

# Keith's Klass

by Keith Rubow

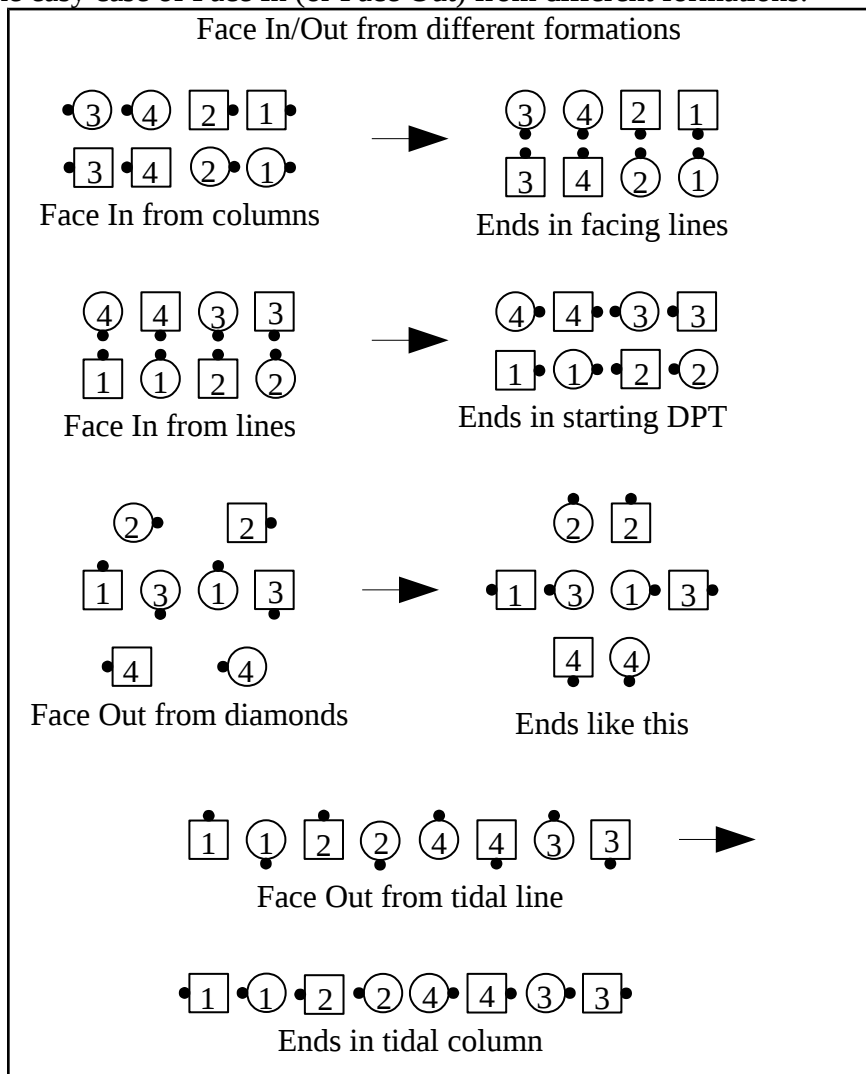
This month we will look at a set of closely related calls, namely **Face In**, **Face Out**,  $\frac{1}{4}$  **In** and  $\frac{1}{4}$  **Out**. Face In and Face Out are very simple calls, but  $\frac{1}{4}$  In and  $\frac{1}{4}$  out can be surprisingly difficult. Definitions are as follows:

**Face In/Out:** Turn  $\frac{1}{4}$  towards (for Face In) or away from (for Face Out) the center of the set. Dancers facing directly towards or directly away from the center of the set cannot Face In or Face Out.

$\frac{1}{4}$  **In/Out:** Turn  $\frac{1}{4}$  towards (for  $\frac{1}{4}$  In) or away from (for  $\frac{1}{4}$  Out) your “partner”, or towards the center of your half of the set if you have no partner. Dancers who have no “partner” and who are facing directly towards or away from the center of their half of the set cannot  $\frac{1}{4}$  In or  $\frac{1}{4}$  Out.

