

# CALLERLAB

## SIGHT AND MODULE RESOLUTION SYSTEMS

A CALLERLAB Document  
Describing the Many Systems Used  
By Square Dance Callers  
For Resolving Squares.



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## **CHAPTER 1:**

# **INTRODUCTION, OVERVIEW AND STUDY GUIDE**

### **PURPOSE**

The goal of this project is to help callers improve their ability to present smooth and danceable choreography by increasing their knowledge of efficient and interesting resolution systems.

The name “Sight and Module Resolution Systems” has been chosen to indicate that the focus is on resolution systems in which the caller first uses sight, or a combination of modules and sight, to move the dancers into a recognizable FASR and then uses one or more modules to resolve the square. Perhaps the FASR will be one where the square will be resolved by simply calling “Allemande Left”, “Right and Left Grand”, “Promenade”, or “Back Out at Home”.

The intention is to document as many different systems as possible that proficient sight callers are using. We are interested in what sight callers are thinking and what their intermediate goals are as they resolve the square. The hope is that such documentation will help other callers become aware of the possibilities. Every attempt has been made to write explanations of the systems that can be understood by the average Basic or Mainstream caller. The choreographic examples are sorted by CALLERLAB program, and always begin with Basic calls. They also include examples using Mainstream, Plus, Advanced and Challenge calls.

There is no intent to recommend one system over another. The aim is to increase understanding about what other callers are thinking. Brains work in different ways, so over the years callers have developed different systems for comprehending the patterns of square dancing. Hopefully, at least one of the systems documented here will be a natural fit to each caller’s individual reasoning style. Also, there is a need for different systems, or adjustments within a system, to accommodate differences in the vocabulary of the dancers. Some attention is given to sight calling for the whole spectrum; from new dancers with a very limited vocabulary to Challenge dancers with an extensive vocabulary.

This is primarily a reference tool. All readers will need to be familiar with the terminology and skills discussed in the second and fourth chapters. Each of the systems discussed in the remaining chapters can be studied individually. Chapter 14 contains a huge supply of useful Get-Outs. The hope is that appropriate parts of the document will be read by new sight callers, somewhat experienced sight callers, proficient sight callers, and teachers of sight callers. The expectation is that readers will come with differing needs and will be looking for various degrees of complexity. Some will be looking for clear explanations of the “old ways” which they hear being used by many experienced callers. Others will come looking for new ideas. The knowledge that there are “new ways” or “other ways” of thinking

about sight calling is the underlying motivation for compiling all of this information into one document.

Thanks go to all those who have contributed directly or indirectly to the information contained here. The development of sight calling has been a long and complex process extending back at least to the 1960s. These systems reflect innumerable hours of pawn pushing, a great many discussions between callers, and more than 50 years of wonderful dancing.

## **SIGHT AND MODULES**

During discussions about the material in this document, it became obvious that callers interpret the words “sight” and “module” in different ways. Here is a brief explanation of how these terms are used in this document.

In this document, **modular calling** occurs when a caller is using known modules to create an entire sequence. The modular caller has a bank of knowledge about Get-Ins, Zeros, Equivalentents, Get-Outs and other types of modules. The caller combines these into a smoothly flowing sequence. Watching the dancers allows the caller to monitor timing and check that the dancers are where expected at the endpoint of each module.

In this document, **sight calling** occurs when a caller is not using a preplanned sequence of calls. The sight caller is utilizing a bank of knowledge about where calls begin and end and stringing them together so that the end of one is the correct beginning for another. To help this mental process, the caller is watching the dancers for confirmation that each call has produced the expected formation and arrangement, and to monitor timing and body flow. To resolve, the caller begins to look also at the sequence and/or relationships. This visual information from the dancers guides the next decisions about which calls will move the dancers into a known FASR. Once in that known FASR, the caller uses a Get-Out Module.

The two techniques of sight calling and modular calling are closely intertwined. Many callers routinely mix the two in an apparently seamless way. Callers using modules might do so without ever using sight calling. In some of the systems, modules are being used extensively and sight calling is being used briefly at some point to vary a largely preplanned sequence. The sight caller nearly always uses a Get-Out Module to resolve the square.

Modular callers can call in spite of dancer mistakes or darkness. However, this skill depends upon an extensive memory or file-card bank of modules that must be called without an error. If a sequence is misremembered or misread, then the dancers are no longer where the caller expected them to be. Suddenly the caller needs a technique for resolving the square that depends upon looking at the dancers for some clues as to what must be done.

Sight callers depend upon the dancers for visual clues, but sometimes this system fails because of dancer breakdown, multiple matching outfits, or other surprises. In that case the sight caller will need the ability to use modules or memorized routines.



This document is primarily focused on Sight Resolution Systems with the acknowledgement that all such systems use modules to some degree. Each caller should make it his or her goal to develop the skills of both modular calling and sight calling enough to function successfully in any situation. Each caller will probably favor one over the other as their primary tool for certain calling situations.

## **GENERAL OVERVIEW OF THE DOCUMENT**

Sight calling is one tool in a bag of tools used by callers to create smooth, danceable and interesting choreography. While it is at times a very necessary tool, too much dependence on it can sometimes result in a very unsatisfactory tip. There are times when preplanned or modular material is the only safe route to follow. A caller's choreographic management tool-bag should contain some preplanned sequences, some modules, Isolated Sight, and at least one unlimited Sight Resolution System.

