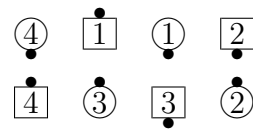


after

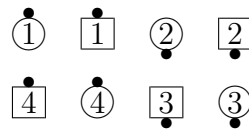
In general, shape-changing calls are not allowed, because it is impossible to put the same distortion back on a different setup. But there are a number of “nice” cases in which the distortion can be put back unambiguously:



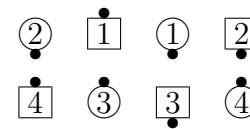
before Girls in your
Distorted Box Reach Out



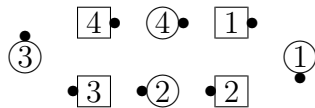
after



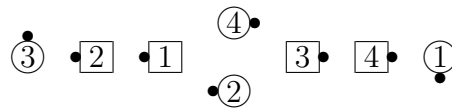
before Girls in your
Distorted Line Cross Cycle



after



before Boys in your
Distorted Box Vertical Tag

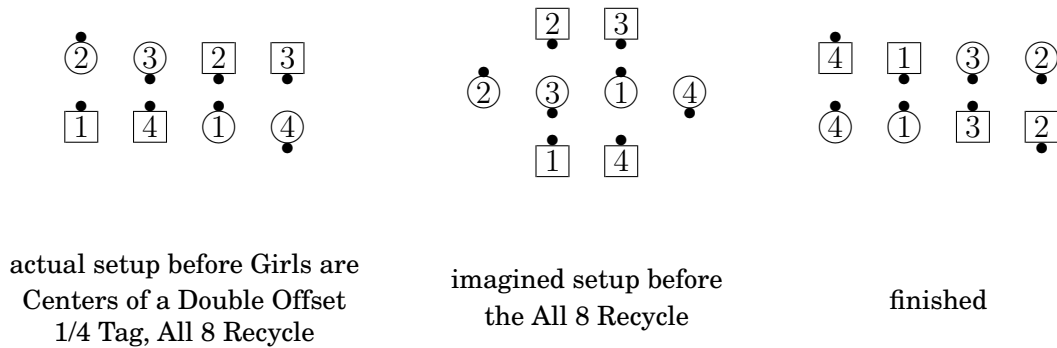


after

Double Offset 1/4 Tag

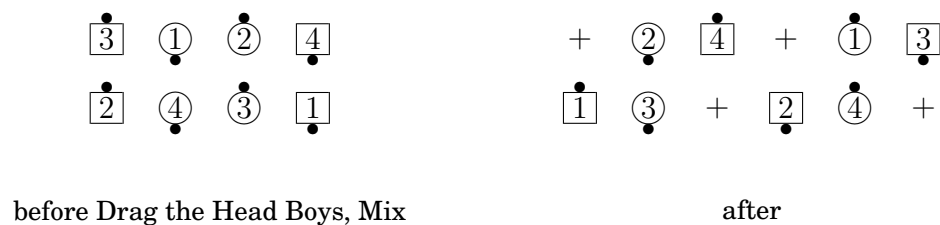
This is a general 1/4 tag (1/4 line, 3/4 tag, diamonds, etc.) which has been distorted into a 2x4. The distortion effectively occurs in two stages—the outsides of the 1/4 tag are off to one side, and the result is compressed to a 2x4.

The caller must identify the people who are centers of the imagined 1/4 tag, as in “Heads are Centers of a Double Offset 1/4 Tag”.



Drag the <anyone>

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 they stay in the same rigid relationship.



Dynamic

This is a combination of working Solid and working Twosome with another dancer. The basic idea is that you work Solid when turning right and Twosome when turning left.

This is described in more detail elsewhere. See <https://challengedance.org/dynamic.pdf>.

[Reverse] [Double] Echo

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.

It is possible to specify a multiplicity to be used with Echo, as in Double Echo or Triple Echo. The Echo is followed by that number of concepts. All of the concepts are used the first time. Then the first concept is stripped off and just the remaining concepts are used. Then the first two concepts are stripped off for the next cycle, and so on, for the indicated number of cycles.

Triple Echo Split Phantom Waves Tally Ho but [1/2 Shazam] is:

Split Phantom Waves Tally Ho but [1/2 Shazam]

Tally Ho but [1/2 Shazam]

1/2 Shazam

Shazam

Emulate

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

Facing Parallelogram, Back-to-Front Parallelogram, etc.

These are like Facing Jay, Back-to-Front Jay, etc., but the people in the center line who work in the same group are adjacent.



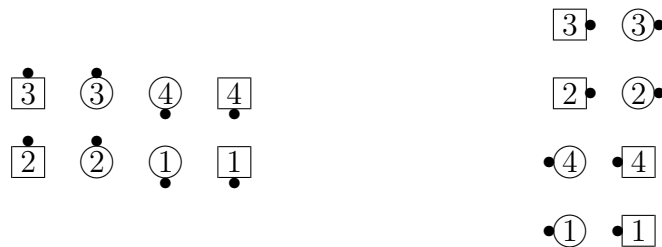
before Facing Parallelogram Touch 1/4

after

The flexibility of the Jay concept has made this largely obsolete.

Ferris

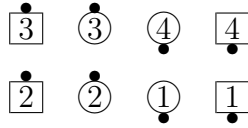
This is the generalization of the behavior of Ferris Wheel. From 2-faced lines, all 1/2 Press Ahead, then do the call in triple lines, and compress phantoms where possible.



before Ferris 1/2 Tag

after

The compression of phantoms may be unusual:

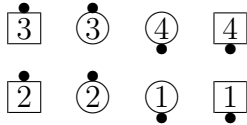


before Ferris Lockit

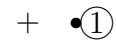
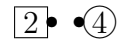


after

Or it may be impossible:



before Ferris Bend the Line



after

Finish

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

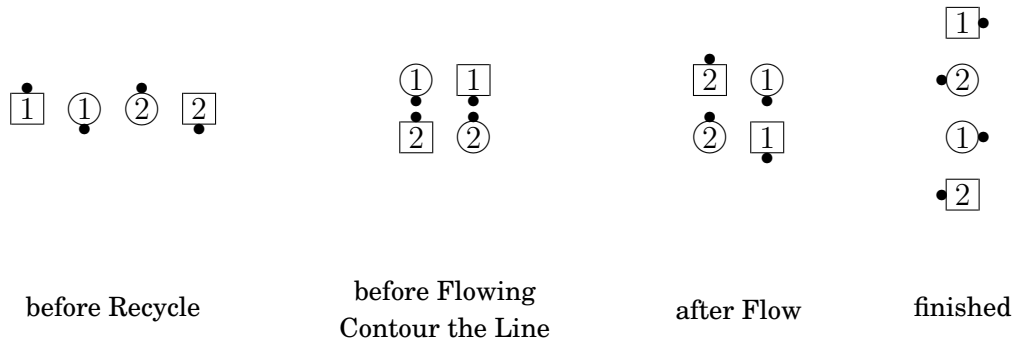
Reaction, centers Like a Wheel the Ocean.” (One could also say “centers Finish Wheel the Ocean”—since Wheel the Ocean has two parts, the two concepts are equivalent.)

See [Like a](#), page 30.

Flowing <anything>

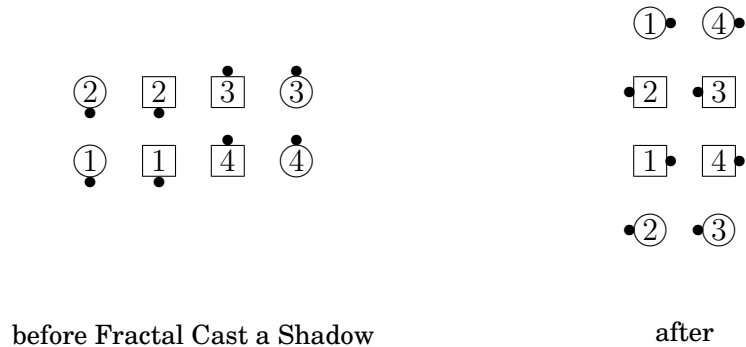
With the Flow, and then **Finish** the <anything> call.

All of the “ing” calls (Flowing, Rolling, etc.) apply some action to the preceding call, and then let that action replace the first part of the “anything” call.



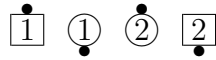
Fractal

This concept turns all 1/4 turns (arm turns, star turns, casts) into 3/4, and vice-versa. Turns of 1/2 are not affected. Fractal Remake is the same as Reverse Order Remake.

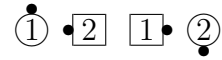


Fractional Stable

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.

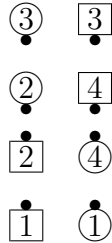


before 3/4 Stable Swing Thru

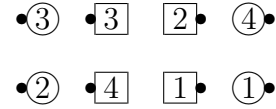


after

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



before 1/4 Stable Polly Wally



after

Fractional Twosome, Twosome Fractional Solid

With the “Couples/Tandem $\langle N/4 \rangle$ 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, Diamondsomes, 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 Boxesome
 Diamonds are Solid 1/4 Diamondsomesome
 Tandem Twosome 1/4 Solid
 Couples Threesome 1/4 Solid
 Siamese Twosome 1/4 Solid
 Diamondsomesome 1/4 Solid

Grand Working <direction>

This concept is a generalization of “Grand”, as in “Grand Cross Back”, “Grand Follow Your Neighbor”, or “Grand Swing Thru”. It can be used from a 2x4 or a 1x8. In both cases, you will either work on your own side (your 2x2 from a 2x4, your 1x4 from a 1x8) or in the center 4. Your job is to figure out which setup you are working in, and do the call in that setup.

If you are in the outer 4 of a 2x4 or 1x8, you will always work on your own side (the center is too far away). If you are in the center 4 of a 2x4 or 1x8, you need to figure out, from the <direction> given, which setup you are (individually) working in. The dancer next to you may or may not be working in the same setup.

This concept is quite general and there are many possible examples. It is more thoroughly described in Book 3. Here, we illustrate the more common applications to get you started.

1. From 2x4 columns, the direction will usually be “Forward” or “Backward”. “Forward” means that the center 4 dancers each work with the box they are (individually) facing. “Backward” means that those dancers work with the box that is (individually) behind them. Usually, two of the centers will be working in the center and the other two will be working on each side.



before Grand Working Forward Cross Back

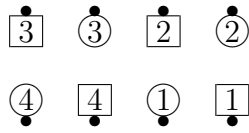
after



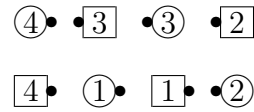
before Grand Working Backward Wheel the Ocean

after

2. From 2x4 lines, the direction will usually be “Right” or “Left”. The center 4 work in the box that is (individually) to their Right or Left.



before Grand Working Right Shakedown



after

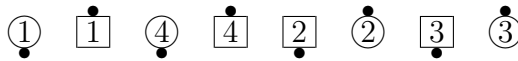
3. From a tidal line, the direction may be “Right” or “Left” but may also be “As Centers” or “As Ends”

“Grand Working As Centers” means that the center 4 dancers each choose the 1x4 in which they are (individually) a center. That means the very center dancers work in the center 1x4, and everyone else works on each side.

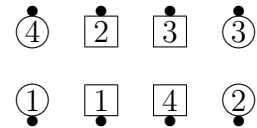


before Grand Working As Centers, Slip

after

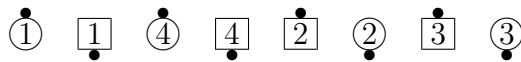


before Grand Working As Centers, Swap the Wave

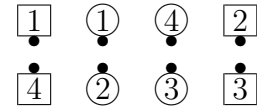


after

“Grand Working As Ends” means that the center 4 dancers each choose the 1x4 in which they are (individually) an end. That means that the dancers who are #3 from the end of the tidal wave work in the center 1x4, and everyone else works on each side.



before Grand Working As Ends, Recycle

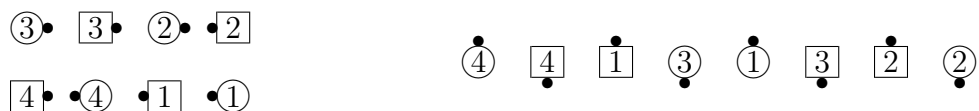


after

Note from the above examples that shape-changers are possible. There is a detailed description of how shape-changers work in Book 3. However, in most cases a simpler thought process will get the same result. If you are working in the center 4-person setup (box or line), then just finish in the correct position in the resulting center setup. If you are working on each side, then finish in the same position you would finish in if everyone did the call on each side.

