

# Kunal's Fancy Cap (or KFC, or High Caul Cap For 14)

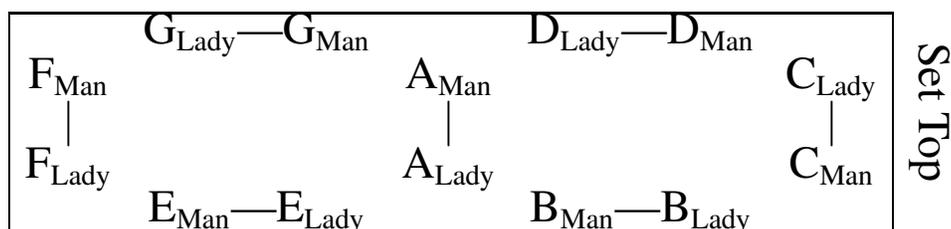
A 17-1/4 x 32 bar reel for 7 couples in a Figure-8.

Composed 27 April 2015 by Stanford Ceili.

Adapted from The High Caul Cap

## Set Configuration

The 7 couples in this set are laid out in a figure “8,” as shown in the diagram below.

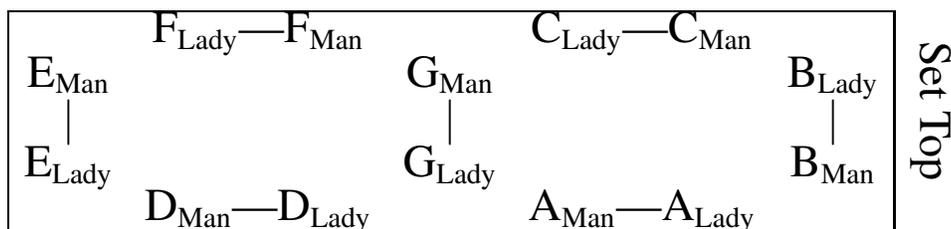


The “top set” is defined to be the 4 couples, A-D. The “bottom set” is defined to be the 4 couples, A and E-G.

Note that couple A is considered part of *both* sets, and will participate in figures for both, sometimes simultaneously, explained below.

## Movement Around The Figure-8

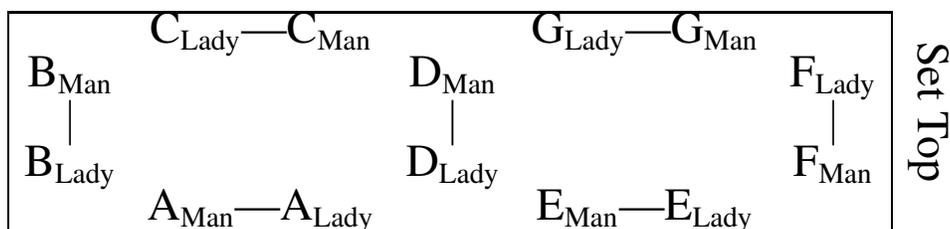
Every figure that involves moving around a circle in The High Caul Cap now involves progressing around the figure eight, alphabetically. **Note:** couple G moves to couple A’s spot. However, couple D moves through couple A’s spot to couple E’s spot, and must do so *quickly* before couple G arrives at couple A’s spot to avoid collisions. Thus, after progressing one spot, each couple’s new location is as shown below:



Names of figures that move accordingly will be prefixed by “Figure-8” for emphasis.

Examples: couple A moves counterclockwise around the top of the “8” to couple B’s spot. Couple E moves clockwise around the bottom of the “8” to couple F’s spot.

Because couples progress through 4 couples’ spots during Figure-8 Slipsides, no couple returns to their starting spot (much less their original home spot) after that portion of the body. For example, after the first body’s Figure-8 Slipsides, couple A finishes in couple E’s starting spot, and couple D finishes in couple A’s starting spot. In addition, the couple ending in couple A’s starting spot after each Figure-8 Slipsides (couples C, D, F, and G) dances a more complex version of the remainder of the body and the figures. So, for example, at the end of Figure-8 Slipsides in the first body, the couples have progressed as shown below:



Due to this positional mutability, any reference henceforth to a given couple (e.g. “couple C”) refers to the couple that occupies that couple-spot at the start of the movement, and not the couple that occupied that spot at the start of the dance.

### Corners In The Figure-8

In general, a person’s corner or contra-corner is as normally defined — i.e. the nearest dancer other than partner and partner’s corner’s partner, respectively. Thus, for example,  $F_{Lady}$ ’s are  $E_{Man}$  and  $G_{Man}$ , respectively. However, there are separate rules for couple A and their nearest neighbors. Couple A interacts with couples B and G, while couples D and E interact with each other and *not* couple A. This will result in some corners being of the same dance gender, rather than opposite. The table below specifies all interactions through couple A’s spot, with same-gendered corners in *italics*.