We hope you will find a system that appeals to you and provides you with a consistently successful way to resolve the square in actual dance situations. If you already use one system of sight calling, we hope you will find others that will add variety and flexibility to your resolutions.

Please do not attempt to learn more than one of these systems at a time. Select one that is appropriate for the dance program being called and that also seems to address the resolving process in a way that matches your intuitive sense. Study it carefully, practice it using pawns until it is thoroughly understood, and then utilize it when calling until it becomes smooth and seamless. Then progress to learning another system if you wish. Always strive to present smooth and danceable choreography.

For those teaching callers, please keep in mind the various skills those callers bring to the process. Some will need detailed structure; some will be more comfortable with less structure. Some will easily see the sequence; some will not, and will need another way to determine the correct order. The wrong match between system and caller will usually result in frustration.

This document begins with a chapter defining the terminology used when discussing sight calling. Chapter 3 discusses modules. Chapter 4 explains the skills needed by every sight caller. Chapter 5 discusses several choreographic management systems that require the caller to choose calls from a restricted list. These are largely modular systems which allow some sight calling restricted to calls appropriate for four dancers or calls that begin and end with the same four dancers together. Chapter 6 discusses several versions of the Classic System that has been widely taught to callers around the world.

Chapters 7-11 discuss several unlimited sight systems that have been collected for this document. They are grouped together according to common thought processes. Chapter 7 describes systems that pair at least one couple, place them in a certain formation, analyze the situation, and then use specific calls to reach a resolution. Chapter 8 describes two systems that pair all four couples and then resolve. Chapter 9 describes systems that analyze the situation and identify a specific goal for resolution leaving the caller free to select the calls used. Chapter 10 describes systems designed for use when the caller is limited to the calls first taught to beginning dancers. Chapter 11 describes systems that primarily sort by sequence and use the final resolution to bring partners together.

Chapter 12 discusses resolving at home without a Promenade, stirring the bucket, and using sight calling during a singing call. Chapter 13 describes various fixes for caller or dancer errors. Finally, Chapter 14 is an extensive list of Get-Outs from Corner Box, Partner Line and many other snapshot FASRs. At the end of the document, there is a Reference List, and an alphabetical Index.

## STUDY GUIDE FOR BEGINNING SIGHT CALLERS

Ideally, a beginning sight caller will be introduced to sight calling during a workshop or school, or by a mentor. Callers reading this document after participating in such an introduction should read the sections suggested by the trainer or mentor. For those who do not have that opportunity, we offer this study guide. Ignore examples from CALLERLAB Programs that you are not calling. Sections not mentioned in this study guide should be omitted until after the basics have been learned.

It is much easier to sight call when it is easy to see all the dancers. Standing up on a stage or even a low platform is a significant aid in being able to see the dancers in the back half of the square. For shorter callers, this simple change can make an enormous difference.

### 1) Begin by Analyzing the Calls

Learn the names of the common formations and understand the term “Normal Couple”. Every caller must know, for every call they use, the various formations and arrangements of dancers from which it is possible to dance the call and the formation and arrangement that will result after the call is completed. For example:

<u>Call</u>	<u>Beginning</u>	<u>Ending</u>
Heads Square Thru	Squared Set	Normal Eight Chain Thru
Square Thru	Normal Eight Chain Thru	Normal Lines Facing Out
Square Thru	Normal Facing Lines	Normal Trade By

### 2) Learn Some Terminology

Chapter 2 discusses the terminology used when describing the creation of choreography. Read the listed sections in the second chapter carefully and refer back to them as needed when uncertain about the meaning of the terminology.

#### Chapter 2: Terminology

- The Square
- Symmetric Choreography
- FASR Terminology
- One FASR
- The Sixteen Sequence and Relationship Possibilities
- Names for Common FASR States – Corner Box, Partner Line
- Allemande Left FASRs – Eight Chain Thru, Trade By, Circle

### 3) Begin Calling by Using Modules

Modules are discussed in Chapter 3. For the newer caller, it is sufficient to understand Get-Ins, Get-Outs, Geographical Zeros, and the Chicken Plucker or Four Facing Lines Framework. For those who find memorizing modules easy, research this topic in more depth and study all of Chapter 3.

### Chapter 3: Modules

- Get-In and Get-Out Modules
- Zeros
- The Chicken Plucker or Four Facing Lines Framework

#### 4) Develop Some Skills Needed for Sight Calling

Try to find an opportunity to practice these skills in a callers school or workshop setting, or with a cooperative square of dancers. With or without that practice, pawn pushing will help develop the various skills described. Some formation management and pairing skills are necessary to successfully sight call, so work on those first. Initially, avoid having to normalize by limiting yourself to using the most common formations and mostly keeping the couples normal.

### Chapter 4: Skills Common to All Sight Resolution Systems

- Program Knowledge
- Smooth and Successful Dancing
- Formation Management
- Normalizing
- Pilot Squares
- Pairing
- Seeing and Changing Sequence
- Adaptations for Women Callers (if you are a woman)

#### 5) Begin Sight Calling using Systems that Focus on Circles or Two-Couples

Begin with Circles to develop the ability to recognize and pair partners. Next, try some choreography for two-couples to develop an understanding of how to move dancers around in a box of four. When comfortable with two-couple choreography, begin using it for a few calls within a modular sequence. This process is described in the Burnt Image and Isolated Sight sections. Practice the concepts in each example before moving on to the next example.