A fairly common example that some people find tricky involves Fan the Top from facing couples. Make sure you think about stepping to a wave first, then doing the Fan the Top. You may or may

not have a real person to work with when stepping to a wave.



before Grand Working Forward Fan the Top

after

Some people are misled by the fact that some dancers in their box are facing out of the box and therefore they don't have a facing couples setup. Don't worry about those people, they are working in a different box from you. The only type of Fan the Top that can be done from a box is the facing couples type.

Gruesome Twosome

This is Phantom Couples Twosome in a 2x8, resulting in a virtual setup which is parallel waves. The point of this concept, aside from the funny name, is that the starting setup is always taken to be a 2x8, instead of the 4x4 that concepts like "Phantom Couples Twosome" normally indicate. That is, from normal parallel 2-faced lines, Phantom Couples Twosome places the phantoms to make a 4x4, so the virtual setup is columns. Gruesome Twosome places the phantoms to make a 2x8, so the virtual setup is parallel waves.

"Gruesome" is also used with other couples/tandem concepts, as in "Gruesome as Couples" or "Gruesome Tandem Twosome". In general, it directs that the phantoms be placed to make a 2x8, and that people be associated in pairs parallel to the long axis, creating a virtual 2x4.

Half and Half (and other fractions)

This takes two calls. Do the first half of the first call, and then the last half of the second call.

More generally, <fraction> and <fraction> means do the first fraction of the first call, and then the last fraction of the second call. The fractions do not need to add up to 1.

1/4 And 2/5, Swing Thru By Swing the Fractions:

- 1/4 of Swing Thru (1/4 by the Right)
- Last 2/5 of Swing the Fractions (1/2 by the Left, 1/4 by the Right)

Be careful to do the **last** fraction of the second call.

Headliners, Sideliners

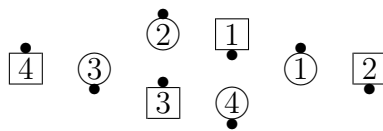
These are designators. The headliners are the people facing head walls at a given moment. The sideliners are those facing the side walls.

Head Corners, Side Corners

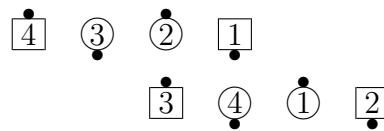
These are designators. The head corners are the head boys and side girls. The side corners are the side boys and head girls.

Inrigger, Outrigger, etc.

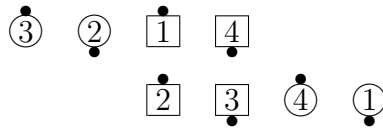
These are typically done from a setup commonly called a “rigger”, and involve two offsets. The first is the “rigger offset”, and is always taken out. This consists of the end two people moving (usually) forward or backward, dragging the adjacent person with them, until they are facing in or out of a 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.



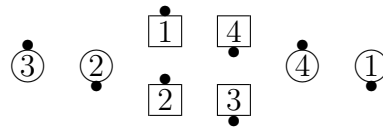
before Outrigger
Out Roll Circulate



remove rigger offset,
side boys are looking out

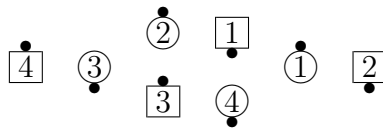


do Parallelogram
Out Roll Circulate

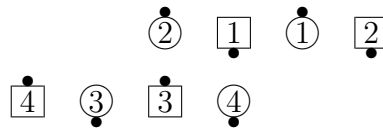


ends recenter

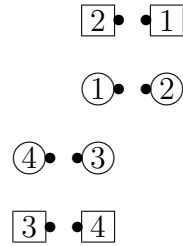
If the call is a shape-changer, the result of doing it in a parallelogram might be an offset formation. In this case the outer people move as required to center themselves.



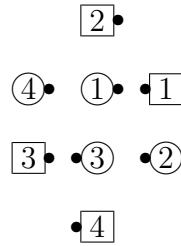
before Inrigger
Linear Cycle



remove rigger offset

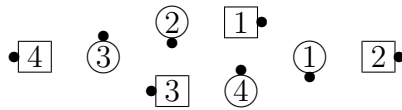


do Parallelogram
Linear Cycle

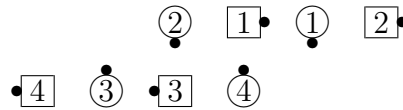


ends recenter

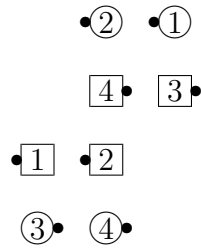
Facing directions don't matter in any of this. All that is required is that the outermost people know which direction to move. The "Rightrigger" and "Leftrigger" concepts tell them to move right or left, respectively. The adjacent person goes with them.



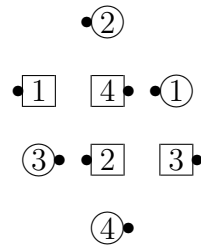
before Leftrigger
Follow to a Diamond



remove rigger offset,
side boys slide left



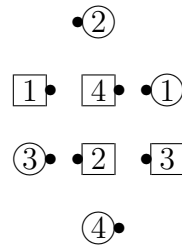
do Parallelogram
Follow to a Diamond



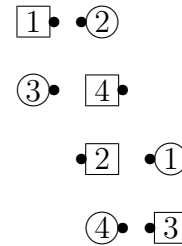
ends recenter

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

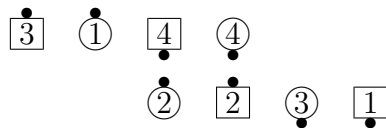
These concepts can also be used in 1/4-tag-like setups. The outside people both move in the direction indicated (which must be consistent), and then everyone does the call in offset lines or columns.



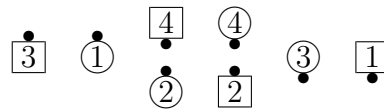
before Leftrigger
8 by Bingo



ends slide left



do Offset Lines 8 by Bingo



ends recenter

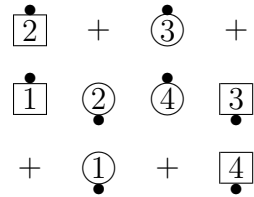
The final recentering operation is sometimes used as a call in its own right: “Like a Rigger”.

Interlace

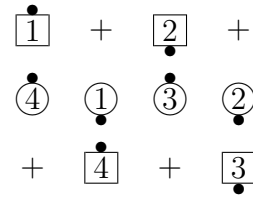
This takes two calls. The parts of the calls are done alternately—the first part of call A, then the first part of call B, then the second part of call A, and so on. If one of the calls runs out of parts before the other, that other call finishes all of its parts.

Interlocked Boxes

This concept identifies two rectangular 2x2 boxes of real people, each of which does the call. The most common application is from a 3x4.



before Interlocked Boxes Ripoff

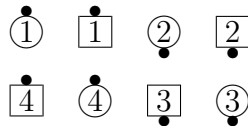


after

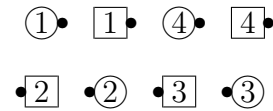
Note that Interlocked Parallelogram could be applied to the same setup, and would have a different meaning.

Interlocked Parallelogram

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:

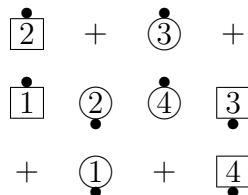


before Interlocked Parallelogram Bingo

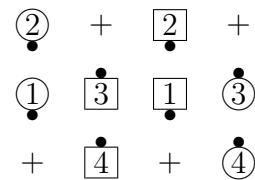


after

Another application is from a 3x4:



before Interlocked Parallelogram Ripoff



after

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

Invert (centers and ends)

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. This concept is not related to Invert the Column or Invert the Tag.

Here are some other examples.

Invert Detour: Centers Reset 1/2 (in the center) while the Ends Counter Rotate (around the outside).

Invert Lickety Split: Everybody works on their own side, as with a regular Lickety Split, but the Centers do a Split Circulate and the Ends do a Split Counter Rotate.

Jay, Left Jay, Back-to-Front Jay, etc.

In the modern terminology for these concepts, one direction is given, and it tells the people in the center 1x4 which outside pairs they work with. The outside pairs notice which center people have chosen them, and they work with those same people, so that the virtual 2x2's are consistent. The given direction does not apply to the outsides. The people in the center 1x4 who work with a given pair of outsides may or may not be adjacent.



before Right Jay Sidetrack

after

There are also terms Clockwise Jay and Counterclockwise Jay. Each person in the center 1x4 makes their own decision of which outside pair to work with. It's whichever pair is clockwise, or counterclockwise, from their own position, as if a clock face had been placed at the very center.

The older terms such as “Back-to-Front Jay” had the dancers pick out whatever distorted 2x2 setup would result in the given facing directions. From a 3/4 tag, for example, Back-to-Front Jay (or, equivalently, Front-to-Back Jay) would be the same as Front Jay. This is because the outsides had their backs into the 2x2 in any case, so the centers need to be facing into the 2x2. The term “Front-to-Front Jay” was never used—it was just “Jay”. That term is of course still commonly used.

Leftrigger

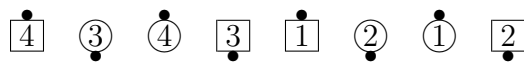
See [Inrigger](#), page 25.

Like a

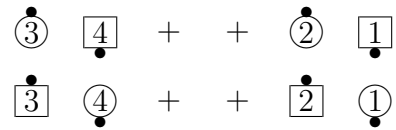
Do the last part of the call. This has a very precise meaning at high challenge levels. Compare it with “Finish” which means do all but the first part.

Matrix

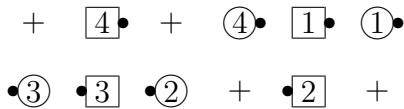
This is a modifier given before some kind of phantom concept that involves multiple formations adjacent to each other, such as Triple Boxes or Split Phantom Lines. Normally, when a shape-changing call is performed under such a concept, the resulting setups “breathe” or “shrink wrap” so that they are 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.



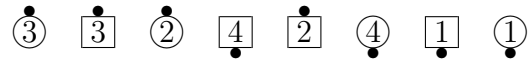
before Matrix Each Wave Ah So



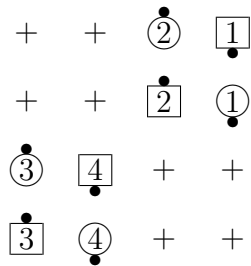
after



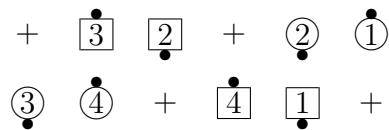
before Matrix Triple Boxes Follow Thru



after



before Matrix Split Phantom Columns
Expand the Column

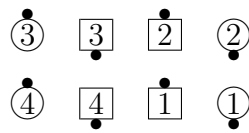


after

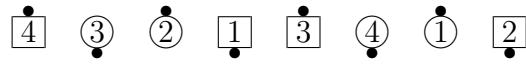
The obvious way to do this concept is to concentrate very hard on where the center of your group is. Another method that some people use is to note how many matrix spots separate you from your counterpart in the other setup, and do the call in such a way as to preserve that.

Melded As Couples, Melded Tandem

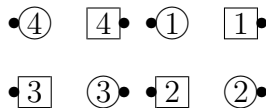
This is like Tandem or As Couples, but the person you would naturally be paired with may not be facing the same direction as you. Just do your part of the call, mindful of the location (left, right, in front, or behind you) where that person would be. If things work out well, someone will appear in that position at the end of the call.



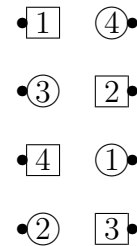
before Melded As Couples Peel and Trail



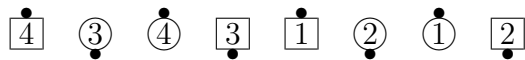
after



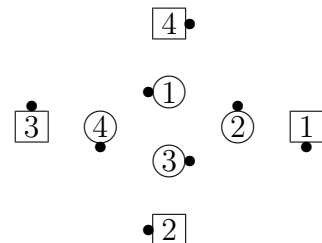
before Melded Tandem Peel and Trail



after



before Melded As Couples Switch to a Diamond



after

One can also do twosome, fractional twosome, and phantom versions of these, as in

- Melded Couples Twosome
- Melded Couples 1/4 Twosome
- Melded Tandem Twosome 1/4 Solid
- Melded Phantom Tandem
- Melded Phantom Couples 1/2 Twosome

Melded Siamese

This is like Melded Tandem/As couples, except that some people may be in couples and the others in tandem.

