

These are some follow-up notes prepared in response to the great discussion that we had after the presentation. Thanks, everybody!

I'll expound on some of the situations, calls, and issues we talked about, and give you some more things to consider.

A lot of stuff went by pretty fast, so I'll also walk through the "Lead Right" question that started the whole thing.

- \* Fixed a couple typos on the slide deck.
- \* Added a slide in the "Lead Right" section.

# Crossfire

For insight on Crossfire, and about why 8 person and 4 person calls are important, and how extended applications work with definitions, definitely read this:

The Crossfire Controversy

[https://www.ceder.net/def/crossfire\\_controversy.php](https://www.ceder.net/def/crossfire_controversy.php)

Clarification: In the talk I suggested uttering “Crossfire, Extend”. I meant if the definition said it ended in a DPT, and you wanted the  $\frac{1}{4}$  Tag ending. A better idea would be “Touch”, lest dancers following the CALLERLAB definition extend twice to parallel waves!

# Sd

If you are interested in the checkers program that I use, it's called "Sd",

It's free and here's the link:

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

Read the manual that comes with it.

<http://www.lynette.org/sd/readings.html>

Sd does Crossfire from Lines Facing Out, and ends in a 1/4 Tag. Even though most callers who use this program, including myself, don't believe that is correct.

This is because the program's author, Bill Ackerman, has made it a priority that the program perform calls according to the CALLERLAB definitions.

# Actives

We talked about the idea of "active dancers".

Some callers said they teach their dancers about "active dancers". So if they are giving a call, the dancers are responsible for knowing who is active, and who should ignore the call.

I disagree with this idea.

In particular, here's an example of this that represents INCORRECT calling.

SEQUENCE #1:

Heads Touch 1/4

Boys Run

Star Thru

The caller wants only the Center (Head) Boys to run. But what he actually called meant for ALL the Boys to Run.

His dancers would assume what he meant because they have been explicitly taught that the caller is only calling to the "active dancers".

That's just plain wrong.

When the square hears any call, every dancer who can do the call is supposed to do it.

There is some sloppy calling that we do get away with, such as:

"Pass To The Center and Pass Thru".

I don't really have a problem with that example, but note how different it is from the "Boys Run" example.

In the "Boys Run", the active dancer idea is that the caller was talking to the JUST the Heads. So he must still be talking just to only them.

But in the second example,  
he was talking to EVERYONE,  
but now just wants SOME people to assume the call.

The answer is that there really is some kind of "active dancer" concept. But it is not about who the caller was talking to previously. It is about the dancers recognizing that only some people can do the call, and so the caller must be talking to them.

So some amount of informality or sloppiness will generally work in those cases.

## Would you utter these?

"Heads Slide Thru, Square Thru 3"

I would not.

I would add English words to imply that only the centers are active.

"Heads Slide Thru, *Now* Square Thru 3"

Similarly "Heads Pass the Ocean, Swing Thru" would probably work. But the Sides would be nervous about whether they should be involved. (Or maybe some dancers would try to help out by throwing in an "Extend" for you! Or at least wondering about it.)

I would call "Heads Pass the Ocean *AND* Swing Thru".

The "AND" concept (ha ha) is not on the list.  
And it means various different things.

In the "Pass To The Center", example it is short for "AND Those Who Can"...(and who are in the middle where the "active" people usually are)...(and you've seen this clche anyway)...Do the "Centers Pass Thru".

"AND" means:

- (a) this is another call for same people
- (b) next call is for only some people
- (c) this is a suffix such as Roll, Sweep, 1/4 More
- (e) patter

Mostly, I suppose it is the dancers analogizing (c) in the context of who could possibly do the call. A lot to ask of the dancers!

Amazingly, used in context, it gives most dancers a better hint than nothing. If the caller says it at the right magic time with the right intonation and the dancers speak English.

Let me know when you figure out how to write THAT into a definition.