Corners	Contra-Corners
$A_{Lady} \leftrightarrow B_{Man}$	$A_{Lady} \leftrightarrow G_{Lady}$
$A_{Man} \leftrightarrow G_{Man}$	$A_{Man} \leftrightarrow B_{Lady}$
$D_{Lady} \leftrightarrow E_{Lady}$	$D_{Man} \leftrightarrow E_{Man}$

Note: couple A interacts with their respective corners in the spaces that are correct relative to those corners — in particular, *away* from the couple A spot. The interactions between dancers from couples D and E occur in couple A's spot (while couple A is elsewhere).

### *Couple A And Simultaneous Movements*

Certain figures will be danced simultaneously in both the top and bottom sets as if each were an 8-hand square set, rather than being expanded (like Lead Around & Back). The names of such figures will be prefixed by “Double.”<sup>1</sup>

Couple A is the key in these figures, and will perform these movements twice. Effective couple numbering to enable this is as follows: top set's couples 1-4 are couples A-C-B-D, respectively; bottom set's couples 1-4 are G-E-F-A, respectively.

For movement normally limited to a single gender — the Interlaces and Chains — both Couple A partners will dance both genders' roles. (This is detailed later.) To emphasize this, the figure names will also be prefixed by “A-Split.”

### *Flow Changes*

Certain movements were modified for better flow and use of momentum: the Grand Ladies' and Men's Interlaces are exchanged; and a Reverse Around The House follows the Men's Chain in Figure 2.

### *Strong Recommendation: Familiarity And Practice*

Due to the complexity of this dance, and the fact that different positions dance it slightly differently, dancers *should already know High Caul Cap* before learning this dance. In addition, they should become *familiar with*, or at least see or walk through, *every position of their gender prior to attempting the dance*.

Because the couple A position is especially difficult, *this recommendation particularly applies* to those dancers who finish in that spot after each Figure-8 Slipsides (that is those starting the dance in *couples C, D, F, and G's spots*).

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<sup>1</sup>Note that “Double Quarter Chain” is danced using a *figure-8* pattern, and so is prefixed by “Figure-8.”

(16) Opening: **Figure-8 Lead Around & Back.**

- (6) Lead-Around, using pattern described in “Movement Around The Figure-8,” progressing 1 couple’s spot for every 2 bars.
- (2) All couples stop in the third couple’s spot from their starting spot, and turn around as in Lead Around & Back.
- (6) Back, to original home positions, reversing the progression pattern.
- (2) All couples finish as usual, with couple A ending facing into the top set.

(80) Body: **Figure-8 Slipsides, Figure-8 Double Quarter Chain, A-Split Double Grand Interlaces, Figure-8 Stomp & Clap.**

- (16) Figure-8 Slip-Sides, using pattern described in “Movement Around The Figure-8.”

Note: *all couples slipside in the same direction.* The couple slipsiding from couple G’s spot to couple A’s spot continues facing into the bottom set, while the couple moving from couple D’s spot to couple E’s spot continues facing out. Then, while other couples set in place, these two turn as a couple (lady travelling forward, men travelling backward) to face back into their respective new sets.

- (16) Figure-8 Double Quarter Chain.

Turn partner, corner, partner, contra-corner, and partner by the same hands for the same number of bars as in High Caul Cap. Corners and contra-corners are defined as described in “Corners In The Figure-8.”

- (32) A-Split Double Grand Interlaces.<sup>2</sup>

- (16) A-Split Double Grand Men’s Interlace, as in High Caul Cap (interlace order: partner, contra-corner, partner).

Note: couple A dancers *both* participate,  $A_{\text{Lady}}$  dancing in the bottom set and  $A_{\text{Man}}$  in the top set.

Because couple A is absent,  $B_{\text{Man}}$  and  $G_{\text{Man}}$  turn each other by Right hands in couple A’s spot after the Star, before returning home to turn their respective returning partners.

- (16) A-Split Double Grand Ladies’ Interlace.

Again, couple A dancers *both* participate, this time as ladies. They Star in the same respective sets as in the Grand Men’s Interlace. This time,  $D_{\text{Lady}}$  and  $E_{\text{Lady}}$  turn each other by Left hands before returning to their respective partners.

- (16) Figure-8 Stomp & Clap.