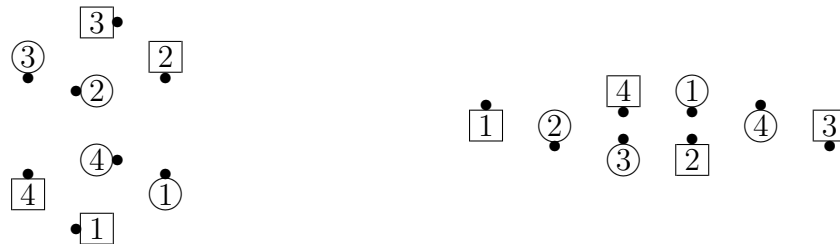
The person whose spot you are paired with might be T-boned to you. This makes it much harder to identify the spot you should consider yourself paired with. The most common case is a 2x4 setup, in which case everyone is paired with the other spot in their quadrant.



before Melded Siamese Split Swap

after

There are a few other setups in which it is clear from the geometry how people should be paired.

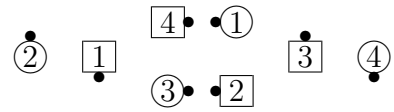


before Melded Siamese Flip the Diamond

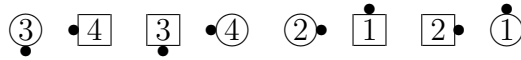
after



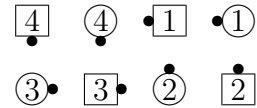
before Melded Siamese Switch to a Diamond



after



before Melded Siamese 1/4 Left



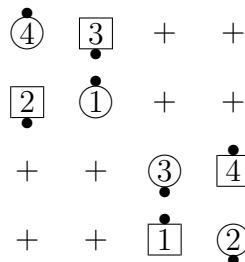
after

There is another similar concept “Overlapped Siamese”, which was introduced separately from Melded. Historically, “Melded Siamese” was used when the pairing was clear from the setup shape (as discussed above), and “Overlapped Siamese” was developed separately for use from a 2x4 where it was necessary to apply the rule “work with the position in your quadrant”.

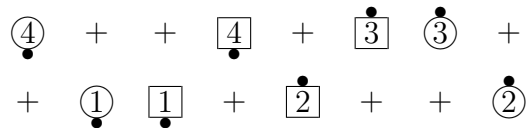
Today, many callers use the terms “Overlapped Siamese” and ‘Melded Siamese” interchangeably. There isn’t really any need for two different terms because the older interpretation of “Melded Siamese” would be ambiguous in the cases that “Overlapped Siamese” was designed to handle. As a dancer, be prepared to hear either term and apply the “same quadrant” rule if you start in a 2x4.

Melded Skewsome, Melded Skew

This is like two Skewsome or Skew groups in the same box, with each pair occupying the spots not occupied by the other pair. There are effectively two virtual people on the same spot. This can lead to interesting things.



before Melded Skewsome Peel and Trail



after

Meta-Concepts

Concepts like Initially are called meta-concepts. They operate on a *concept* rather than a *call*, causing that concept to be applied in the indicated way, or to the indicated parts of the call. The result of applying a meta-concept and concept to a call has the same number of parts as the original call.

When meta-concepts that pick out parts of a call are nested, that is, two meta-concepts operate on a concept and a call, they nest their actions of picking out parts. That is, they pick out a part, and then pick out a subpart of that part. “Initially Finally Cross Concentric Settle Back” picks out the first part as though it is doing “Initially (Finally Cross Concentric) Settle Back”. That part is 1/2 Reset. It then applies “Finally Cross Concentric” to that 1/2 Reset, picking out the last part and causing the Hinge to be Cross Concentric.

Mimic

The Mimic concept is a way of getting everyone to do a designated part of the call. For example, Mimic Leads means that everyone does the leads’ part of the call. Mimic Beaus means that everyone does the beaus’ part of the call. Mimic Centers is generally the same as Central in cases where Central is proper, but Mimic Centers applies to more calls.

The full syntax of the concept is: Mimic <designator> of <setup>, as in “Mimic Centers of Lines”.

Multiple papers have been written on this topic:

- “The Mimic Concept: Centers and Ends” (<https://challengedance.org/mimicctrsend.pdf>).
- “The Mimic Concept” (<https://challengedance.org/mimic.pdf>).

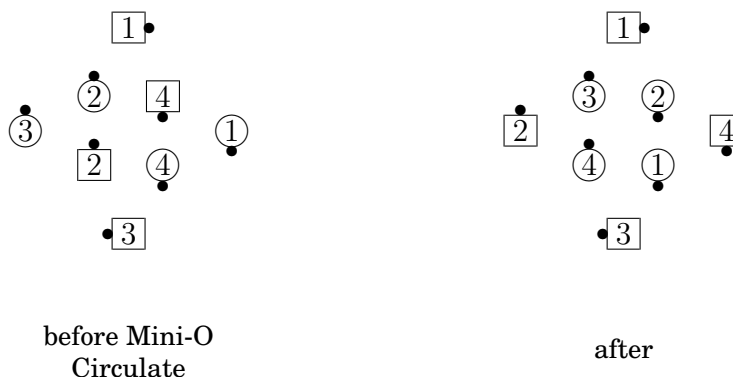
If you are new to this concept, start with the first one.

Mini-Butterfly, Mini-O

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](#), page 58.

More or Less, Less or More

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 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.

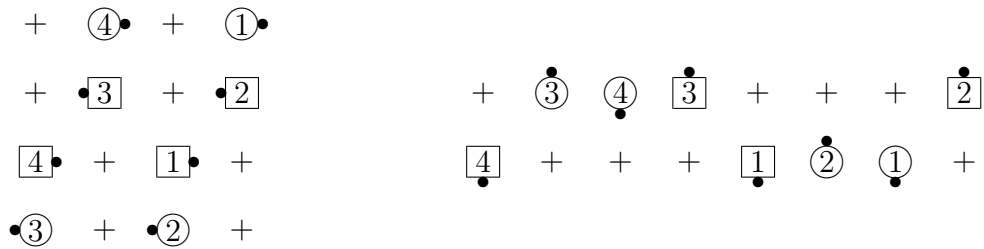
However, the “less” action is not so precisely defined as that, for this is an old concept. On calls like Trail Off or Peel and Trail, “less” can apply to the trailers, who would normally (left shoulder) trade. If More or Less is given, they do 1/2 of a (left shoulder) Trade, that is, a Left Hinge.

Multiple Formations Working <direction>

Triple Lines Working Forward/Backward is on the C3B list. At C4, this concept is extended to include more formations (such as Columns, Boxes, and Diamonds) and Quadruple setups.

This concept is described in more detail in Book 3. For now, we present one hint that is sometimes lost in a detailed description.

Quadruple Formations Working is often easier than the corresponding Triple Formations Working setup because each dancer can focus on either the corresponding Split Phantom setup or the corresponding center Phantom setup. As long as you correctly recognize shape-changers when they occur, it is not necessary to explicitly think about the setups overlapping.



before Quadruple Lines Working Forward
Criss Cross the Deucey

after

Mystic

The Centers do the call Mirror, while the Ends do it normally.

A few notes:

- This is an 8-dancer concept, regardless of the call. From a 1x8 setup, the Center 4 will do the call Mirror while the Outer 4 do it normally.
- Mystic does not change the setup you are working in. You can think of it as “Own the Center 4, Mirror <anything> By <anything>”

Typical examples include Mystic Touch 1/4, Mystic Sidetrack, or Mystic Turntable.

Some callers also use the term “Mystic Triple Boxes”. This means that the Center Triple Box does the call Mirror and the Outside Triple Boxes do the call normally.

Some callers use the term “Invert Mystic” to mean that the centers do it normally while the ends do it Mirror. Other callers prefer the term “Mirror Mystic” for this situation to avoid any ambiguity over whether only the “Mystic” is inverted or whether the entire definition is inverted (switch the centers’ and ends’ parts as well).

Near Formation, Far Formation

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

<direction> Nose

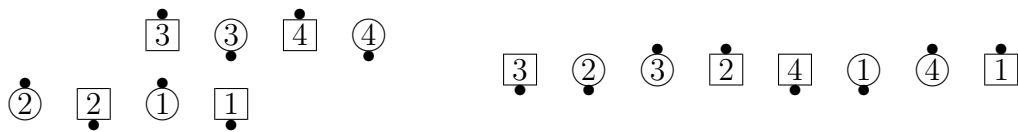
The basic idea is to imagine that your nose is facing the given direction and do the call accordingly. This is described in more detail elsewhere. See <http://www.challengedance.org/nose.pdf>

Offset

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”.



before Parallelogram Peel Off

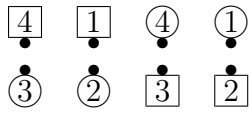
after

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

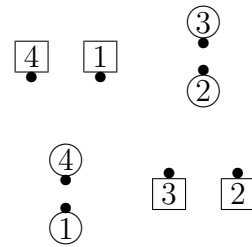


before Girls in your
Offset Line Tag the Line

after

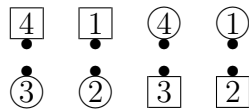


before Girls in your
Offset Line Cross Cycle

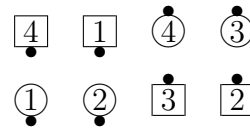


after

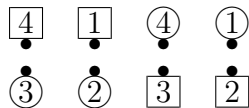
An offset box as part of a 2x4 is called a diagonal box. Don't bother with the offset percentage—just get into the obvious right place:



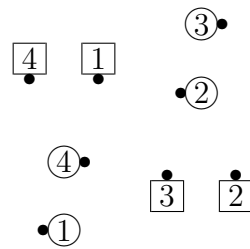
before Girls in your
Diagonal Box Cross and Turn



after



before Girls in your
Diagonal Box Pass the Ocean

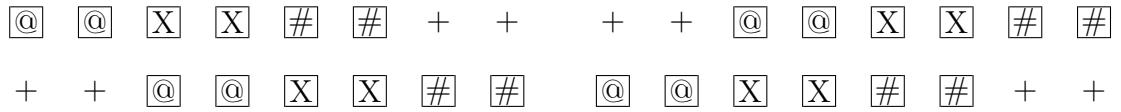


after

Offset Triple Boxes

This concept has 3 distorted 2x2 boxes in a 2x8 matrix. The “shear line” is parallel to the overall 2x8. Each box is offset by 100% across its own shear line.

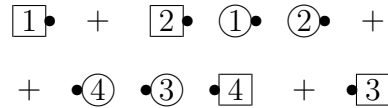
An Offset Triple Boxes concept apportions the 3 boxes according to one of these two diagrams:



this

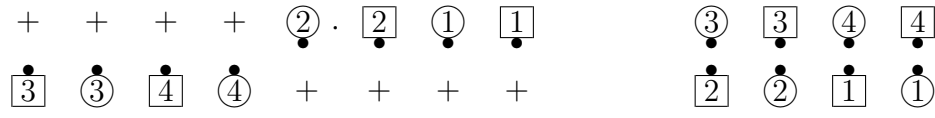
or this

As with other offset or parallelogram concepts, the actual population of live people determines which way the offset goes. But in this case it's trickier, because there are only 8 real people, so some of the 12 spots labeled "@", "X", and "#" will not be occupied. The rule is that the occupation by real people must unambiguously determine one or the other of the two cases above. A plain 2x4 would be ambiguous, for example. But this:



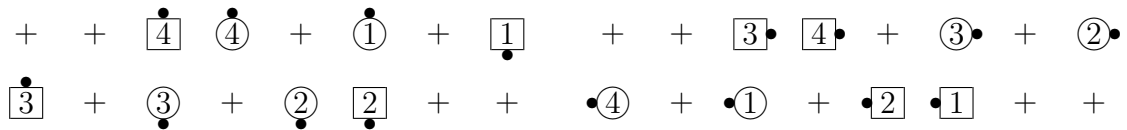
is sufficient to determine that the diagram on the left applies.