## Some Things I Actually Say:

Heads Touch  $1/4$   
*That* Boy Run  
(and Everybody Touch  $1/4$ )

*Heads Slide Thru*  
*and now you*  
Square Thru *In The Middle*  
(and you go  $3/4$  here)

Heads Pass The Ocean  
*and* the Ladies Trade

Heads Pass The Ocean  
*and those* Girls Trade

Heads Touch  $1/4$   
Boys Run  
Girls Pass Thru

{ To be honest, I would most likely say "All the Boys Run". Depending on the floor, the word "All" might be emphasized more, or left out. } I might say "Pass To The Center and Pass Thru".

But I would NEVER say:

(from CB...)  
Touch  $1/4$   
Girls Run  
Slide Thru  
Square Thru

# Scoot Back

I mentioned that Scoot Back is a 4 person call.

Calling "Scoot Back" from a Column is awful, because of the traffic pattern for the centers.

By definition, they are doing just the "trade" part of the call -- everyone stays in their own boxes. But that is very uncomfortable, and it would be nicer if they could do the "extend, trade, extend" part with hands with the people from the other box.

Some dancers just do that anyway!

But then some dancers DON'T do that, and so we're all frotzed up again.

## **Fixing The Call**

The only real problem is if the caller adds "And Roll" here. By the definition, the box outfacers can roll (because they are just doing a trade). The infacers are finishing with an "extend", so they cannot roll.

If the centers in the column do the nice version, they CAN'T roll (because now they too are extending).

The past solution has been to have a second call, "Triple Scoot". This is an 8 person call from a Column. It's the nice version where the centers play hands. In this 8 person call, only the outfacing ends of the Column can Roll.

## **LISTS**

Triple Scoot was Plus, I think, when I learned it. Then it was gone for a long time. Now it's back, but on the Advanced list.

This also goes to show you that the list that a call is on does not necessarily indicate its difficulty. Obviously, Triple Scoot is easy. From the standpoint of more technical DBD-type calling, Triple Scoot is easier than Scoot Back!

There is no controversy about who can Roll on either of these calls. Either way, it's ugly. It leaves you in a T-Bone formation that isn't appropriate below Challenge.

## **How To Fix It: Redefine**

Maybe another way to fix this would be rewrite the definition of Scoot Back so that the infacer's are able to Roll.  
(That is, everyone could Roll.)

We could just declare that (regardless of whether it's a "trade" or a "trade and extend") they can Roll, just like we declare that after Recycle you can Sweep.

What language would we use in that definition? Maybe something like "All four dancers...as if they were doing a Trade...Everyone can Roll". We would have to be terrifically careful, or people would draw wrong inferences about other calls.

This is not acceptable because it breaks the choreography that callers have been writing for decades -- and that dancers know how to dance.

It is very very rare that we change definitions in this way, undoing decades of established understanding. It makes callers throw away old material they are still using. It makes it impossible to dance old recorded material, which is very important to a large segment of dancers. And of course it will be several more decades before all the dancers are retrained on the new definition.

## **How To Fix It: Styling**

Keep the existing definition.

Don't change who can Roll. But add a Style comment to Scoot Back that says it's OK to interact with dancers across from you in a Column...BUT you must remember that you were actually a box outfacer, and therefore you still get to Roll.

We would have to be terrifically careful with such language. And it could still cause confusion about 4 person vs. 8 person calls, Roll, and other things. Even if we think our definition was clear, it could just muddy things up.

## How To Fix It: Lists

I think the real solution is to just put Triple Scoot on the same list as Scoot Back. It would be a separate call under "The Scoot Back Family".

1. We want to call some Scoot action from Columns.
2. Scoot Back is horrendous from a Column. Triple Scoot is the wonderful version.
3. Nobody in their right minds (except Challenge...*well that's redundant but I digress*) is going to call a Roll here. But we do need to preserve the existing Roll rules here.

**Seriously, do we really think dancers who can Scoot Back can't handle remembering this "additional" call?**

4. People like to yell "Rooty Toot Toot". That alone is reason enough for some people -- Case Closed!

# Quarter Tag

Talking about Scoot Back, someone noted that the definition said that it could be done from a 1/4 Tag.