Note: couple A begins by facing the top set.  $A_{\text{Lady}}$  turns to face into the bottom set while setting after meeting  $G_{\text{Lady}}$  (her contra-corner), and turns again while setting after returning to partner. Contra-corners  $D_{\text{Man}}$  and  $E_{\text{Man}}$  set in couple A’s spot, with  $E_{\text{Man}}$  turning to face into the top set for the second Stomp & Clap and turning to face back into the bottom set at the end.

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<sup>2</sup>Reminder: the Interlaces are exchanged, compared with that in High Caul Cap.

- (64) 1st Figure: **Double Slipsides Into The Center.** As in High Caul Cap, using the couple numbering described in “Couple A And Simultaneous Movements.”

When couples #1 in the bottom set and #4 in the top set are splitting their neighboring couples, couple A will not be present (because they will also be splitting). This affects bottom man #1 and top lady #4. They should dance as though there are 2 ghosts standing in couple A’s spot.

- (80) Body: **Figure-8 Slipsides, Figure-8 Double Quarter Chain, A-Split Double Grand Interlaces, Figure-8 Stomp & Clap.**

- (96) 2nd Figure: **Double MF.**<sup>3</sup> As in High Caul Cap, using the couple numbering described in “Couple A And Simultaneous Movements.”<sup>4</sup>

Note: a typical flourish in High Caul Cap is to make the final House (often, both Chain and House) Grand. This flourish should be avoided for safety.

- (80) Body: **Figure-8 Slipsides, Figure-8 Double Quarter Chain, A-Split Double Grand Interlaces, Figure-8 Stomp & Clap.**

- (16) Figure 3: **A-Split Double Grand Men’s Chain, A-Split Double Grand Ladies’ Chain.**<sup>5</sup>

Both couple A dancers act as men in the Men’s Chain, and as ladies in the Ladies’ Chain, dancing toward their opposites (and vacating the couple A spot) during the first half of the Chains. Simultaneously,  $C_{\text{Man}}$  and  $F_{\text{Man}}$  turn as “opposites” during Men’s Chain;  $C_{\text{Lady}}$  and  $F_{\text{Lady}}$  do the same during Ladies’ Chain.

- (80) Body: **Figure-8 Slipsides, Figure-8 Double Quarter Chain, A-Split Double Grand Interlaces, Figure-8 Stomp & Clap.**

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<sup>3</sup>Middle Figure, Most Fun, or any other variation of the acronym thereof.

<sup>4</sup>Reminder: Men’s Chain is followed by a Reverse Around The House.

<sup>5</sup>As in MF, the Grand Around The House has been eliminated for safety. An extra Chain is used to maintain figure length.

(40) Closing: **Bend The Ring & Circle, Figure-8 Lead Around To (Someone Else's) Place.**

As dancers finish setting at the end of the prior body's Stomp & Clap, couple A drifts between couples B and E. Meanwhile, couples B, D, E, and G drift outward, to create a circle.<sup>6</sup>

While setting at the end of the second Circle, couples A, B, D, E, and G return to their spots, reforming the figure-8 for the Figure-8 Lead Around.

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<sup>6</sup>Or, more easily, an oval.

# Caller's Notes for Kunal's Fancy Cap:

- (16) Opening: **Figure-8 Lead Around & Back.**
- (80) Body: **Figure-8 Slipsides, Figure-8 Double Quarter Chain, A-Split Double Grand Interlaces, Figure-8 Stomp & Clap.**
- (64) 1st Figure: **Double Slipsides Into The Center.**
- (80) Body: **Figure-8 Slipsides, Figure-8 Double Quarter Chain, A-Split Double Grand Interlaces, Figure-8 Stomp & Clap.**
- (96) 2nd Figure: **Double MF.**
- (80) Body: **Figure-8 Slipsides, Figure-8 Double Quarter Chain, A-Split Double Grand Interlaces, Figure-8 Stomp & Clap.**
- (16) Figure 3: **A-Split Double Grand Men's Chain, A-Split Double Grand Ladies' Chain.**
- (80) Body: **Figure-8 Slipsides, Figure-8 Double Quarter Chain, A-Split Double Grand Interlaces, Figure-8 Stomp & Clap.**
- (40) Closing: **Bend The Ring & Circle, Figure-8 Lead Around To (Someone Else's) Place.**

Created by Kunal Sahasrabuddhe at a post-ceili session at Tapioca Express in Mountain View, California. Formalized with the help of the Intermediate class.

The dance is named for its creator, for its fanciness (Stanford Ceili parlance for craziness), and as a play on the name of the dance on which it is based. It is generally expected that, when dancing this choreography, Kunal will be wearing his Fancy Cap.