Permissible calls include non-shape-changing 2x2 calls:



before Offset Triple Boxes
Right and Left Thru

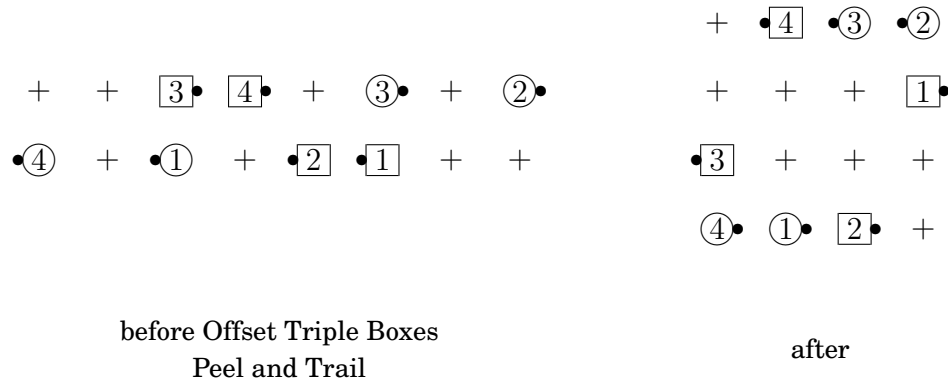
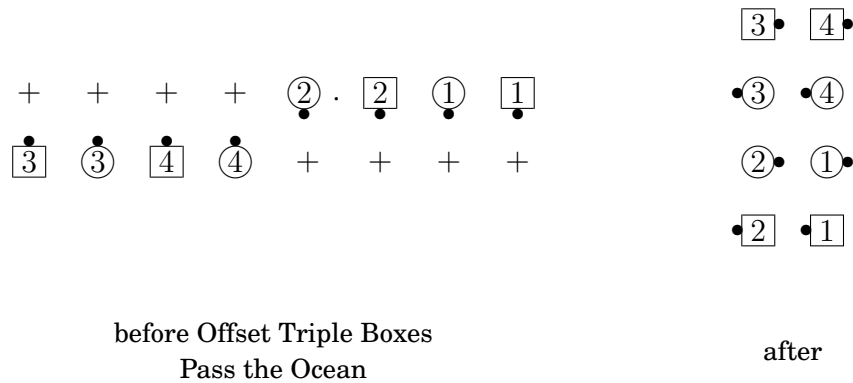
after



before Offset Triple Boxes
Stack the Line

after

Calls that go to a 1x4 oriented perpendicular to the original long axis of the set are also permissible:

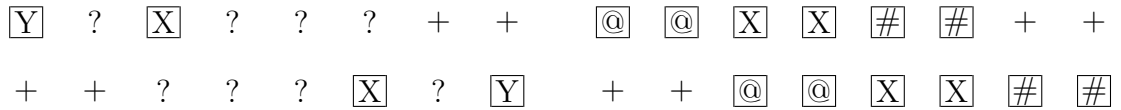


In these cases, each Offset Box (with 100% offset) becomes an Offset Wave (with 100% offset). The 3 Offset Waves put together form a 4x4 matrix. In the Pass the Ocean example, all the dancers finish in the center 2x4. In the Peel and Trail example, the ending setup remains a 4x4. The fact that Offset Triple Boxes calls can end in Offset Triple Waves setups fits well with the Offset Triple Waves Concept, described in the next section.

Seeing the Offset Triple Boxes at dance speed, from an arbitrary arrangement of real people, can be quite difficult. Many dancers actually use the following method instead: Do the call in some form of Quadruple Boxes Working <direction>, Diagonal Box.

- If you start in one of the outside Quadruple Boxes, you can always do Split Phantom Boxes, Diagonal Box.
- If the overall setup looks like a 100% offset 2x4, as in the Right and Left Thru or Pass the Ocean examples above, then everybody can do Quadruple Boxes Working Inward, Diagonal Box.
- More generally, if you start in one of the center Quadruple Boxes, it will either be Split Phantom Boxes, Diagonal Box, or Center Phantom Boxes, Diagonal Box. You will need to find at least one real person in an Outside Quadruple Box to identify which way to work.

For example, imagine you are one of the dancers labeled X in the diagram below, and you can see at least one of the dancers Y. Then you must work in the Center Phantom Boxes, Diagonal Box.



if you see this

think this

If you found it difficult to find the Offset Triple Boxes in some of the examples presented earlier, go back now and see if you can do them with this method. Concept combinations such as Split Phantom Boxes, Diagonal Box are not trivial but most C4 dancers are much better at locating this type of setup than they are at locating Offset Triple Boxes.

One small caveat: The use of shape-changers with the Diagonal Box Concept is controversial. However, for the type of shape-changers presented here, it is clear where to go. For the purpose of dancing Offset Triple Boxes, just drop any notion you might have that shape-changers are not permitted in Diagonal Boxes.

The Quadruple Box method is particularly useful if the real people are arranged in a Parallelogram. Some dancers will be tempted to work in their regular Triple Box. Forget that. Some dancers will be tempted to work in the “obvious” Offset Box of real people (Parallelogram, Each Box). Forget that too. Train yourself to find your Quadruple Box. You will probably know the offset direction automatically given your experience with the Parallelogram concept. Look for your Split Phantom Boxes Diagonal Box or Center Phantom Boxes, Diagonal Box, whichever is consistent with the Parallelogram’s Offset direction.

The “Working Forward/Backward/etc.” designators can also be used with Offset Triple Boxes, although the examples tend to be quite difficult.

Offset Triple Columns/Lines/Waves

This concept has 3 distorted 1x4 setups in a 4x4 matrix. The “shear line” crosses the individual 1x4 setups, with an offset of one matrix position, or is 100%.

Because the overall setup is a 4x4, it is necessary for the caller to indicate which way the 1x4 subsets go. Hence one must specify “Columns”, “Lines”, or “Waves”.

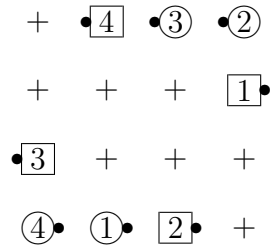
As with other offset concepts, the actual population of live people determines which way the offset goes, and the placement of live people must be unambiguously consistent with one or the other of these diagrams (assuming that the 3 1x4’s run up and down the page):



this

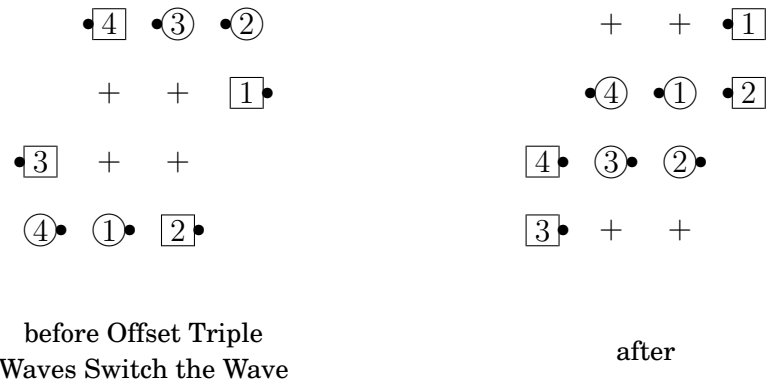
or this

This population:

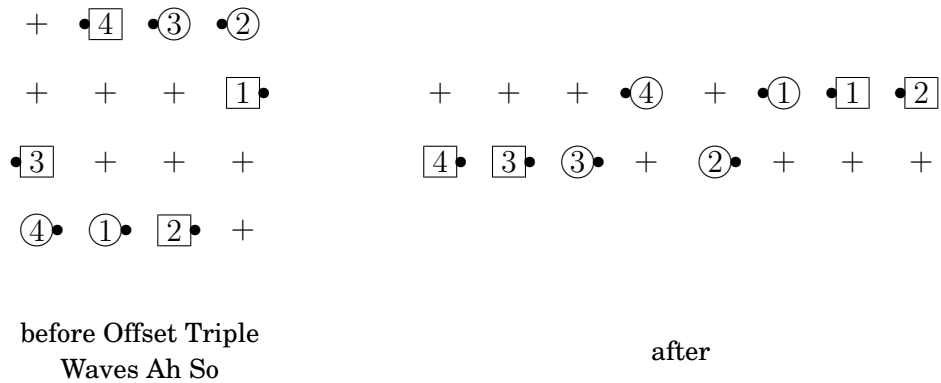


is sufficient to determine that the diagram on the right applies.

Permissible calls include non-shape-changing 1x4 calls:



Calls that go to a 2x2 box are also permissible:



In this case, each Offset Wave (with 100% offset) becomes an Offset Box (with 100% offset). The 3 Offset Boxes put together form a 2x8 matrix. The fact that Offset Triple Wave calls can end in Offset Triple Boxes setups fits well with the Offset Triple Boxes Concept, described earlier.

By analogy with the Quadruple Boxes method of dancing Offset Triple Boxes, you might find it helpful to focus on your Quadruple Waves when doing Offset Triple Waves. From a 4x4 Matrix “Z Lines” setup, some people are tempted to work in their Z Lines. Forget that. Focus on your Quadruple Line and other people that are in your Split Phantom Lines Diagonal Box or Center Phantom Lines Diagonal Box. Of course, with this concept you will be working with them as a 1x4 (line or column), not a box, but the same principles apply in finding them.

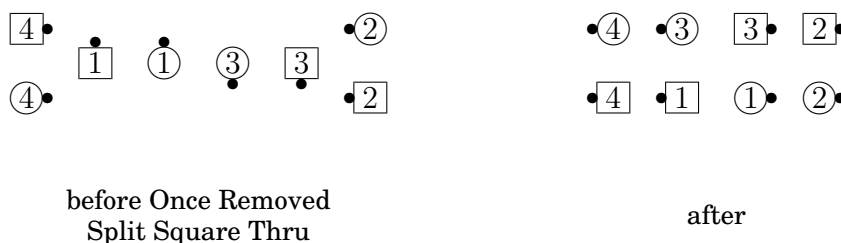
The “Working Forward/Backward/etc.” designators can be used with Offset Triple Columns/Lines/Waves, although the examples tend to be quite difficult.

Once Removed

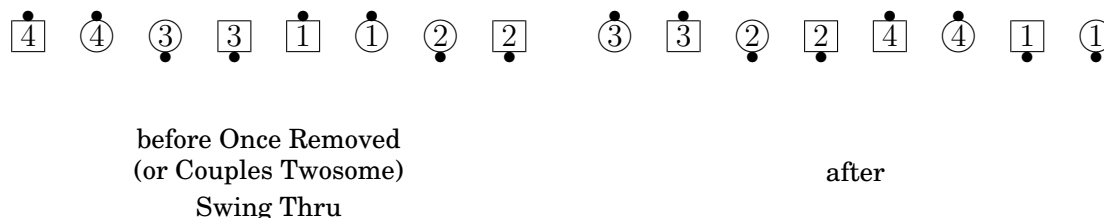
In the Once Removed concept, the setup is partitioned into slices, alternately between one group and another group. The process has been likened to imagining that the setup is a loaf of bread with alternate light and dark slices. The division is along the long axis of the starting setup. The people in each group do the call among themselves. At the end of the call the groups must once again be interleaved by slices. If the call changes shape, the number of slices may change, and this makes the interleaving tricky.

It is not legal to use the Once Removed concept unless the slices are straight and are one matrix position thick. So, for example, it is not legal in diamonds or an hourglass.

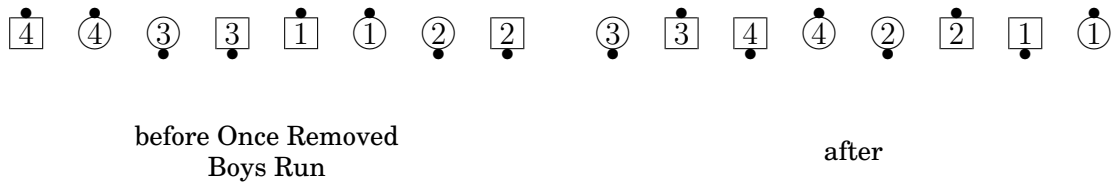
If the call involves the Ocean Wave Rule or the Facing Couples Rule, the evaluation of slices is done directly on the actual starting setup, before any rearing back from a wave or stepping to a wave.