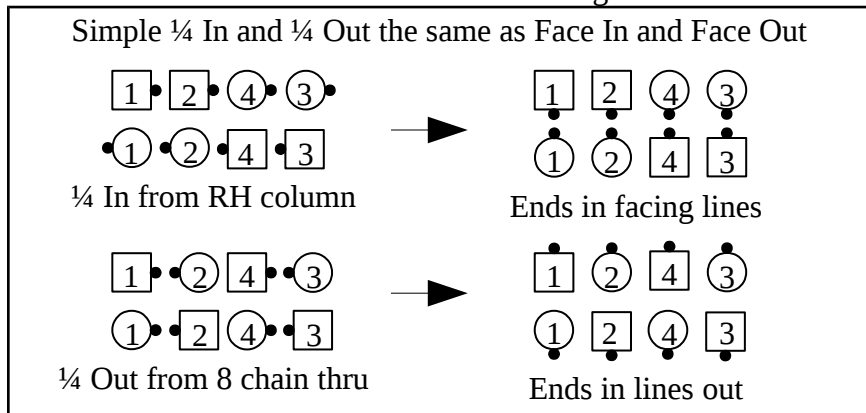
Note that both Face In/Out and  $\frac{1}{4}$  In/Out require you to turn  $\frac{1}{4}$  towards or away from some reference point. The reference point for Face In/Out is always the center of the set. The reference point for  $\frac{1}{4}$  In/Out is not so easy to find. It is the point halfway between you and your “partner”, or the center of your half of the set if you have no “partner”. There is a reason I keep putting “partner” in quotes. Your “partner” for the purpose of  $\frac{1}{4}$  In/Out is not always the same as the partner you would use for two dancer calls such as Partner Trade, Partner Hinge or Partner Tag. This may seem crazy, but if you have a choice of two positions where your “partner” could be (one on your right hand and one on your left hand), you must always pick the one that is on the same half of the set as you. This is because  $\frac{1}{4}$  In/Out is not a two dancer call. It is a one dancer call that requires a reference point, and your “partner” might be T-boned to you. In fact both of your possible “partners” might be T-boned to you, so how else would you know which “partner” to use?

A few examples should make all of this perfectly clear. First let's take the easy case of Face In (or Face Out) from different formations.

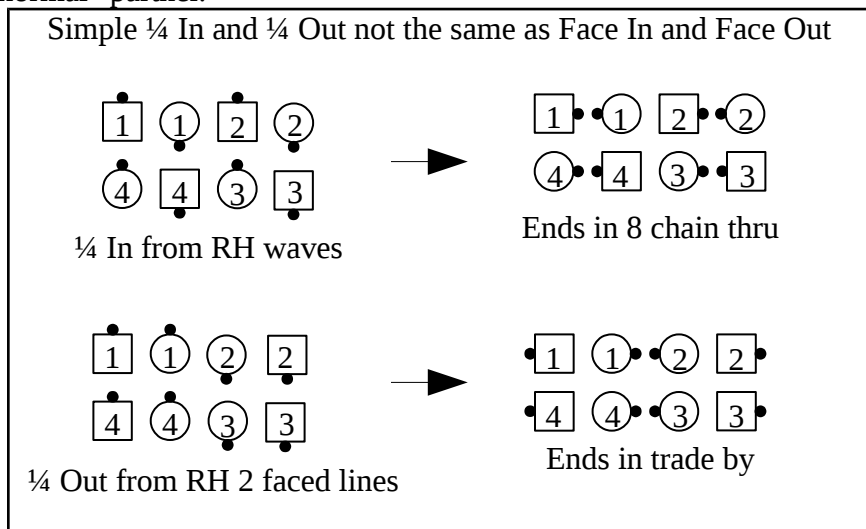


Everyone always ends up facing into the set after Face In, and facing out of the set after Face Out.

Now let's look at some simple cases of  $\frac{1}{4}$  In and  $\frac{1}{4}$  Out. Sometimes  $\frac{1}{4}$  In ends up being the same thing as Face In, and  $\frac{1}{4}$  Out ends up being the same as Face Out. No one ever does it wrong in these cases.

