

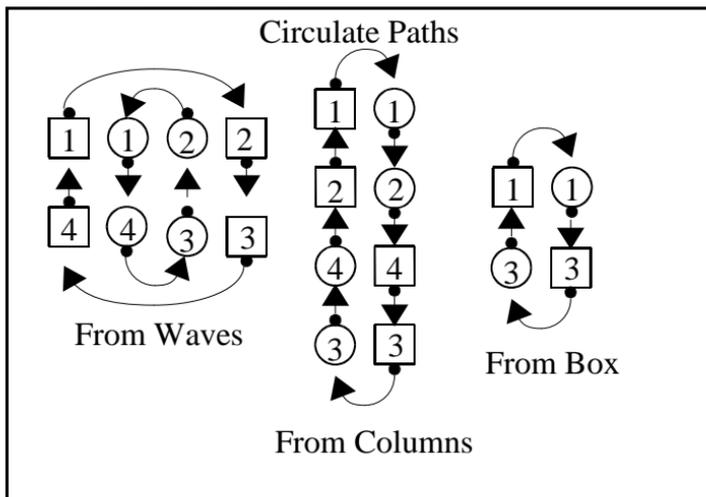
Keith's Class

by Keith Rubow

This month we will look at what has been called the hardest call in square dancing. No, it is not something on the advanced or challenge lists. It is not really a single call, but a whole family of calls. We will look at **Circulate**.

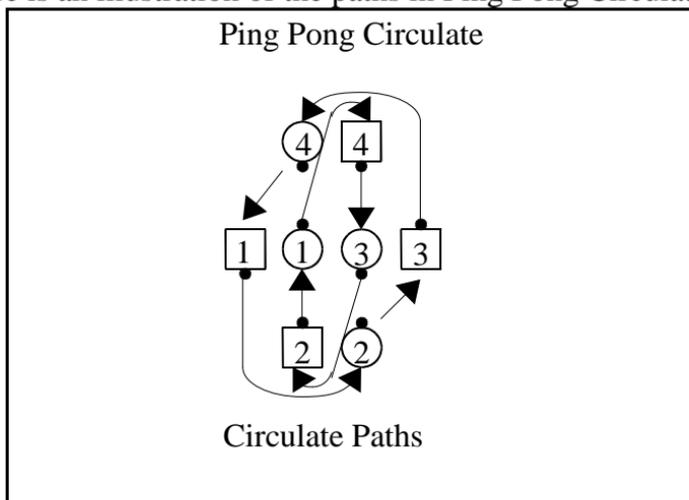
Circulate is really a large family of related calls. These calls include **Circulate** (from lines), **Single File Circulate** (from columns, oddly named because it requires two columns, or files, to circulate, and is also called Column Circulate), **All 8 Circulate** (from various formations), **Split (or Box) Circulate**, **Outer 6 Circulate**, **Diamond Circulate**, **Triangle Circulate**, **Ping Pong Circulate**, **Trade Circulate**, **Cross Over Circulate**, **Hourglass Circulate**, **In/Out Roll Circulate**, **Galaxy Circulate**, **Split Trade Circulate**, **Bias Circulate**, **Scatter Circulate**, **T-Boned Circulates** and many more.

All circulates involve dancers moving forward along one or more circulate paths, to end in the next spot along their circulate path. For example, I have illustrated the circulate paths for a circulate from waves, columns and boxes below.