There are a number of survival skills for this concept. For non-shape-changers, one can work to spots. When the setup consists of couples or tandems (or siamese) along the Once Removed axis, the concept is equivalent to Twosome, and many people like to do it that way.



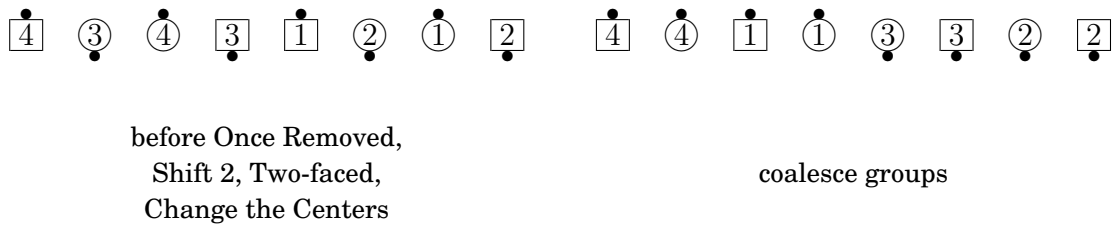
But beware: you might not actually be able to do it that way.



If the setup almost consists of couples or tandems, failing only in that the people in each pair aren't facing the same way, some people still like to think in terms of "virtual twosomes"—they imagine that they are in a twosome with their paired person. Not everyone is comfortable with this method.

If the setup is a tidal wave, a common method is to have everyone step forward slightly to identify their Once Removed line, and then work in those spots. If the call is something like Here Comes the Judge, it is easy. If it is something like Wheel and Deal, the groups have to merge back carefully.

Another common method, particularly when the call is complex, is often called "drag and drop", and is the analogue of removing the distortion in a parallelogram. The slices in one group are all one position "west" (or whatever; one doesn't actually think in terms of compass directions) of the corresponding slice in the other group. Each group collects itself onto the west or east side of the set, does the call, and then re-interleaves with the other group.





do the call, however
complex it may be

“drag and drop”

How are the coalescing and re-interleaving done? For a 2x4, it is simply a Slither (or equivalent “Vertical Slither” if people are in column-like orientation.)

For a 1x8, the interleaving is removed by doing a Slither on each side, followed by the center pairs sliding past each other as though doing a Stretched Line call. Re-interleaving is done by having the center pairs slide past each other, followed by a Slither.



before Once Removed
Vertical Tag Your
Criss Cross Neighbor

“Slither”



do the call

swap center pairs



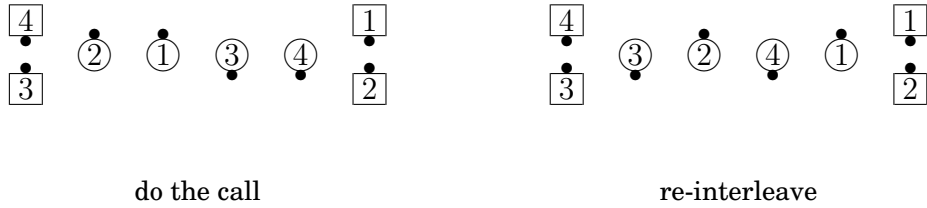
slither

For other setups, there is no simple trick. The people in each group establish eye or hand contact, do the call, and, with a minimum of pushing and shoving, re-interleave themselves.



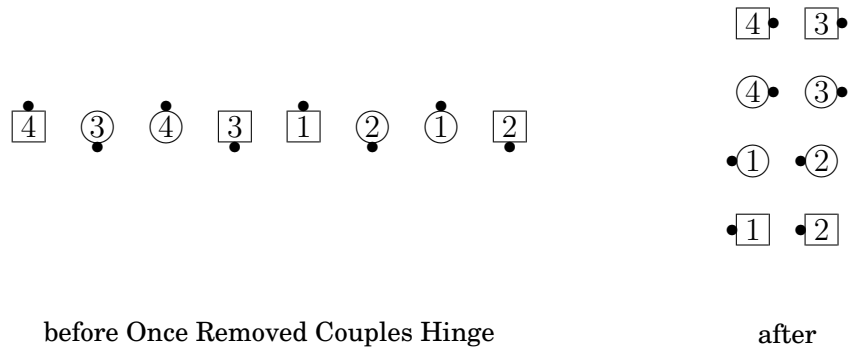
before Once Removed
Siamese Breakdown

coalesce

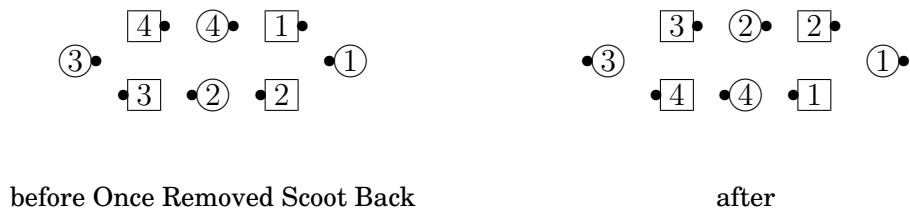


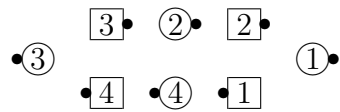
Unfortunately, the “Twosome” method and the “Drag and Drop” method have incompatible traffic patterns, so it is necessary for everyone to agree on which method to use. In general, the Twosome method is used where it applies (though not everyone agrees with this), and “Drag and Drop” in other cases. For calls in which no shape-changing ever takes place, people typically work to spots. For example, in a tidal wave, Once Removed Here Comes the Judge is usually just done to spots, even though it is quite a difficult call.

Sometimes each setup has only one slice after doing the call. In that case no re-interleaving is required.

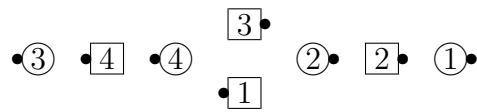


There are some obscure cases in which the total number of slices is odd, so one group has an even number of slices and the other group an odd number. In this case neither group is “east” or “west” of the other—they are both centered on the center of the set. Such calls simply have to be executed carefully.





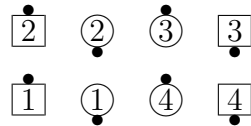
before Once Removed Extend



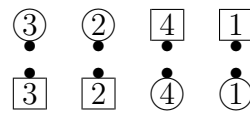
after

[Left] [Twin] Orbitboard/Orbitbox/etc.

These concepts are variations on the Checkerboard types of concepts. The people facing out, instead of doing a Trade Circulate, do the appropriate type of Orbit Circulate. The others do the same thing as in Checkerboard or Checkerbox.



before Left Orbitboard Recycle



after

Outrigger

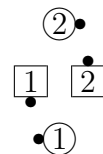
See [Inrigger](#), page 25.

Overlapped Diamonds, Overlapped C/L/W

In the Overlapped Diamonds concept, people in an actual line imagine that they are centers or points of a diamond, with phantoms in the other spots. Centers of the line become centers of the diamond, with phantom points perpendicular to the line. Ends of the line similarly become points of the diamond.

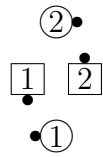


before Overlapped Diamonds
Cut the Diamond

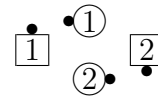


after

The Overlapped Lines concept is similar. People in a diamond imagine that they are in lines.

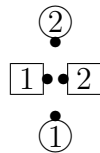


before Overlapped Waves
Swing Thru

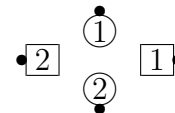


after

The Overlapped Columns concept is similar to Overlapped Lines, except that people are facing in a different direction.



before Overlapped Columns
Double Pass Thru



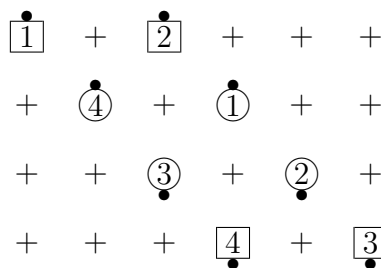
after

Overlapped Siamese

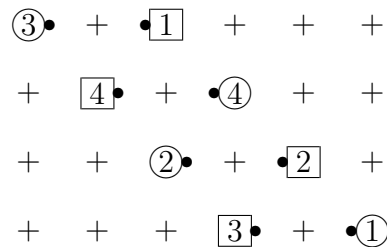
See [Melded Siamese](#), page 32.

Parallelogram Blocks

This is a “blocks” formation made from a 4x4 that has a 50% shear offset.



before Parallelogram Blocks
Shakedown

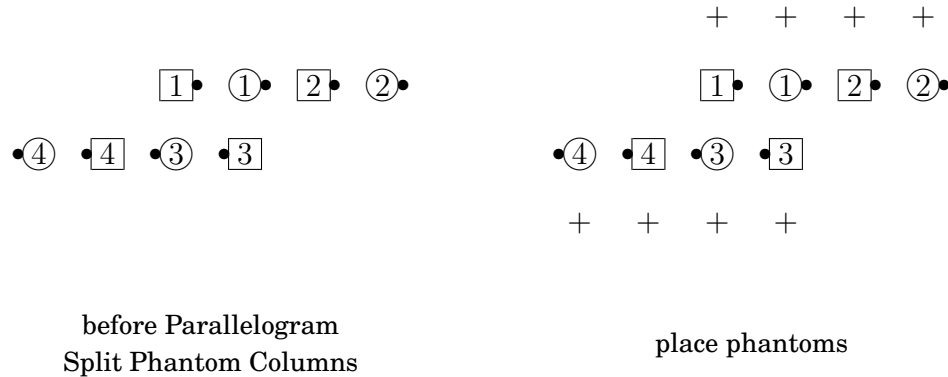


after

Parallelogram Split Phantom C/L/W

This is the Split Phantom Column/Line/Wave concept starting with a 50% offset between the two 2x4's. The individual 2x4's are not distorted.

This usually starts from a real parallelogram. The phantoms are placed directly outside of each real 1x4.



The concept can also be done when the initial occupation is not in the inner 1x4's, as long as the offset direction is unambiguous.

[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.

Paranoid

This may be directed to specific dancers with syntax such as “the boys are Paranoid” or directed to everyone by simply saying “Paranoid”. Everyone does the given call, and then the designated dancers U-Turn Back.

A typical example might be: “Initially Paranoid, Relay the Top”:

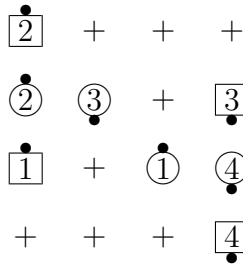
- Arm Turn 1/2
- U-Turn Back
- Finish Relay the Top

If the designator is a position in the setup, such as “Centers”, it refers to the location at the beginning of the call.

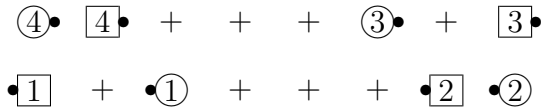
If used with a meta-concept such as Secondly, the position must be evaluated at the beginning of the indicated part, and the U-Turn Back comes at the end of that part.

Phantom As Couples, Phantom Tandem, etc.

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.

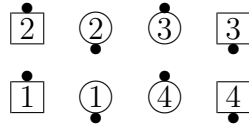


before Phantom Tandem
Follow Your Leader

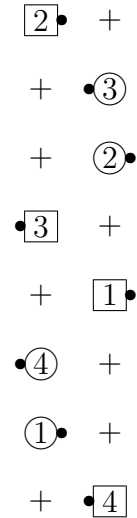


after

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

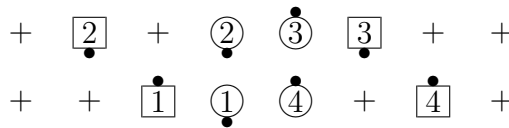


before Phantom Tandem Lockit

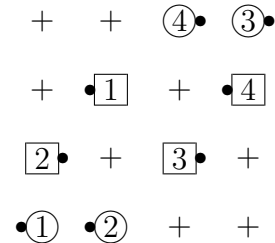


after

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.



before Phantom Tandem Lockit



after

In the above example, callers should specify that the setup is a 2x8 Matrix with terminology such as “2x8 Matrix, Phantom Tandem”.