### Chapter 5: Controlled Sight and Module Systems

- Circles are Easiest for Beginning Sight Callers
- Two-Couple Choreography
- Burnt Image (if you have a repertoire of modules)
- Isolated Sight

#### 6) Select One Unlimited Resolution System

The next level of sight calling allows the use of any calls appropriate to the ability of the dancers. There are many systems for resolving. Four factors should be considered in choosing which one to learn first.

1. What is the vocabulary of the dancers?
2. What formation does the caller use to pair dancers?
3. How easily does the caller see the sequence?
4. Does the caller prefer structure or freedom?

Below are brief descriptions of these factors as found in the Systems described in Chapters 6 through 11. You might experiment briefly with two or three but try to select one to concentrate on until it is mastered.

### **Chapter 6: Unlimited Classic Resolution Systems**

All the Classic Resolution Systems work for the Basic Program, but some require more vocabulary than others. The generalized system is widely used and one of its versions is often taught to new sight callers. Choose one of the versions as appropriate or use the Generalized Description.

- Generalized Description (sets goals without specifying calls)
- Classic Two-Faced Lines (Trade and Circulate to pair, requires Ferris Wheel)
- Half Classic Two-Faced Lines (easy Formation Management)
- Classic Facing Lines (for dancers who know Wheel and Deal)
- Facing Lines Memory Keys (these work best for men callers.)
- Classic Dive Thru Resolution System (for dancers with limited vocabulary)

### **Chapter 7: Resolving Using Specific Calls**

The first system is designed for a modular caller who wants to use some unlimited sight calling. It uses only the Basic Program.

- Ocean Wave to Corner Box or Partner Line

The other three Systems require some Mainstream calls.

- Two-Faced Line Sight Resolution
- Swing Thru, Turn Thru Resolution
- Recycle Resolution

### **Chapter 8: Pairing All Four Couples**

The emphasis here is on pairing and seeing sequence. They are very efficient systems if those two skills are mastered. Both use only one formation and mostly Circulates and Trades.

- Ocean Wave Resolution System
- Circulate and Trade to a Promenade

### **Chapter 9: Resolving Toward Specific Goals**

These systems depend upon the same type of resolution skills as Isolated Sight. They help the caller identify an attainable goal FASR, but do not specify calls for moving the dancers to that goal. If you like freedom to do what your mind sees as possible, these are for you.

- Corner Pairing System
- Two Powerful Tools
- Three States Resolution System

### **Chapter 10: Resolutions When Using Limited Call Lists**

The only sight calling options to use when calling for dancers who know about 30 calls or less (through Dive Thru) are Chicken Plucker or Four Facing Lines Framework, Isolated Sight, the Classic Dive Thru Resolution System, or the ones in this chapter.

- Very, Very Basic Resolution
- Even Setups and Restricted Sight
- Paired and Corner Adjacent Resolution System

### **Chapter 11: Systems that Primarily Sort by Sequence**

These systems require the caller to identify the sequence of the men without extra clues. The various versions of the Slotting System are the simplest. They all use a modular framework and a resolution based on one sequence of calls. There is also a helpful possible sequence correction at the end if it is misjudged earlier.

- Slotting System

## **7) Add a Few Skills to Help You Adjust and Fix if Necessary**

The sections listed below explain some very useful fixes.

### **Chapter 12: Resolving During Singing Calls**

- Use a flexible length sequence

### **Chapter 13: Various Fixes for Caller or Dancer Errors**

- Oops! Wrong Sequence

## **8) Learn a Few Alternative Get-Outs**

The last section is an extensive list of Get-Outs from various FASRs. First investigate some of the options for a Corner Box and a Partner Line.

- Corner Box Get-Outs
- Partner Line Get-Outs

## **9) Practice**

Initially, sight calling will feel like trying to juggle too many objects at once. Study until you understand the theory and can successfully resolve when pushing pawns by hand or using a computer program. Ultimately, the only way to master the skill of sight calling to live dancers is to practice with live dancers. Begin with one sequence at a time, then one tip at a time. Persevere! It is a skill worth mastering.

## **10) Drill**

One of the best drills for improving sight calling ability is to have one caller set up the dancers and another caller use a certain Sight Resolution System to resolve the square. The set up can be varied according to the ability of the sight caller. Begin with Normal Couples in common formations and gradually increase the difficulty by using other arrangements or more complex formations.

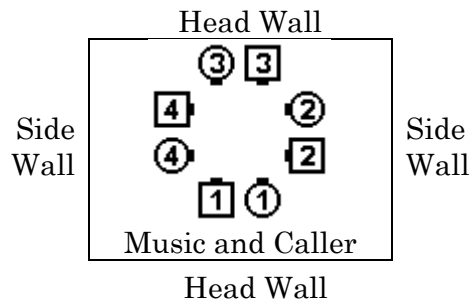


## CHAPTER 2

# TERMINOLOGY FOR DESCRIBING THE STATE OF THE SET OF THE SET

To properly describe any complex technological process, it is necessary to develop a well-defined set of terminology. This chapter explains the definitions of the terminology that has been chosen for precisely describing the state of a square dance set.