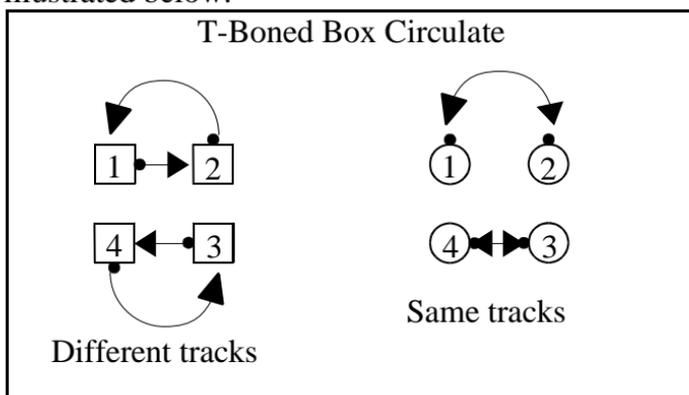
There are several important points to note when circulating from any lines, columns or boxes (any general lines columns or boxes, not just the ones I illustrated). First of all, there are no 90 degree turns in any of these circulates. All dancers either move directly ahead one spot, or (if there is no spot in front of them because they are looking out of the formation), they turn 180 degrees to face back in in the next spot in their circulate path. Secondly, there may be more than one circulate path (for example, from lines). In this case those on the inner circulate path (the centers) always stay inside of those on the outer circulate path (the ends). This becomes very important on $\frac{1}{2}$ circulates. Thirdly, not everyone in your circulate path has to be facing the same direction around the circulate path. Someone might be facing towards you (facing circulate). In this case you will pass right shoulders if you are both on the same track (both facing in or both facing out). But if one of you is facing in and one facing out, the dancer facing out has the outside track, and the right shoulder passing rule does not apply. See the discussion of T-Boned circulates below for more details.

All circulates involve circulate paths. But there is one circulate in particular for which the circulate paths are not understood well by most dancers. I am referring to **Ping Pong Circulate**. Even though this call in on the Plus list, many challenge dancers do not understand it well. Here is an illustration of the paths in Ping Pong Circulate.



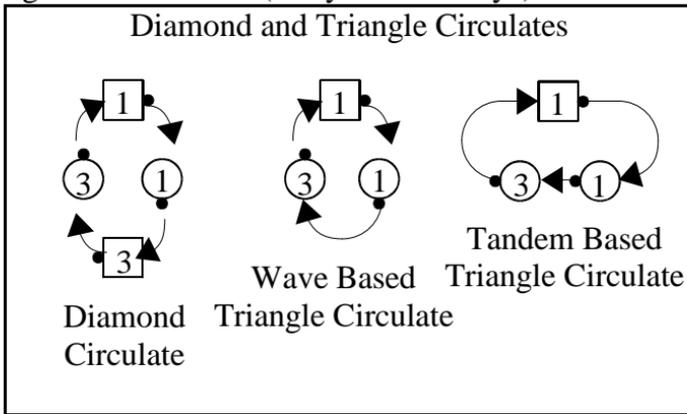
It is important to realize that the very centers and the outsides coming into the very center spots (those facing the backs of the very centers) have the inside circulate path. The ends of the center wave and the outsides coming into those spots have the outside circulate path. This is why, when there is a left hand wave in the center as illustrated, the dancers coming to the outside spots will pass LEFT shoulders. This is NOT because of any shoulder passing rule. It is just because those dancers on the inner circulate path must stay inside the dancers on the outer circulate path. Circulate paths are important.

Now we will look at T-Boned circulates and circulate tracks (which are different from circulate paths). Take a look at the T-Bones box circulate illustrated below.



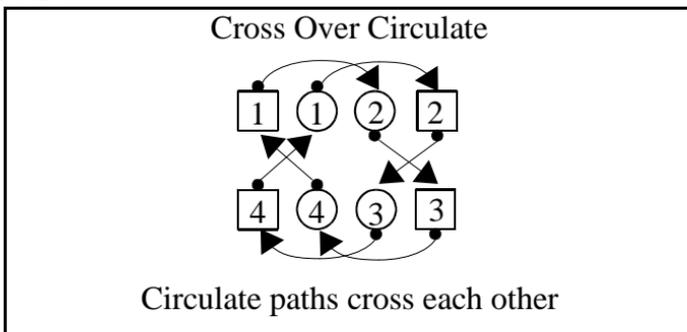
The circulate track has to do with whether you are facing into or out of your formation. Dancers facing out must make a 180 degree turn by walking in a loop that takes them (temporarily) away from their formation. These dancers have the outer "track". Dancers facing in move straight ahead without moving away from their formation. These dancers have the inner "track". This becomes very important when doing a $\frac{1}{2}$ circulate. The dancer on the outer track stays outside the dancer on the inner track, even if this means they pass left shoulders or take left hands on a $\frac{1}{2}$ circulate. This would be the case in the box of boys above. But in the T-Boned box of girls above, girls number 1 and 2 both have the outer track, and girls number 3 and 4 both have the inner track. In this case they pass right shoulders, and end with a right handhold if it is a $\frac{1}{2}$ circulate.