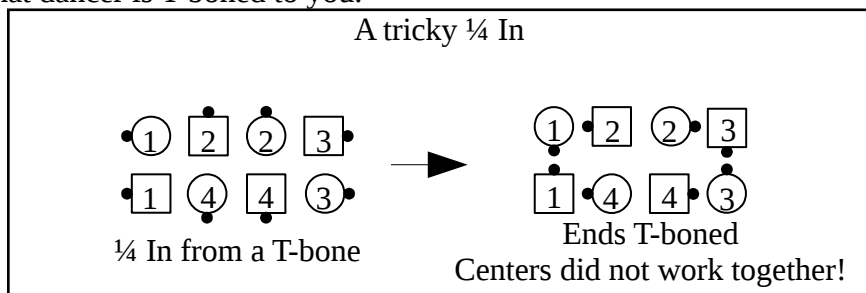


Sometimes  $\frac{1}{4}$  In and  $\frac{1}{4}$  Out are not the same as Face In and Face Out, but they are still pretty easy because everyone is working with their “normal” partner.

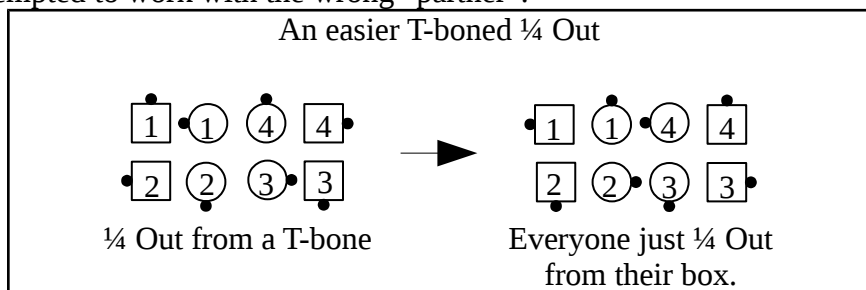


Sometimes  $\frac{1}{4}$  In and  $\frac{1}{4}$  Out can be tricky because not everyone is working with their “normal” partner. For example, in the case below

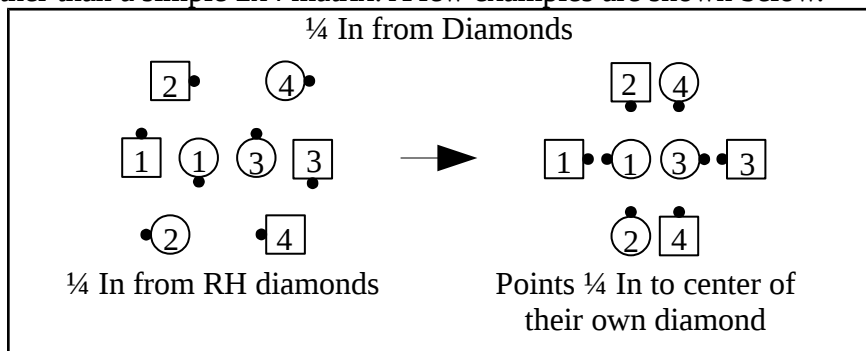
the centers feel like their partner is the adjacent center. This would be true for a call such as Partner Trade. However, for  $\frac{1}{4}$  In and  $\frac{1}{4}$  Out you must choose the “partner” position on your own half of the set, even if that dancer is T-boned to you.



It is actually easier to do a  $\frac{1}{4}$  In or  $\frac{1}{4}$  Out from a formation where everyone is T-boned to all the dancers around them, because no one is tempted to work with the wrong “partner”.

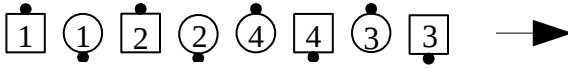


Of course  $\frac{1}{4}$  In and  $\frac{1}{4}$  Out can be done from many starting formations other than a simple 2x4 matrix. A few examples are shown below.