Similar Twosome or fractional Twosome calls are also used, such as “Phantom Couples Twosome” or “Phantom Tandem 1/4 Twosome”.

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.

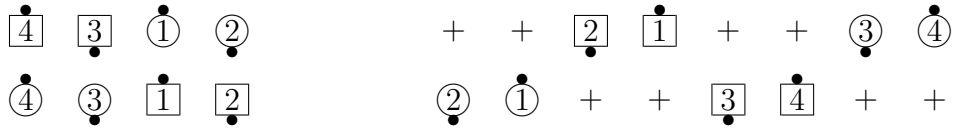


before Phantom Butterfly or O
Box Checkmate

after

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.



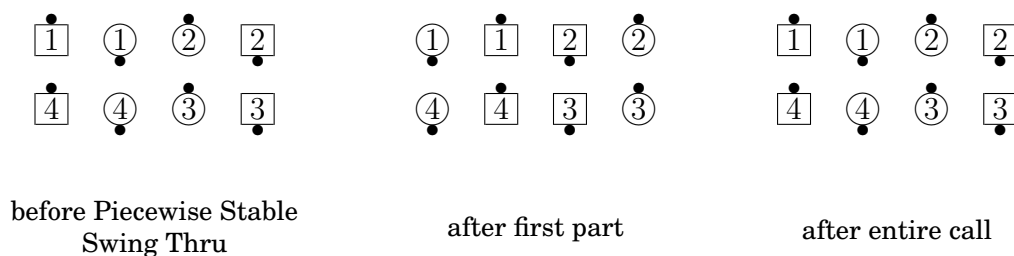
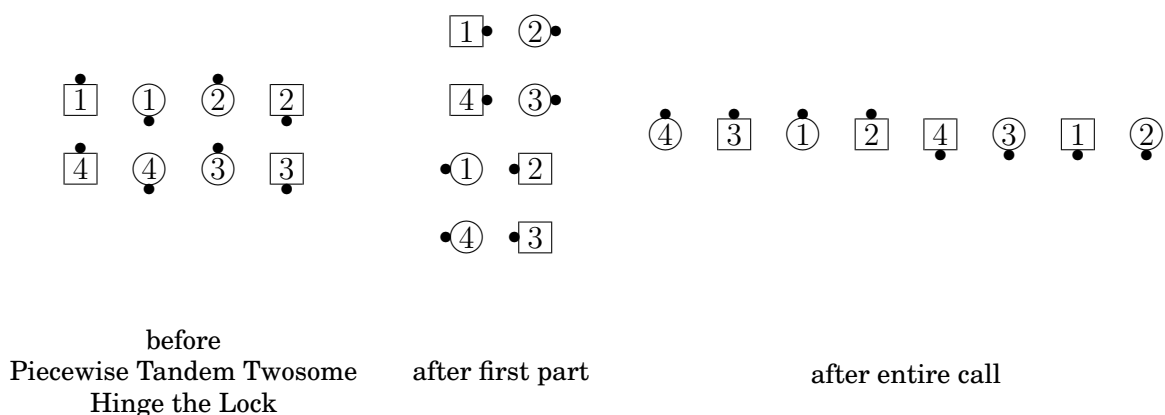
before Phantom Offset Columns
Wind the Bobbin (boys are
in one pair of clumps; girls
in the other)

after

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 they are in, selected from a larger actual setup. Other examples are “4 Phantom (Interlocked) Blocks” and “Phantom Butterfly or O”.

Piecewise

This is a meta-concept. It will be followed by a concept and then a call that has parts. The concept is applied separately to each part of the call. You must re-evaluate your setup after each part, and you might not continue working with the same people you were working with on earlier parts.

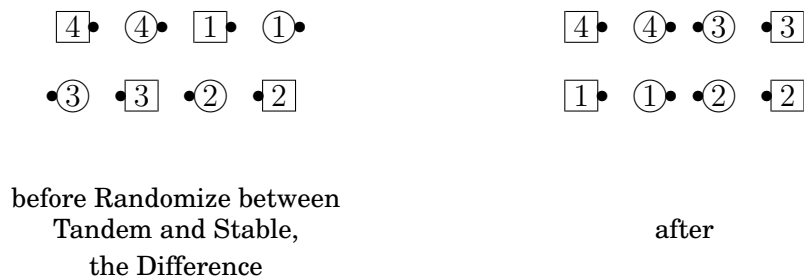


Make sure you understand the difference between “Stable Swing Thru” and “Piecewise Stable Swing Thru”.

For more information on re-evaluation, see the discussion in <http://www.challengedance.org/sd/book3.pdf>.

Randomize

This takes two concepts and a call, as in “Randomize Between <Concept1> and <Concept2>, <Call>” This is similar to Oddly and Evenly, but switches between two concepts rather than turning one concept on and off. Apply the first concept to all odd-numbered parts of the call, and apply the second concept to all even-numbered parts of the call.



Revert

This applies to tagging calls in the same manner as Reflected (C3B). Do the tagging call to the 1/2 Tag position, Cast Off 3/4, then continue with the rest of the call, if any.

Revert Tag the Line:

- 1/2 Tag
- Cast off 3/4
- Extend twice

Rewind

Much has been written about this concept elsewhere. (See <http://www.challengedance.org/rewind/rewind.html>.) Each dancer imagines himself facing a phantom on their own spot, who has just completed the call. Push that phantom backward (typically while you are walking forward) through the call.

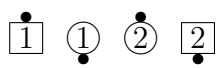
Rightrigger

See [Inrigger](#), page 25.

Rolling <anything>

Roll, and then **Finish** the <anything> call.

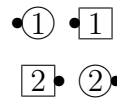
All of the “ing” calls (Flowing, Rolling, etc.) apply some action based on the flow of the preceding call, and then let that action replace the first part of the “anything” call.



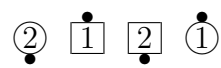
before Recycle



before Rolling
Contour the Line



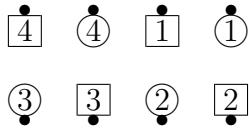
after Roll



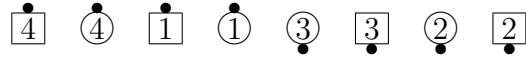
finished

Sandwich

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.



before Sandwich Wheel Around
around Ferris Wheel



after

Applications of Sandwich are defined to have 3 parts, independently of the calls used:

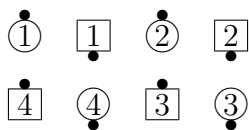
1. First 1/2 of the first call
2. All of the second call
3. Last 1/2 of the first call

In theory, nested concepts may go more deeply into the parts of each call, but this is rarely used. An example might be: “Finally 1/2, Sandwich Change the Wave Around Mix”. This would mean:

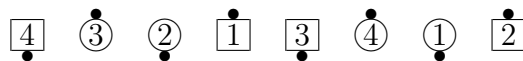
1. 1/2 Change the Wave
2. Mix
3. Centers Cross Run

Scatter

The intention of this concept is to apply the relationship between Scatter Scoot and Scoot Back to other calls. It only applies to calls done from Parallel Waves where the leads’ part begins with a Split Circulate or similar action, such as Reach Out or Follow to a Diamond. The trailers do their part normally while the leads “Scatter” by going to where the other lead in their wave would have gone on the unmodified call.



before Scatter Reach Out

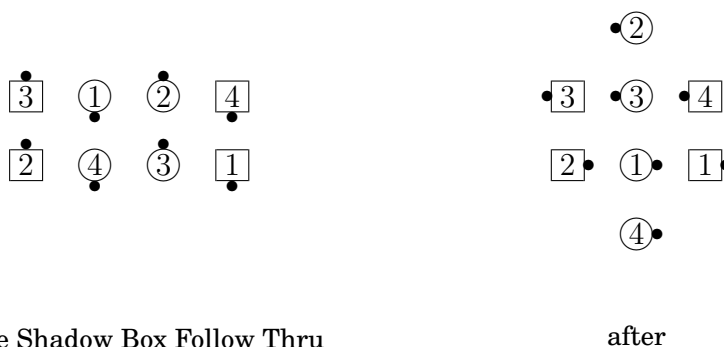


after

The original definition of this concept stated that the leads replace their Split Circulate with an All 8 Circulate. The newer definition is intended to better match the dance action on calls like “Scatter Scoot Reaction” where the dancers exchange places with each other but never complete an All 8 Circulate. In practice, the examples in use today can generally be danced with either method.

Shadow <setup>

From any setup in which the outsides are in tandem with each other, they do their part of Cast a Shadow, but without the final Spread. The others do whatever the call is. The concept names the centers’ setup.



Shift <N>, Shifty

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.

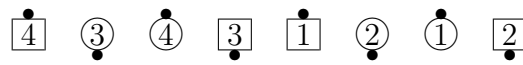
A Shift 1 Alter the Wave is:

- Centers Cast Off 3/4, Ends U-Turn Back (Fan Back)
- Counter Rotate the Diamond 1/2
- Flip the Diamond
- Trade

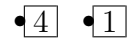
This concept can become quite complicated when mixed with fractional concepts, Reverse Order, and meta-concepts.

[Grand] Single [Cross] Concentric

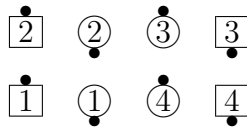
Single Concentric is a 4-person version of Concentric. It is applied to 2-person calls.



before Single Concentric Shazam



after



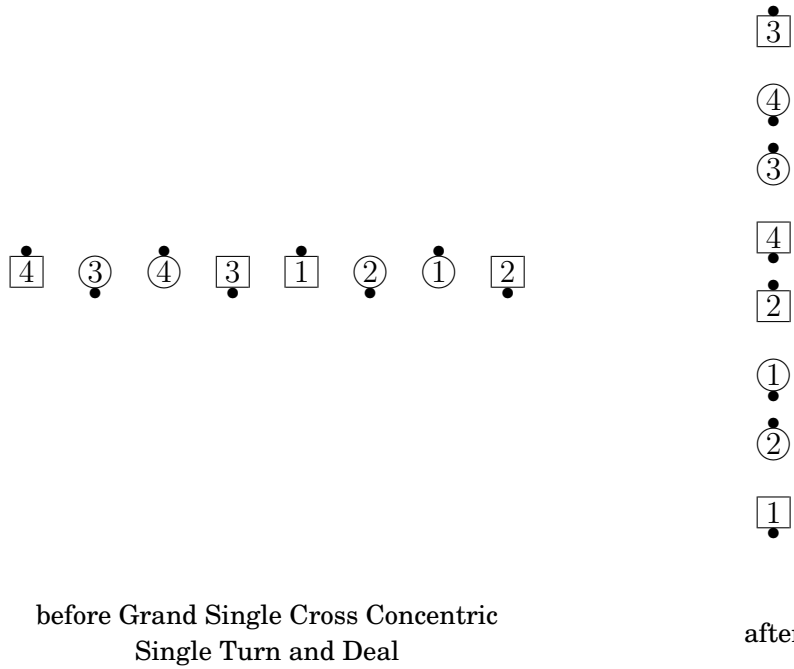
before Single Concentric Shazam
(**not** the same as Concentric Shazam)



after

Grand Single Concentric has the center 2 work with each other in the very center, the next 2 work around them, and so on.

Single Cross Concentric is the obvious thing. On Grand Single Cross Concentric, the center 2 do the call and go to the very outside, and so on. The rule about “let the centers do the call first and get out of the way” applies very strongly here.



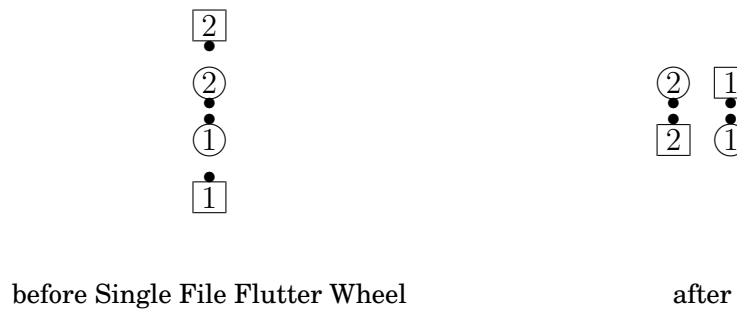
Short 6, Tall 6

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.