That's another example of a problem in the definitions document.

**Scoot Back is a 4 person call, not sometimes an 8 person call.**

Scoot Back from a Box is obviously 4 people.

Scoot Back is not done from Columns. It may be done from two 4 person boxes that happen to line up as a Column. But the call is done in each box. c.f. "Triple Scoot".

## Single Quarter Tag Formations

Scoot Back can also be done from a Single 1/4 Tag formation.

This formation is rarely seen per se below Challenge.

It's the 4 person formation that you could get from this:

Heads Pass The Ocean

Head Boys Trade and Roll

Head Girls Hinge

Head Girls U-Turn Back

Note that the men are lined up exactly on the axis running between the women's handhold.

In other words, it's a Single Double Pass Thru (4 person) where we have then done one Extend The Tag.

The scoot is done with the person you are facing. That is, everyone will "Extend" (to a box), "Trade", and "Extend" again. You don't really go all the way into a Box formation when dancing it. And don't forget that it ends with the men again on that vertical centerline, in a Single 3/4 Tag.

## Adjacent Symmetric Formations

Right and Left Thru is never done from Lines Facing.  
Rather, it is a 4 person call for Couples Facing.  
When we put two Couples side-by-side, they blend into  
Lines, and we say we are doing it from Lines.  
But we're really not.

Same thing with Scoot Back.

If you put two Single 1/4 Tag formations next to each other,  
you blend into the regular 1/4 Tag formation that we are all  
familiar with.

Scoot Back is not done from a 1/4 Tag any more than it is  
done from a Column. It just looks like it is, because that's  
how 1/4 Tag formations are composed.

## Who Reads This Suff ?!?

Probably it was felt that some callers (or perhaps dancers) did not understand the Single 1/4 Formation. So simplifying language was put into the definition to explain how it works when there is a 1/4 Tag.

But the result is confusion in some people's minds about whether it is a 4 person or 8 person call. This is a good illustration of how the definition documents are fundamentally bankrupt. They are not written for a well-defined audience. Are they for callers? What are the prerequisite for reading the ppdefinitions? Are callers using just the Basic program required to know about Single versions of formations, which they will not use directly? What are dancers supposed to make of all this technical stuff?

Yes, I think YOU are supposed to know about Single 1/4 Tag formations.

Where is the information about the convention of blending dual Single 1/4 Tag formations into regular 1/4 Tag formations written down?

Ha Ha.

# Roll

A note about "Roll".

I opined that "Scoot Back and Roll" is ugly. However, it is occasionally called, and it is well-defined.

I am not suggesting that you call that!

But if it gets you thinking about Roll, remember this.

You can always say who you want to Roll.

You can say things like: "Everybody Roll", or "Boys Roll", or "Head Boys Roll".

What it means is that you are either telling some people to Roll, or telling **ONLY SOME** people to roll (even though more dancers could).

It can only be people who are, according to the definition, allowed to Roll.

You can't make someone Roll who does not legally have a rolling (turn in place) direction.

In the case of Scoot Back (or Triple Scoot), the result must still be ugly. However, it could constitute helping words.

You're allowed to call "Scoot Back and Roll", but that's hard. Some dancers may not be sure if they are allowed to Roll or not.

If you say "Scoot Back and only the Side Girls Roll", that's clear to the dancers.

Whether you want to "test" them with just a plain "Scoot Back and Roll" is your judgement call.

# About Roll

I think Roll is a super great call. One of the best ever invented (Thanks, Lee!)

It can be pretty hard for dancers to get right. It can be hard for them to understand if they are allowed to Roll or not. It might send them turning in a direction that is different from the neary dancer and confuse them. Many people, especially men, have a hard time standing on their spot and turning in place without taking a step. The call instantly changes the formation.

## Lists

At Plus, we call "Trade and Roll" a lot.

