

The New California Reel

(an improper, progressive, longways formation for as many as will in double sets)

The Dance

Begin dance with all dancers holding hands in long lines across all the sets.

All dancers chassez right (4 counts), All dancers chassez left (4 counts),
Four couples circle left halfway (8 counts).

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Four couples circle left halfway (8 counts).

Ladies chain across, forward and back in lines of four (16 counts)

Ladies chain across, forward and pass through to the next. (16 counts).

Set-up

Each line of dancers will contain two couples. There can be as many lines in a set as the length of the hall can accommodate (form several sets if necessary as space dictates). All dancers face the *Head of the Hall*, the ladies on the gentlemen's right hands. The two couples in the first line, the two couples in the third line, the two couples in the fifth line, etc., down the set, salute and change places, then face down the set towards the two couples below. In this manner small sub-sets of four couples each have been created within the long set.

The couples in the odd-numbered lines (1,3,5,7, etc.) have their backs to the Head of the Hall and are facing down the set; they are the ACTIVE couples. The ACTIVE couples will progress down the set dancing with new inactive couples in these small sub-sets of two couples until the end of the line is reached and there are no more inactive couples with whom to dance. At this point the ACTIVE couple waits out one playing of the dance (64 counts) and during this time

- 1) turns around to face into the set;
- 2) makes sure the lady is on the gentleman's right hand; and
- 3) magically becomes inactive.

They will re-enter the set by dancing with the ACTIVE couple coming towards them and continue to progress up the set.

The couples in the even-numbered lines (2,4,6,8, etc.) have their chests to the *Head of the Hall* and are facing up the set; they are the INACTIVE couples. The INACTIVE couples will imitate the movements of the active couples as described in the above paragraph except that they will progress up the set and magically become active couples after waiting out a turn, dancing with the INACTIVE couple coming towards them and then continuing to progress down the set.

N.B. The terms ACTIVE and INACTIVE are used because in many dances the couples traveling down the hall have more dance movements in the figure than the couples traveling up the hall. However, in this dance all couples execute all movements, and the terms are used because of traditional convention.