Single File

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.

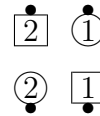


It has been extended to apply to any 2x2 call in which some people cross the center line of the 2x2 before the others. It is done from a 1x4, and the role of the person who crosses the center line first (in the 2x2) is played by the person already in the center.

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



before Single File Cross and Turn

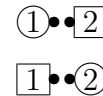


after

or a backward direction:



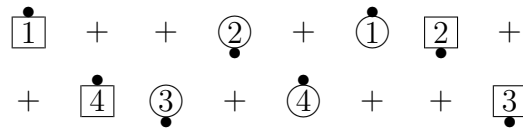
before Single File Shakedown



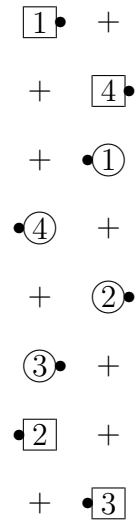
after

Skew, Skewsome

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 Boxsome, but the boxes must consist only of two diagonal people.



before Skewsome Lockit



after

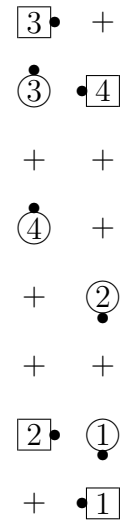
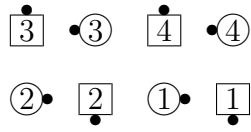
See [Melded Skewsome](#), page 33.

Snag, Snag the <anyone>

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.

Standard

This is a word that is used before a concept like Split Phantom Columns, to force the axis of the division to be a certain way. In the normal use of such concepts, the word “columns”, “lines” or “waves” determines the division axis. For example, Interlocked Phantom Columns would cause a different division from Interlocked Phantom Lines. But that only works when everyone faces the same general direction. (It is still legal to call Interlocked Phantom Columns when people are T-boned, but in that case everyone uses their own, inconsistently oriented, Interlocked Phantom Columns.) If people are T-boned, designating people as Standard says that everyone divides the setup the way the column/line/wave word applies to those people.

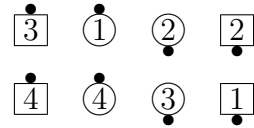
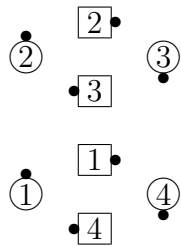


before Boys are Standard
in Split Phantom Lines
Counter Rotate 1/4

after

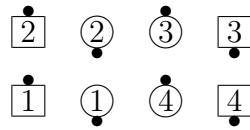
Straight

The end looking in (who must be in line-like orientation) does a Cross Over Circulate, while the others do the call normally.

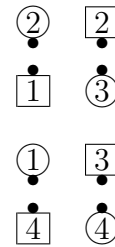


before Straight Cut the Diamond

after



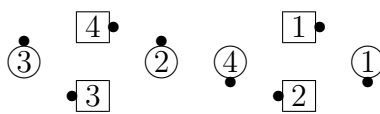
before Straight Recycle



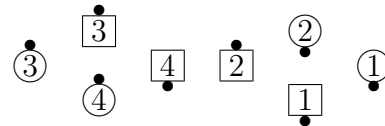
after

Stretched <setup>

A slightly more restricted version of this is used at lower levels. The general rule is that the number of people who cross over to the other setup must be between 2 and 4. In some cases (diamonds, for example), only the very center 2 move over to the other subsetup



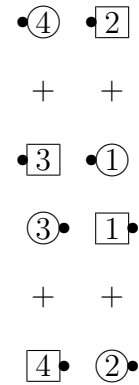
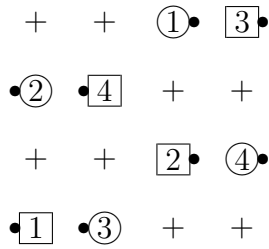
before Center 6, Stretched Triangle,
Reshape the Triangle



after

Stretched Split Phantom C/L/W/Boxes

This is analogous to the Stretched <setup> concept. In a setup in which one might use a Split Phantom formation concept, the center two of the four subsetups move past each other as they start the call, and finish in the Split Phantom formations.



before Stretched Split Phantom Columns
Track 2

after

Sweeping <anything>

Sweep 1/4, and then **Finish** the <anything> call. See [Rolling <anything>](#), page 54.

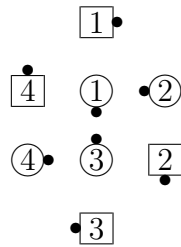
Tall 6

See [Short 6](#), page 58.

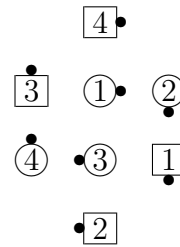
[Interlocked] Trace

Trace is done from a 1/4-tag-like or diamond-like setup. It is sort of like Jay, but with people working in inconsistent groups and doing different calls. Each end of the center line, and their adjacent person, do the first call with the outside people that the end faces. That call is done in a distorted 2x2 box. Those outsides work with the *other* two people in the center line for the second call, which is also done in a distorted 2x2 box.

The only significant facing directions are those of the ends of the center line. Everyone else's actions are dictated by their locations.



before Trace Bingo
by Stack the Line



after

On Interlocked Trace, the end of the center line and person once removed from him work with the outsides that the end of the line faces. Those people work with the other two once removed people in the center.

Reasonable shape-changers are allowed, as for the Jay concept.

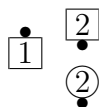
There is an obsolete usage, in which numbers are given instead of calls. Do the indicated number of Box Circulates.

Triangle (working as a box)

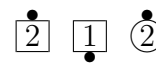
Box of four calls can be done from a tandem-based triangle. Some of these calls are used at lower levels, such as “Triangle Peel and Trail” or “Triangle Peel to a Diamond”. At C4, this can be used with more calls.

The apex effectively backs up and plays the role of a trailer. The spot in front of them is a phantom. The call completes in a 4-person setup with a phantom, but is then usually converted to a 3-person setup, as follows:

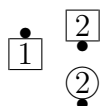
- If the result is a 1x4, the phantom spot must be on the end. In this case, the setup is turned into a 1x3—the phantom spot goes away.
- If the result is a 2x2, there must be an unambiguous person in tandem with the phantom spot. That person moves 1/2 position forward or back to become the apex of a new triangle.
- If the result is a diamond, the phantom spot must be a point. That spot goes away, and the result is the triangle formed by the other 3 people.



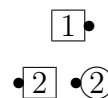
before Triangle Peel and Trail



after



before Triangle Bingo



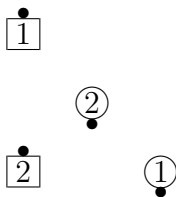
after

The preceding is the “formal” definition of the concept. That definition is way more general than is acceptable in practice. In fact, it is clearly defective—”Triangle Circulate” is ambiguous. Exactly where to draw the line between acceptable and unacceptable uses has never been worked out. Most callers stick to Peel Off types of calls.

Some callers use examples like “Initially Outside Triangles, Recoil”. The Outside Triangles do the Box Recycle following the rules above, creating a 1x3. Then everybody does the Step and Fold.

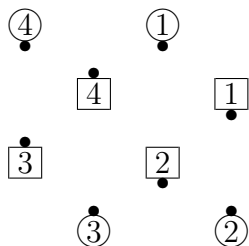
Triangular Boxes

A Triangular Box is a large 2x2 (as in the “Blocks” concept) that has had one person move inward.

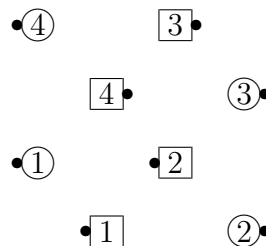


Identify such formations, with real people, and do the call in that distorted 2x2 box.

Triangular boxes are most commonly found in “Blocks” formations. They are not very easy to see.

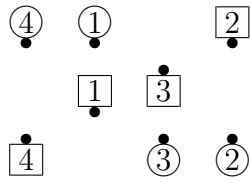


before Triangular Boxes Wheel Thru

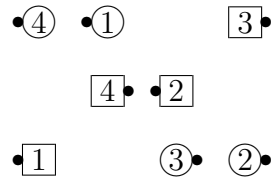


after

They sometimes occur in other formations, and are even harder to see.



before Triangular Boxes Wheel Thru



after

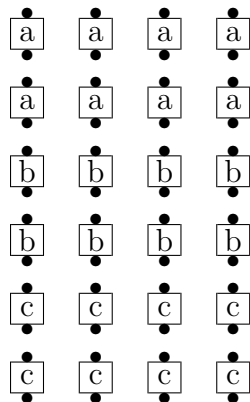
Quintuple/Sextuple <formation>

Triple/Quadruple setups (such as Boxes, Lines, Columns, Diamonds) are used at lower levels. At C4, Quintuple (5) or Sextuple (6) setups may be used. The idea is the same; there are just more of them. Each setup works independently of the others.

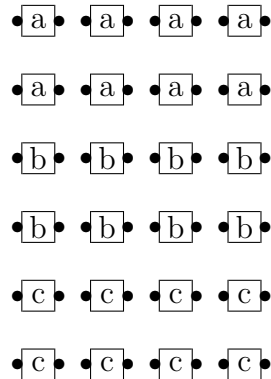
Triple Twin C/L/W

These are done from a 4x6 setup. The setup is divided into three 2x4 setups, and the call done in each of them.

In the diagrams below, the letter “a” represents one setup, the letter “b” represents another setup, and the letter “c” represents another setup.



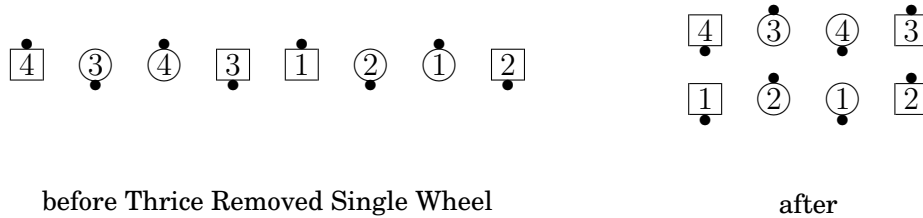
Triple Twin Lines



Triple Twin Columns

Twice Removed, Thrice Removed

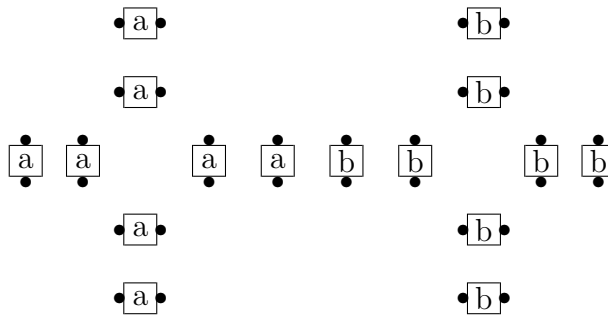
These are the “obvious” extensions of Once Removed. Twice Removed can be done as a threesome if that is applicable (though it rarely is.) Thrice Removed can be done as a foursome if applicable.



Twin (Phantom) <setups>

Generally, this means two of the same setup adjacent to each other. The most commonly-used examples of “Twin” have separate sections in this document; please see [Twin Phantom Tidal C/L/W](#) and [Twin Phantom Diamonds or 1/4 Tags](#).

Less common examples of “Twin” might include Twin Phantom Galaxies, Twin Phantom Thars, or Twin Phantom Bones. Here are Twin Phantom Thars:



Twin Phantom Thars

Historically, some arrangements of two 8-person setups were given the name “Twin Phantom” and other arrangements were given the name “Split Phantom”. For example, “Twin Phantom Tidal Waves” is done from a 2x8 and consists of two horizontal 1x8s stacked vertically. Historically, the term “Split Phantom Tidal Waves” was used to designate two tidal waves stacked end-to-end, making a 1x16. That latter setup is typically just called “Split Phantom Waves” today, and it is the dancers’ responsibility to figure out that the caller means the 1x16 Split Phantom Wave setup, not the 4x4 version.

Some remnants of this distinction remain with us today. The terms Split Phantom Diamonds (or 1/4 Tags) and Twin Phantom Diamonds (or 1/4 Tags) are still in use and refer to different setups. Some callers also use the terms “Twin Phantom Bones” or “Split Phantom Bones” to mean one of

the two possible arrangements of “bone” setups stacked horizontally or vertically. These setups are not commonly used, and callers don’t all the use the terms the same way. If one of these is called, just look for a setup that looks like a “bone” (or other named setup) on your side of the square, and do the call in that setup.