Many callers will call that at Mainstream, even though it's not on the program!

I don't go off-list like that, but easy for me to say, since mostly I call Plus dances, not Mainstream.

I do wish that was on the Mainstream list, though. And apparently so do a lot of callers.

But I only want "Trade and Roll" on the lower program.

Where and how would this restriction on "Roll" be placed? We don't like putting things like that into the actual definition (like Recycle). The Standard Applications documents are not married to the definitions, we don't require callers to adhere to them, and they tend to suggest wiggle room that I don't want in this case.

The solution would be to add the call "Trade and Roll" to the Mainstream list.

Not "Anything and Roll".

Trade and Roll is intuitive, easy, and fun.

Would we want that on something like the SSD program? Although this call is definitely fun, I think the emphasis there is on limiting the amount of material they have to learn.

**Everybody loves homework problems...**

**EXERCISE:**

Write a sequence with "Scoot Back and Roll". Enjoy your T-Bones. Ponder whether and why the dancers will enjoy your sequence

**EXERCISE:**

OK, now write something simple with just "Trade and Roll". Can you also come up with something that's a little more interesting, but also still real easy?

How important is it to come up with "interesting" things? Is that what your dancers want?

(That's a personal question for YOU.)

# Six Person Calls

Someone asked about 6 person calls.

You take a 4 or 8 person call and either add more people, or reduce the number of people, respectively.

The caller must make it clear (somehow) about who is to do the call. The dancers do the dance action as best they can with the strange number of people.

This kind of thing is simply outside the scope of the call's definition. Except for the number of people, the dancers follow the definition as written, but dancing within the specified formation.

At Challenge, this is common choreography. Strong Plus floors can dance stuff like this, also.

This kind of modification of calls is broadly referred to as a "Concept". A Concept takes an existing call and modifies it in some way, effectively resulting in a novel call. (There are many, many kinds of modifications. Another kind of a modification is "As Couples" on the Advanced list.)

## Some Examples

"Column of 6, Circulate"

"Column of 6, Scoot Back"

More dicey:

"In Your Column, All 8 Walk and Dodge".

N.B. NOT "Grand Walk and Dodge", which is a different call!

"Wave of 3, Swing Thru"

Here's a sequence for you:

Heads Pass The Ocean

Centers Swing Thru

(All) Boys Run

Center 6 Circulate

(All) Girls run

Centers Recycle

Centers Slide Thru and Roll

Centers pass thru

Right And Left Grand

That sequence has some sex arrangements and other things that most floors would find difficult. The "Center 6" part is the easiest thing in it! Think about how all that difficulty adds up and compounds the dancers' problem. **Think of an easier (probably a little longer) sequence of your own.**

# Lead Right, Phantoms, etc.

The caller wanted to have the "Heads Pass Thru and Lead Right".

There is more to a call than just a dance action. The action has to start somewhere definite, and has to finish somewhere definite.

Every call has to start and end in some comprehensible formation. The definition tells you (at least one) formation where you can do the call.

Calls are performed with respect to some formation. That's how you know how far to go, how to find any intermediate formations, and whereabouts we might find the specified ending position.

**Scout Back is done from a box \*.**  
**We need to be facing In to a box!**

\* *or certain other formations*

## **Promenade Spots**

Suppose the caller was just thinking about the dance action, and wanted it performed in a certain geographical location.

For example, maybe "Heads Pass Thru" meant go to Squared Set spots. And from there, do the action of a Lead Right.

One outcome might be this:

```
1:  HEADS HEADS pass thru
2:  heads press ahead

.    1B^    1G^    .

4B>    .    .    2G<
4G>    .    .    2B<

.    3GV    3BV    .

3:  HEADS, AS COUPLES, 1/4 right

    1B>
    1G>
4B>    .    .    2G<
4G>    .    .    2B<
    3G<
    3B<
```

That's wrong, because Lead Right has the dancers moving forward some amount.

I did this action with a different call: As Couples Quarter Right. That worked that way because 1/4 Right is done "in place". No need to go hunting for a box.