### THE SQUARE



In all the diagrams men/gents/boys are shown as squares and women/ladies/girls are shown as circles. There is a nose symbol on one side to indicate the facing direction.

Couple #1 is the couple with their back to the music and caller.

Couple #2 is the couple to the right of Couple #1.

Couple #3 is the couple facing the music and caller.

Couple #4 is the couple to the left of Couple #1.

**Head Couples** are the couples with their back to the music and caller or facing the music and caller. (Couples #1 and #3).

**Side Couples** are the couples with their sides to the music and caller. (Couples #2 and #4).

Gent #1's **Partner** is Lady #1 who is standing to his right.

Gent #1's **Corner** is Lady #4 who is standing to his left.

Gent #1's **Opposite** is Lady #3 who is facing him across the square.

Gent #1's **Right-Hand Lady** is Lady #2 who is the lady diagonally to his right.

Gent #1's **Diagonal Opposite** is Gent #3 who is on the other side of the flagpole center along the Line of Symmetry. (see Principle of Symmetry).

Lady #1's **Partner** is Gent #1 who is standing to her left.

Lady #1's **Corner** is Gent #2 who is standing to her right.

Lady #1's **Opposite** is Gent #3 who is facing her across the square.

Lady #1 is Gent #4's **Right-Hand Lady**.

Lady #1's **Diagonal Opposite** is Lady #3 who is on the other side of the flagpole center along the Line of Symmetry.

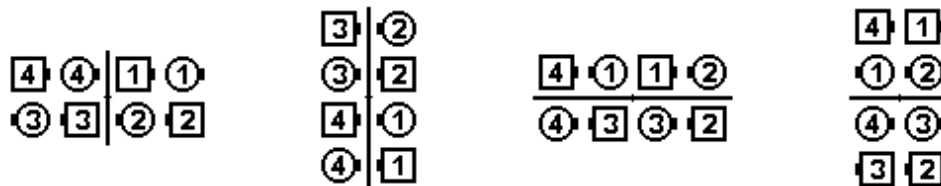
Dancers maintain their numerical identity and Head or Side designations throughout each dance from Static Square back to Static Square. These are their “home” positions. Callers might refer to those currently in the Sides’ position which means whichever dancers are standing where the Sides stand when squared up. The “Original Partners” and “Original Corners” stay the same. As the dancers move through various formations there will be different dancer pairs who are temporarily considered to be current “partners” or “corners”.

## SYMMETRIC CHOREOGRAPHY

**Principle of Symmetry:** In a symmetric set, a line drawn from any dancer through the flagpole center of the set will intersect that dancer’s diagonal opposite and those two dancers should always be equally far from the flagpole center. Also, any symmetric call or choreography will always direct opposites to do corresponding and equal maneuvers.

**Example:** The Head Men are each other’s diagonal opposites. “Head Men Dosado” moves them forward along the Line of Symmetry and around each other with the two men always equally far from the flagpole center.

The distinguishing characteristic of a symmetric square is balance. Draw a Line of Symmetry between the dancers (avoid slicing any dancer into two pieces) through the flagpole center to divide the square in half as shown below.



Look at the position, gender, and facing direction of the dancers as you consider the five types of balance:

**1) Formation Balance:** If the setup were rotated on the flagpole center through a half turn, the formations on each half would match up exactly. This means that a symmetrical square with dancers facing side walls in a Right-Hand Wave on the left half of the square also has a Right-Hand Wave with dancers facing the side walls on the right half of the square. Mathematically this is known as **Rotational Symmetry**. All the types of balance follow directly from this underlying principle that our usual setups have 180-degree rotational symmetry.

**2) Numerical Balance:** There will be four dancers on each side of any line of symmetry.

**3) Diagonal Opposite Balance:** Two dancers who are diagonal opposites in the squared set will always be diagonally opposite each other. They can never both be on the same side of a line of symmetry. Dancers often identify their diagonal opposite dancer and use this balance to verify or correct their position.



**4) Arrangement Balance:** There will always be two boys and two girls on each side of any line of symmetry. If the setup were rotated through a half-turn, the positions of boys and girls would match exactly.

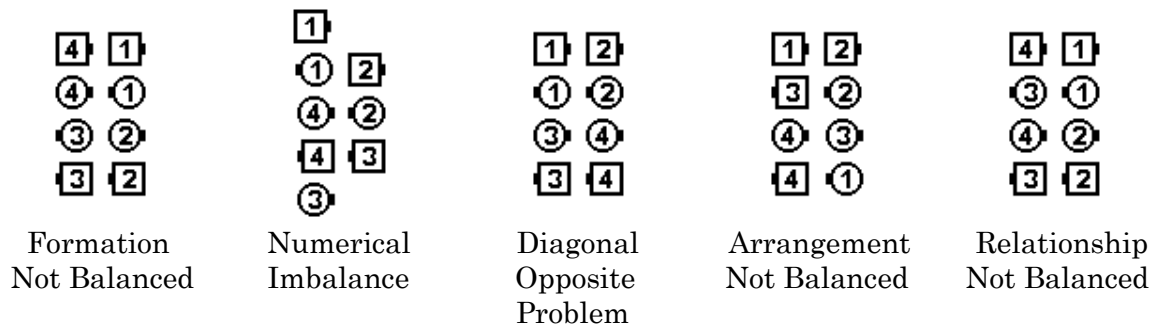
**5) Relationship Balance:** The partner relationship will be the same for diagonal opposite dancers. If Man #1 is with his Corner, then Man #3 must also be with his Corner.