Twin Parallelograms

This is done from a 3x4 setup occupied as if for the Offset C/L/W concept. However, the same 1x4’s used in those concepts are instead treated as distorted (diagonal) 2x2 boxes.

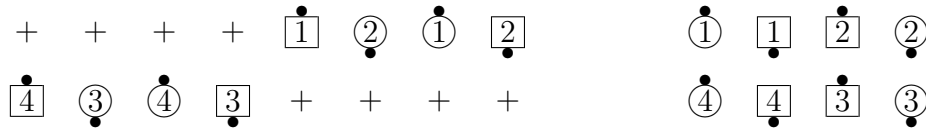


before Twin Parallelograms Shakedown

after

Twin Phantom Tidal C/L/W

This is done from a 2x8 setup. The setup is divided into 1x8’s, with phantoms, and the call is done in each of those. Shape-changers are allowed.

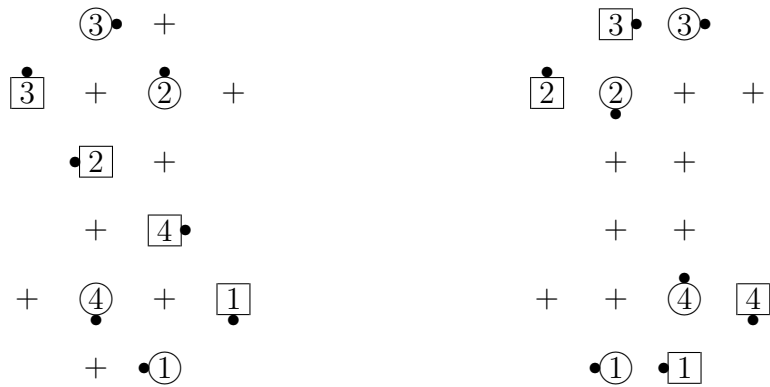


before Twin Phantom Tidal Waves
Relay the Shadow

after

Twin Phantom Diamonds or 1/4 Tags)

This is similar to Split Phantom Diamonds or Split Phantom 1/4 Tags, but the setups are arranged differently.



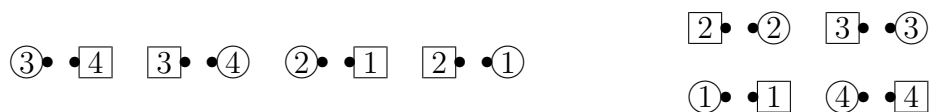
before Twin Phantom Diamonds
6x2 Acey Deucey

after

The diagram shows a nice neat 4x6 matrix and should be (relatively) easy to see. In practice, sometimes the setup looks more like a “2x2 grid of diamonds” and you may have more difficulty locating your setup. One possibly helpful hint to finding these setups: Look for the people who appear to be in the outside line of a 4x4. They will be the center line of the Twin Phantom 1/4 Tag or Twin Phantom Diamond setup.

Twisted

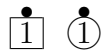
This was originally intended to apply to calls that begin with a Pull By or Pass Thru. Halfway through that Pull By or Pass Thru, the two people do an Arm Turn 1/4, and then they continue.



before Twisted Load the Boat

after

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.



before Twisted Half Sashay



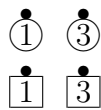
after; they orbited counterclockwise



before Twisted Boys Run



after; they orbited clockwise

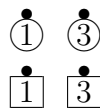


before Twisted Zoom

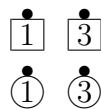


after

Doing the orbiting halfway through a call can be disorienting. In difficult cases, it may be easier just to do the call, note which way the orbiting went, and then do the orbiting afterward.



before Twisted Zoom

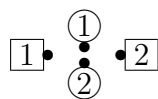


do the Zoom, each pair notes orbit direction

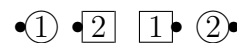


do the orbit

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. In a Twisted Double Pass Thru, only the first people to Pass Thru apply the Twisted Concept:

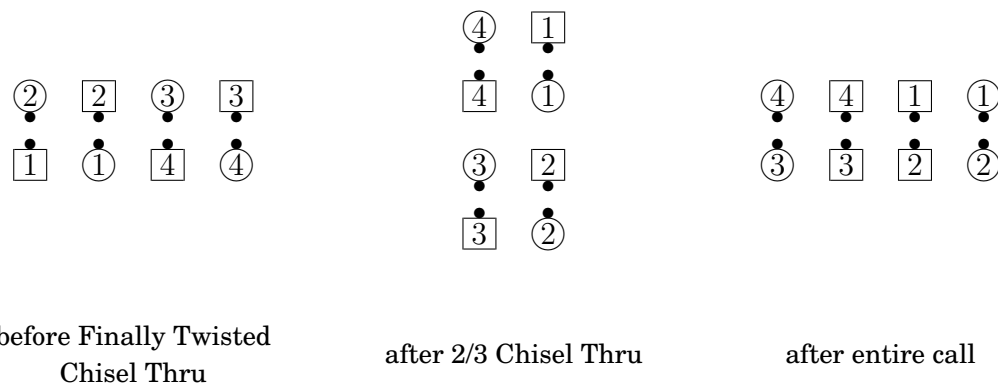


before Twisted Double Pass Thru



after

Of course, meta-concepts such as Finally or Piecewise can change which parts of the call Twisted applies to.



The last part of Chisel Thru is Pass In, and “Twisted” is applied to that. “Twisted Pass In” is Twisted Pass Thru and then a normal Face In. Don’t rush this. It is harder than it sounds.

Use <call>

This is generally used with meta-concepts. It tells the dancers to “use” (do) the <call> as a replacement for the part(s) specified by the meta-concept.

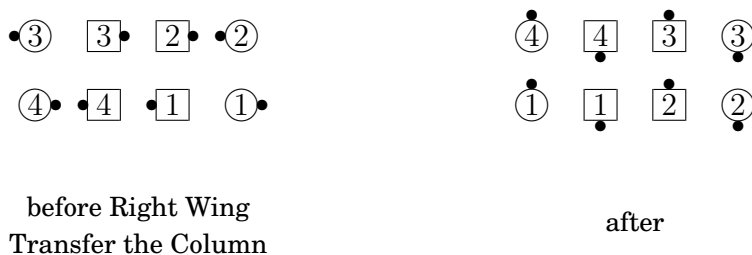
For example, “Secondly Use Step and Fold, Turn the Key” means:

- Do the first part of Turn the Key (Trade)
- “Use” (do) Step and Fold instead of the Counter Rotate.
- Do the last part of Turn the Key (Hinge).

See also [Add<call>](#), page 4.

Left/Right/Other Wing

In this concept, everyone dances the call as if they had started in a miniwave of the indicated handedness. They blend into the correct action as they go along. It is common to simply sashay at the start of the call to get into the desired handedness, but this can sometimes lead to awkward dancing. Figuring out where you need to go, and how to get there smoothly, is often better.



For Other Wing, everyone assumes the opposite handedness from their actual starting handedness.

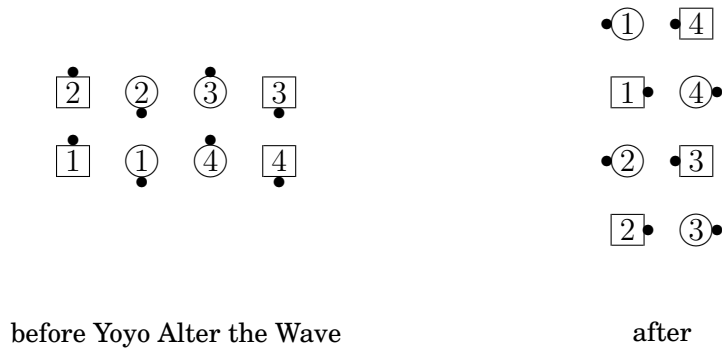
Veering <anything>

Veer in flow direction (Veer Left or Veer Right), and then **Finish** the <anything> call.

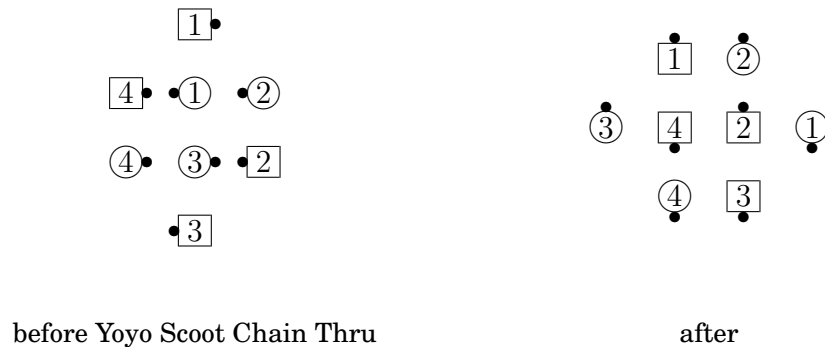
See [Rolling <anything>](#), page 54.

Yoyo

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.

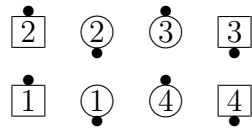


It was then extended to apply to the first arm turn 1/2 (or equivalent trade) that occurs, wherever that is.

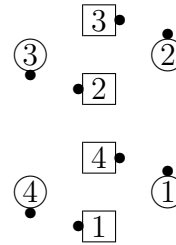


It must be a distinct trade or arm turn 1/2. Yoyo does not simply add another 1/4 to the first arm turn.

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 Centers Trade.

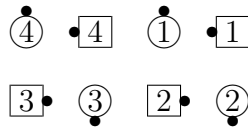


before Yoyo Mix

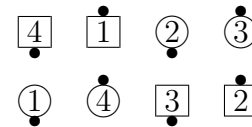


after

Some uses can be quite esoteric.

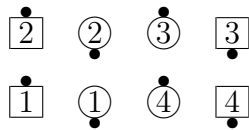


before Yoyo Scoot Reaction

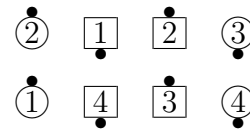


after

While Yoyo only applies to the first arm turn that occurs, concepts such as Piecewise can affect that.



before 1/2 Crazy Finally
Yoyo Swing Thru
(known to Plus dancers
as Spin Chain Thru)

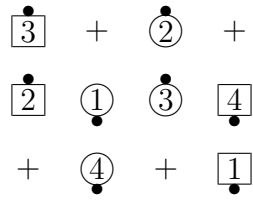


after

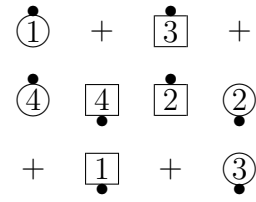
The concept has sometimes been used to turn a Partner Trade into a (pushy) Cast Off 3/4. The tastefulness of this is not widely agreed upon.

Z C/L/W

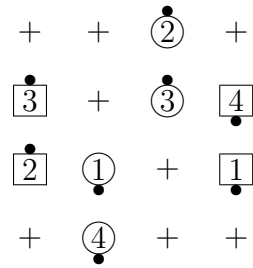
Z Columns, Lines, or Waves are formed by having two Z's work together to form a distorted 2x4 of the specified type. As there are many possible setups containing Z's, there are also many possible setups containing Z Columns, Lines, or Waves. The most common examples are from 3x4 or 4x4 setups.



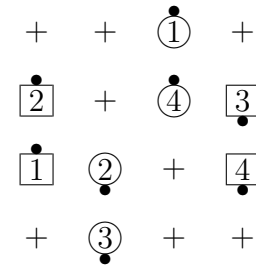
before Z Waves Swing Thru



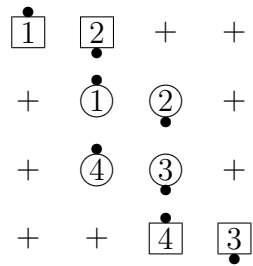
after



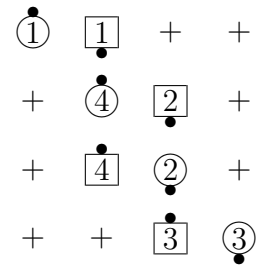
before Z Waves Acey Deucey



after



before Z Columns Circulate



after