This leaves us in a proper Promenade type position.

But it wasn't a Lead Right.

# Phantoms

The caller could have meant that "Pass Thru" to end in the middle of the square.

Now the Heads are in a definite position: they are facing Out of the center box. (And they are lined up perpendicular to the Sides).

This is a well-defined starting formation. However, the definition of Lead Right calls for them to be facing In to a box.

Perhaps we can fix this by adding Phantom dancers.

Phantoms are imaginary dancers. They are in some definite formation; they are occupying definite spots on the floor, just like real dancers.

With the advent of Pandemic dancing, doing 2-couples material over Zoom video conferencing, more dancers have been exposed to the idea of Phantoms.

Phantoms are a Challenge concept, and there are strict rules about how they work. We're not going to get into all those rules, but the main thing is that the caller has to invoke the Phantoms in a definite place and formation.

Phantoms are not just floating around, or just ghosts you can do calls with any old place. Phantoms are like real dancers, standing on spots in a definite formation in a specific place.

We need to make a Box formation so that the Heads are facing In to it.

Let's say that the Heads Pass Thru leaves the Heads facing out of the center box. we can make a box by just adding some Phantoms standing in front of the Heads.

It turns out that when we add those Phantoms, we get a whole row of them. They have to line up with the Sides as well as the Heads.

So the formation is like this:

```
P  P  P  P
S  H  H  S
S  H  H  S
P  P  P  P
```

The Heads are now facing into a Phantom box.

(#1 Couple and their Phantom box in bold.)

We have to call some technical language to create those phantoms and tell the danvers to work with them. Never mind the language, but look at the result.

This is probably not what was desired.

```
Sd 38.60 : db38.60 : ui1.13tty      C4

1:  HEADS pass thru
4B>  1B^  1G^  2G<
4G>  3GV  3BV  2B<

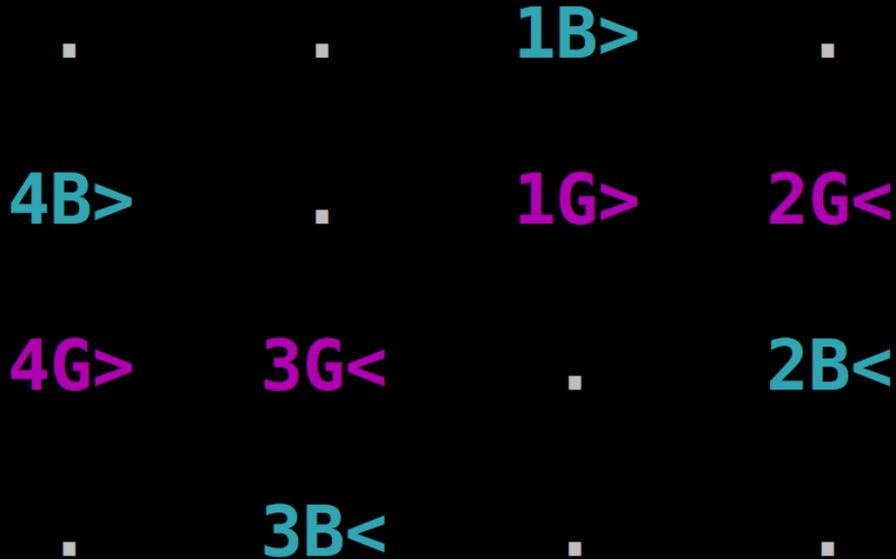
2:  OWN THE HEADS, SPLIT PHANTOM LINES, CENTERS, lead
    right BY nothing

.    .    1B>    .
4B>  .    1G>  2G<
4G>  3G<  .    2B<
.    3B<  .    .
```

You will note that the ending formation is quite odd. The Head Girl is facing the Side Girl, and the Head Boy is left hanging outside.