The usual modern choreography maintains symmetry. The systems that follow for resolving squares are intended to apply to squares that are symmetric. Assuming symmetry allows significant simplification of the resolving process.

**Important Point:** Knowing that both halves of the square are the same means it is only necessary to focus on one half of the square.

## RECOGNIZING ASYMMETRIC SQUARES

Squares may become asymmetric either because of dancer error or because the caller used asymmetric choreography. If a square has become asymmetric because of dancer error, it is important for the caller to be able to recognize its lack of symmetry. Three Men together in half of the square is one indication of asymmetry (it violates the Arrangement Balance). If the caller sees any one of the five types of balance conditions not being met, then the set is no longer symmetric.



There are some sight calling skills that can partly compensate for dancer errors and these are briefly discussed in the Asymmetric Section of Chapter 13. Except for that section, all system descriptions in this document assume that the caller is watching a symmetric square.

Callers can direct squares to become asymmetric by using asymmetric choreography that distorts one or more of the five types of balance. Some traditional calls that direct only one couple to be active result in an asymmetric setup. These resolve themselves as the traditional sequence continues to move the active couple around the square and home again.

Directing just one couple to “Half Sashay” makes the Arrangement asymmetric. Calling “Couples #1 and #2 Right and Left Thru” makes the Sequence State asymmetric, which can also be seen by noting that the Diagonal Opposite Balance is gone. Calling “Ladies #1 and #2 Chain” makes the Relationship asymmetric. The resolution of such situations is a separate study, but there is a brief discussion at the end of Chapter 13.

## FASR TERMINOLOGY

“**Setup**” used as a noun means the overall Formation, Arrangement, Sequence and Relationship of a square at any point in time. This is frequently referred to as a FASR. FASR is simply the acronym for the four terms that describe the setup.

## FORMATION

Formation refers to the pattern formed by the footprints of the dancers. Two characteristics determine a specific formation. They are the geometric shape of the eight dancer locations and the facing directions of the eight dancers. Three commonly used geometric shapes are a square, a circle and a 2 x 4 rectangle. Three common formations that all have the geometric shape of a 2 x 4 rectangle are Facing Lines, Eight Chain Thru, and Right-Hand Columns. The differentiating feature for the three rectangles is the facing direction of the dancers with respect to the 2 x 4 shape.

**Geometry** describes the shape of the eight dancer locations.

**Position** refers to the location of dancers within a formation; such as centers, very centers, ends, leaders, trailers, outsides, insides, in-facers, or out-facers.













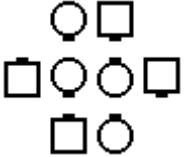
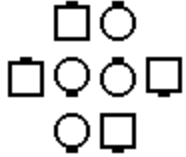
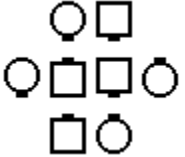



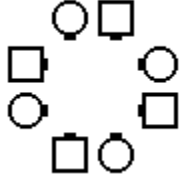
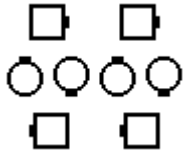

The formations shown in the Figure 2.1 are regularly referenced when discussing sight calling. These are shown with the boys and girls in their most common locations. Interchanging boys with girls does not change the formation. For more formations, refer to the “CALLERLAB Formations” chart which is available from the CALLERLAB website. Generally, a “**box**” refers to four dancers arranged in any 2 x 2 grouping.

## ARRANGEMENT

Arrangement refers to the position of the boys and girls within a given formation. A **Couple** consists of two dancers standing side-by-side facing the same wall. A **Normal Couple** consists of a boy and a girl with the girl standing on the boy’s right side. Interchanging the positions of the boy and girl makes a **Half-Sashayed Couple** with the boy standing on the girl’s right side. **Same Gender Couples** are composed of two boys together or two girls together. For a given formation there are six possible arrangements.

CALLERLAB has designated arrangement numbers for 26 formations. The “Formation and Arrangement Charts” show pictograms of these. These charts are available from the CALLERLAB website. In this document, whenever there is a reference to a formation “with Normal Couples” or a “Normal” formation assume Arrangement 0. These are shown in the Formation Chart on the next page. The arrangement numbers will be referenced when an arrangement other than 0 is discussed so that readers may refer to the appropriate pictogram if they wish.