Note that the points of the diamonds had no “partner”, so they did a  $\frac{1}{4}$  In to the center of their half of the set (the center of their diamond). They also breathed together.

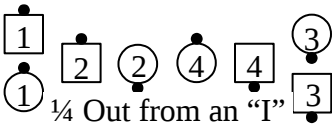
$\frac{1}{4}$  In and  $\frac{1}{4}$  Out from other formations



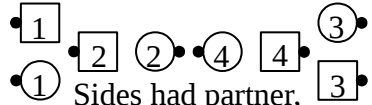
$\frac{1}{4}$  In from tidal wave



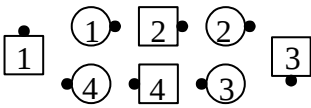
Everyone has a partner



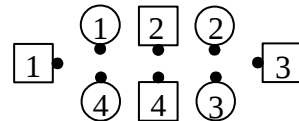
$\frac{1}{4}$  Out from an “I”



Sides had partner,  
heads did not



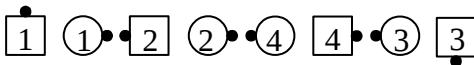
$\frac{1}{4}$  In from a sausage



Everyone except the  
head boys had a partner

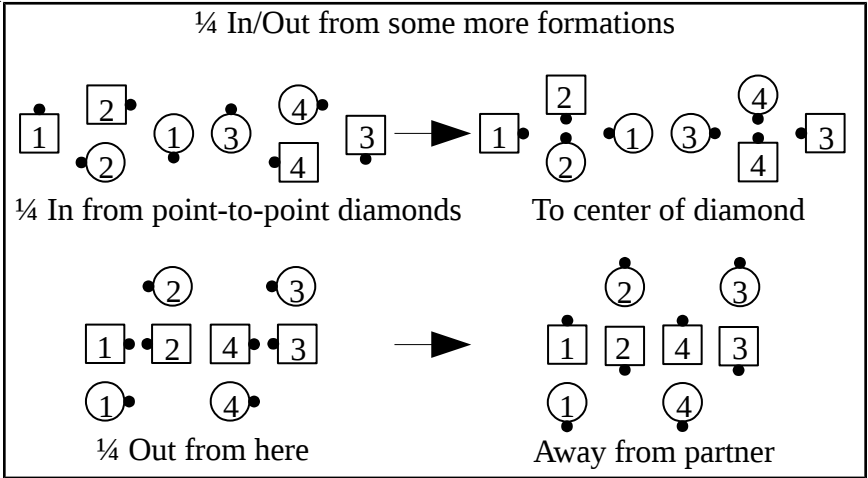


Center 6  $\frac{1}{4}$  In from tidal wave



Everyone had a partner  
(head boys were not involved)

In case you didn't notice, there is something strange about that last example (Center 6  $\frac{1}{4}$  In from a tidal wave). Earlier I had stated that if you have two possible “partners”, you should pick the one on the same half of the set as you. I lied. The very centers of the tidal wave (the side girls) had two possible “partners”, the adjacent side boy (on the same half of the set), or the other side girl (across the center of the set). They had to work with the other side girl because that was the only way to pair up the center six dancers into three pairs so everyone has a “partner”.



I am going to go out on a limb here and show you something really bizarre. If we have point-to-point diamonds and do a  $\frac{1}{4}$  In, all the points do the  $\frac{1}{4}$  In to face the center of their own diamond. But if we have point-to-point diamonds and do a Center 6  $\frac{1}{4}$  In, the very centers have to  $\frac{1}{4}$  In to face each other (I think). They do so if it is a tidal wave, and I think they have to do it (for the same reason) if only the center six of the point-to-point diamonds do a  $\frac{1}{4}$  In. This means that the very center two dancers do the  $\frac{1}{4}$  In differently depending on how many other dancers are doing the call. I think, maybe. But don't worry about it, I've never seen that called.

Remember to do a  $\frac{1}{4}$  In or  $\frac{1}{4}$  Out by working on your own half of the set, if at all possible, and you should do fine.