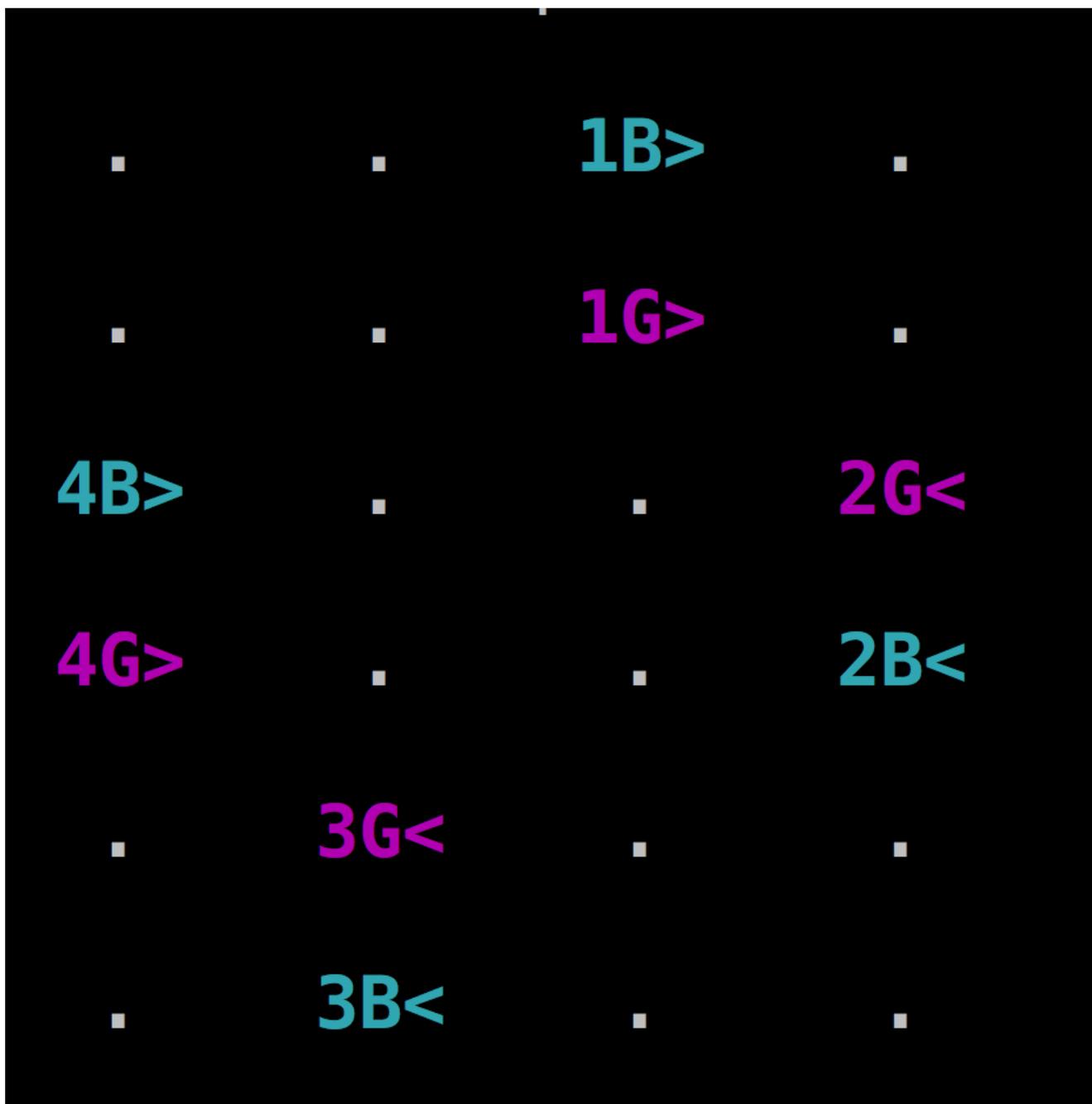
Another way to get here:

2: heads right anchor 1/4



Perhaps we just didn't add enough phantoms,  
Maybe the caller meant for the Heads Pass Thru to go to  
Sqared Set spots.