**Figure 2.1: CHART OF COMMON FORMATIONS SHOWN IN THE NORMAL ARRANGEMENT**

<p>Facing Lines</p> 	<p>Eight Chain Thru</p> 	<p>Parallel Right-Hand Waves</p> 
<p>Lines Facing Out</p> 	<p>Trade By</p> 	<p>Parallel Left-Hand Waves</p> 
<p>Parallel Right-Hand Two-Faced Lines</p> 	<p>Double Pass Thru</p> 	<p>Right-Hand Column</p> 
<p>Parallel Left-Hand Two-Faced Lines</p> 	<p>Completed Double Pass Thru</p> 	<p>Left-Hand Column</p> 
<p>Quarter Tag</p> 	<p>Three Quarter Tag</p> 	<p>Left Quarter Tag</p> 
<p>Ends In Inverted Lines</p> 	<p>Ends Out Inverted Lines</p> 	<p>Right-Hand Tidal Wave</p> 
<p>Static Square</p> 	<p>Right-Hand Diamonds</p> 	<p>Right Tidal Two-Faced Line</p> 

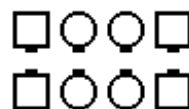
### Arrangement Numbering Concepts

The underlying numbering concepts for formations with couples is as follows:

- Arrangement 0 has Normal Couples;
- Arrangement 1/2 has Half-Sashayed Couples;
- Arrangement 1 has Boy Couples on the left or outside;
- Arrangement 2 has Girl Couples on the left or outside;
- Arrangement 3 has Normal Couples on the left or outside with  
Half-Sashayed Couples on the right or inside;
- Arrangement 4 has Half-Sashayed Couples on the left or outside with  
Normal Couples on the right or inside.

As an example of the six arrangements, consider the Facing Lines formation. Picture the lines facing the head walls. The description below applies to the line nearest the caller as seen by the caller (B=Boy, G=Girl).

- 0) Normal Couples (Girls on the right side of Boys): BGBG, (0 Line)
- 1/2) Half-Sashayed Couples: GBGB, (1/2 Line)
- 1) Boys together on the left and Girls together on the right: BBGG, (1 Line)
- 2) Girls together on the left and Boys together on the right: GGBB, (2 Line)
- 3) Boys on the ends with Girls in the middle: BGGB, (3 Line)
- 4) Girls on the ends with Boys in the middle: GBBG, (4 Line)



Arrangement 0 above  
Arrangement 1/2 below

Arrangement 1 above  
Arrangement 2 below

Arrangement 3 above  
Arrangement 4 below

The existence of six different arrangements is less clear within a circle of eight dancers. If a reference point other than the center is selected, then six arrangements can be seen. For most calling purposes, there are only two distinct arrangements (alternating genders BGBGBGBG or same gender pairs BBGGBBGG).

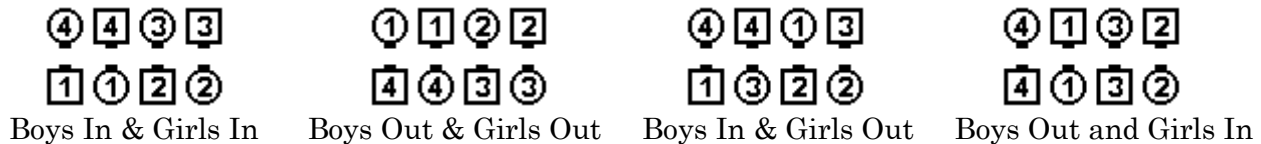
## SEQUENCE

Sequence State refers to the order of the home position numbers of the dancers. In an At-Home Static Square, the order for both boys and girls is 1-2-3-4 in a counter-clockwise circular loop. Since this is our basic setup this 1-2-3-4 counter-clockwise order is known as being **“In Sequence”**.

Sequence is always analyzed by drawing a single loop through all the boys or all the girls. To determine the sequence of the boys in any given formation, move along the loop in Promenade or counter-clockwise direction identifying one boy and then the next boy. If they are in the 1-2-3-4 order (you see 1 first and then 2, or perhaps you see 4 and then 1), then they are In Sequence. If their order is 4-3-2-1, then they are **Out of Sequence**. Sequence is undefined for a formation such as a Tidal Wave where no loop is possible.

With symmetric choreography, the counter-clockwise order of the boys must either be 1-2-3-4 (In Sequence) or 4-3-2-1 (Out of Sequence). The same is true for the Girls. Therefore, there are four possible sequence states:

- 1) Boys In Sequence and Girls In Sequence
- 2) Boys Out of Sequence and Girls Out of Sequence
- 3) Boys In Sequence and Girls Out of Sequence
- 4) Boys Out of Sequence and Girls In Sequence



## RELATIONSHIP

Relationship is a description of which girl is temporarily in the same quarter of the square as a certain boy. “Quarter of the square” may be interpreted in various ways depending upon the formation and the usefulness of discussing the relationship of two nearby dancers. If the formation is composed of couples, then the usual practice is to discuss the relationships within the couples.

Relationship is usually not considered unless there are four obvious quarters each containing a Gent and a Lady. A Gent may be with his Partner, his Right-Hand Lady, his Opposite, or his Corner. These four possibilities are sometimes referred to as P-R-O-C (Partner, Right-Hand Lady, Opposite, Corner).

When the relationship for the Head Boys is different than the relationship for the Side Boys, recognizing the FASR requires noting location. After “Heads Square Thru Four”, an appropriate description would be: “The boys on the outside are beside their partner and the boys on the inside are beside their opposite”.