Some circulates have 90 degree turns, most notably diamond circulates and wave based triangle circulates, although some other circulates have 90 degree turns as well (can you name any?).



In Diamond Circulate, everyone always turns 90 degrees. In the case of facing circulates, right shoulders are always passed, since there is no inner or outer track. In Triangle circulates there can be 0 degree, 90 degree or 180 degree turns. But once again, in the case of facing circulates, right shoulders are passed since there are no inner or outer tracks.

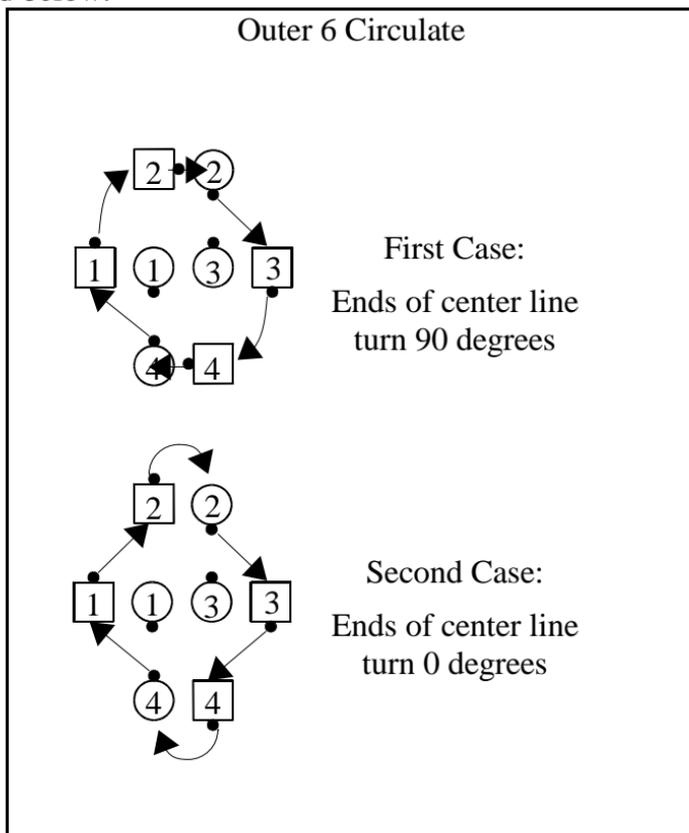
On some circulates there are two different circulate paths, but the paths actually cross one another. This is the case, for example, in **Cross Over Circulate**.



In this case, the trailers should use the appropriate traffic pattern where the belle crosses in front of the beau. In the case of dancers from different circulate paths crossing while moving opposite directions (for

example Cross Over Circulate from inverted lines), they should pass right shoulders, or take right hands on a 1/2 circulate.

Most of the time we know from the kind of circulate we are doing whether we should turn 0 degrees, 90 degrees or 180 degrees. But sometimes, believe it or not, we cannot tell. Sometimes we need to know the facing direction of the dancer in the spot we are moving into to figure out what direction we should be facing when we are done. This happens, for example, on Outer 6 Circulate (which is also part of the call 6x2 Acey Deucey). Take the two cases of Outer 6 Circulate illustrated below.



In the first case, the ends of the center line turn 90 degrees. In the second case, the ends of the center line turn 0 degrees (they don't turn). Yet the only difference is the original facing direction of the dancer in

the spot the dancer on the end of the line is moving to. There better not be a phantom in that spot unless the caller gives a hint telling us something about the facing direction of the phantom. This is because, without some hint, we cannot tell the facing direction of the phantom. But this is something for callers to worry about.

There is much more to cover on circulates, such as traffic patterns on magic circulates. I hope I have given you enough insights to cover most circulates, and especially how to determine handholds on those dreaded half circulates.