Here's what we can get with more phantoms:



Note the spots running down the middle of the square. The four in the very middle are the original old-fashioned center box spots. And the Phantoms also have the extension of that center box.

```
p p H p
p p H p
S c c S
S c c S
H p p p
H p p p
```

S=Sides

H=Heads

p=Spot (phantom/unoccupied)

c=Spot (phantom, was the original center box)

The problem is that they have to end in this box.

And this box is not connected to the sides.

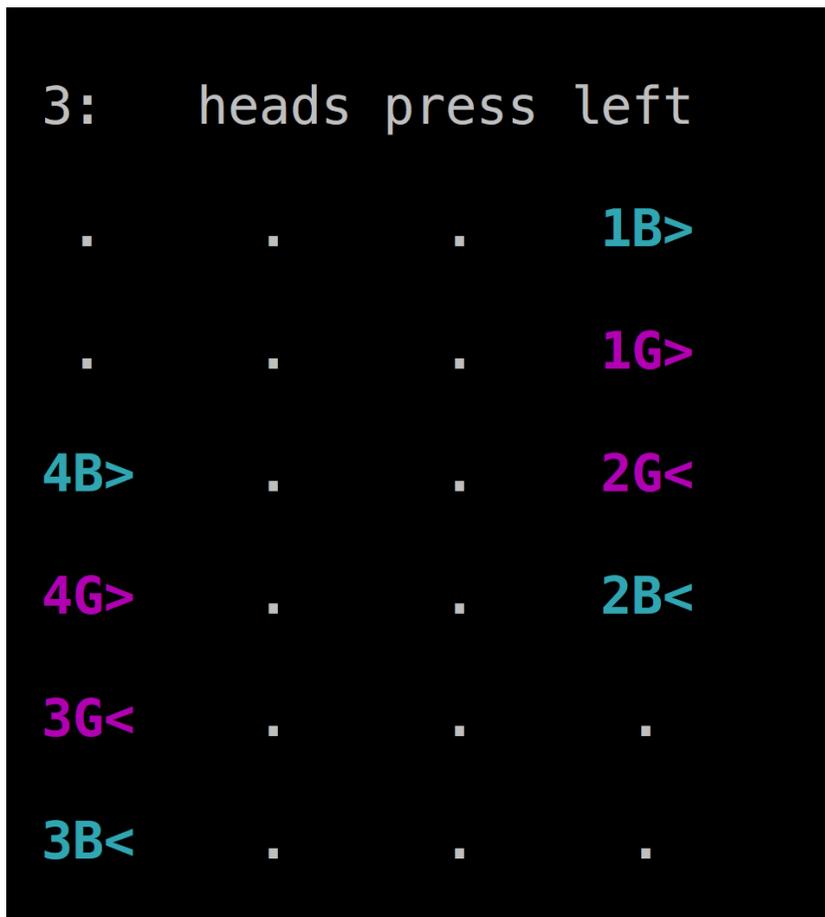
It is still a center box.

Just like when the Heads are still in the center of the square on the traditional Heads Lead Right cliché with no phantoms or anything.

There are too many spots!

More likely, the caller wanted the Heads to connect to the Sides. We can do that! We need another call – Lead Right is not going to be enough to get there.

But it's still probably not what he wanted, although it looks close:



Nobody is standing in the center box any more.

But nothing makes that center box just disappear. There are 4 empty spots (occupied by Phantoms) between the two lines that have the real dancers.

*Phantoms and spots don't just magically go away.*

Also, those two sides of the square cannot interact with each other. The two sides of the square are separated from each other! Remember when the Heads were (at least at some point) in the center box at the beginning?

(At Challenge, there are more Phantom concepts that could be invoked to have the two halves of the square work with and into those spots way across from each other. But the spots are still not going away...)

**So, no, you can't call this Lead Right gimmick at Challenge, either. With some effort, you can get a well-defined formation. But probably not what you wanted!**