Descriptive terms are sometimes used to clarify the relative positions of the two dancers. The term **“Physical Relationship”** is sometimes used to refer to the side-by-side couple pairing. The term **“Visual Relationship”** is sometimes used to refer to the relationship of facing dancers.

When discussing resolving squares, a **“Paired Couple”** refers to a man paired with his original partner. Usually the original partners are together as a couple but sometimes they are facing each other or just in the same geometric quadrant.

## ONE FASR

Consider the FASR that can be described as Facing Lines Formation, Normal Couples Arrangement, both Boys and Girls are In Sequence, and the Relationship is all dancers beside their partner. The simple set up for this is “Heads Lead Right, Circle to a Line”.

After “Pass Thru, Bend the Line, Right and Left Thru”, the setup would be the same FASR, but the location of specific dancers would be different. More dancing might place the dancers in other setups that also fit this FASR description. In fact, this FASR description applies to all eight of the following setups:

(The leftmost diagram below shows the result of Heads Lead Right, Circle to a Line.)



(The leftmost diagram below shows the result of Sides Lead Right, Circle to a Line.)



Whenever we refer to a FASR and show one diagram, we are actually referring to all eight of the possible variations of the FASR that result from changing facing direction or exchanging Heads with Sides while maintaining the formation, arrangement, sequence and relationship.

Rotating the square or exchanging Heads with Sides only affects the sight resolution process by changing how far dancers need to Promenade to reach home. Except for At-Home Resolutions, the calls needed to reach a correct resolution remain the same. The Promenade distance becomes important during singing call figures when the caller must plan an appropriate amount of time for the Promenade.

**Important Point:** If the caller can mentally rotate the entire square and see a resolution, then that resolution is there to be called.

## THE SIXTEEN SEQUENCE AND RELATIONSHIP POSSIBILITIES

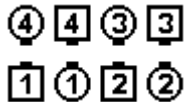
If we diagram all the Sequence and Relationship possibilities together, we discover sixteen different FASRs for one Formation and Arrangement. Table 2.2 shows the sixteen cases for the Facing Lines Formation with the Arrangement of all Normal Couples, and Table 2.3 shows the sixteen cases for the Eight Chain Thru Formation with the Arrangement of all Normal Couples. (FASR names that appear in these tables are defined in the next section.)

Notice that these sixteen cases can be grouped into eight pairs of cases where both members of the pair can be described in similar ways except for their different sequence states. Other formations will also exhibit this kind of pairing. These eight relationship descriptions are often used when discussing possible resolutions. Also notice that every possible FASR can be described in one of four ways:

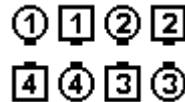
- 1a, 1b, 8a and 8b: Each man's Partner is in his group of four.  
Both members of two partner pairs are in each group of four.
- 2a, 2b, 6a and 6b: Each man's Corner is in his group of four.  
Both members of one partner pair and both of their Corners are in each group of four.
- 3a, 3b, 7a and 7b: Each man's Opposite Lady is in his group of four.  
One dancer from each couple is in each group of four (no possible pair).
- 4a, 4b, 5a and 5b: Each man's Right-Hand Lady is in his group of four.  
Both members of exactly one partner pair are in each group of four.

Be aware that the Sequence and Relationship combinations that occur for Facing Lines will be the same for other formations only when both the Sequence and Relationship are determined along the single loop of sequence determination (See Diagrams A and B below). For an Eight Chain Thru Formation with Normal Couples, the couple relationship within the center couples is across the center and not along the single loop (See Diagrams B and C below). Therefore, for an Eight Chain Thru formation it is often useful to consider Relationships between facing dancers (see Diagram B below).

A) Normal Facing Line, All Side-by-side with Partner:

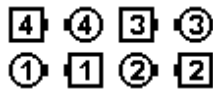


Everyone In Sequence

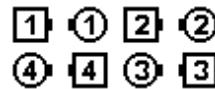


Everyone Out of Sequence

B) Normal Eight Chain Thru, All Facing Partner:

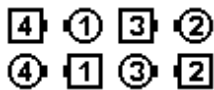


Everyone In Sequence

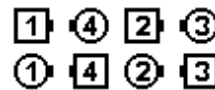


Everyone Out of Sequence

C) Contrast the above with the situation for original partners standing side-by-side in a Normal Eight Chain Thru formation.



Boys In Sequence, Girls Out of Sequence



Boys Out of Sequence, Girls In Sequence

**Figure 2.2: SIXTEEN SEQUENCE AND RELATIONSHIP POSSIBILITIES FOR FACING LINES OF NORMAL COUPLES**

“Partner Pair” or “with Partner” means original partners are side-by-side.  
 Note that for each number, a Right and Left Thru converts from (a) to (b) or vice versa.

Boys In and Girls In		Boys Out and Girls Out	
1a)	③ ③ ② ② ④ ④ ① ① All with Partner	1b)	④ ④ ① ① ③ ③ ② ② All with Partner
2a)	③ ④ ② ③ ① ④ ② ① All with Corner	2b)	④ ① ① ② ④ ③ ③ ② All with Corner
3a)	① ③ ④ ② ④ ② ① ③ All with Opposite	3b)	② ④ ③ ① ③ ① ② ④ All with Opposite
4a)	④ ③ ③ ② ④ ① ① ② All Gents with Right-Hand Lady	4b)	① ④ ② ① ③ ④ ② ③ All Gents with Right-Hand Lady

Boys In and Girls Out		Boys Out and Girls In	
5a)	④ ② ① ① ③ ③ ④ ②	5b)	③ ③ ② ④ ② ④ ① ①
Exactly two Partner Pairs; each Gent is facing his Right-Hand Lady. Partner Pair and their Corners are all in one line.			
6a)	② ② ③ ① ③ ① ④ ④	6b)	① ③ ④ ④ ② ② ① ③
Exactly two Partner Pairs; Corners are facing across.			
7a)	② ③ ③ ② ④ ① ① ④	7b)	① ④ ④ ① ③ ② ② ③
Partners all in one line, but nobody is paired with original partner. Each Gent is facing his Opposite Lady.			
8a)	④ ③ ① ② ④ ③ ① ②	8b)	③ ④ ② ① ③ ④ ② ①
All Partners are facing across.			



**Figure 2.3: SIXTEEN SEQUENCE AND RELATIONSHIP POSSIBILITIES FOR NORMAL COUPLES IN EIGHT CHAIN THRU**

“Partner Pair” or “with Partner” means original partners are side-by-side.  
 Note that for each number, a Right and Left Thru converts from (a) to (b) or vice versa.

Boys In and Girls In		Boys Out and Girls Out	
1a)		1b)	
All are facing their Partner.			
2a)		2b)	
All are facing their Corner, exactly two Partner Pairs.			
3a)		3b)	
All are facing their Opposite.			
4a)		4b)	
All Gents are facing their Right-Hand Lady; exactly two Partner Pairs.			

Boys In and Girls Out		Boys Out and Girls In	
5a)		5b)	
All Gents have their Right-Hand Lady beside them. Two Partner Pairs are facing and two opposite pairs are facing.			
6a)		6b)	
All have their Corner beside them. Two Partner Pairs are facing and two Opposite Pairs are facing.			
7a)		7b)	
All have their Opposite beside them.			
8a)		8b)	
All have their Partners beside them.			

## USEFUL SEQUENCE AND RELATIONSHIP PATTERNS TO NOTE

(The probabilities given assume that all 16 possibilities occur with equal frequency.)

### 1) How frequently are all four couples paired?

All four couples paired occurs  $2/16 = 1/8$  of the time. In addition, all dancers are facing their partner  $2/16 = 1/8$  of the time.

### 2) How frequently are exactly two couples paired?

Exactly two couples paired occurs  $4/16 = 1/4$  of the time. For Normal Facing Lines those four cases all occur when the sequence for the boys is different from the sequence for the girls. For Normal Eight Chain Thru those four cases all occur when the sequence for the boys is the same as the sequence for the girls. When using many Sight Resolution Systems, it is important to be able to recognize these eight cases.

### 3) How frequently is there a potential partner pair within half the square?

Both members of at least one partner pair are present within half the square in all but four of the possibilities. That is  $12/16 = 3/4$  or 75% of the time.

**Important Point:** There are only four cases where partners seem to be far apart. They are when every gent has his opposite lady for a partner or when every gent is facing his opposite lady. Learn how to deal with those cases and pairing at least two couples should always be easy.

## NAMES FOR COMMON FASR STATES

Although the following formations are made of two boxes or two lines, the CALLERLAB assigned names are singular. The name choice reflects the choreographic importance of the fact that symmetry allows a caller to focus on just one of the boxes or lines. When the focus is the whole square rather than just four dancers, the plural term “Partner Lines” (formerly Zero Lines) is commonly used.

### AT-HOME STATIC SQUARE (SS) or (formerly ZS):

Everybody is at Home



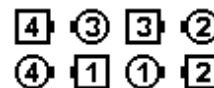
### CORNER BOX (CB) (formerly ZERO BOX (ZB)):

The FASR resulting from calling

“Heads (or Sides) Square Thru Four”

(Eight Chain Thru formation, Normal Couples,

Paired Couples on the Outside, all dancers Facing their Corner)



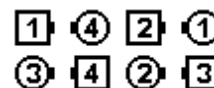
### CORNER BOX OUT (CBO):

The FASR resulting from calling

“Heads (or Sides) Square Thru Four, Right and Left Thru”

(Eight Chain Thru formation, Normal Couples,

Paired Couples on the Inside, all dancers Facing their Corner)



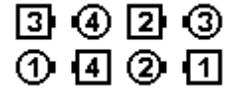
**RIGHT-HAND LADY BOX OUT OF SEQUENCE (RBO):**  
**(also known as ACROSS THE STREET BOX (XB))**

The FASR resulting from calling “Heads (or Sides) Square Thru Two”  
 (Eight Chain Thru formation, Normal Couples,  
 Paired Couples on the Outside, all Gents Facing their Right-Hand Lady)



**RIGHT-HAND LADY BOX (RB):**

The FASR resulting from calling  
 “Heads (or Sides) Square Thru Two, Right and Left Thru”  
 (Eight Chain Thru formation, Normal Couples,  
 Paired Couples on the Inside, all Gents Facing Their Right-Hand Lady)



**LEAD RIGHT BOX (LRB):**

The FASR resulting from calling “Heads (or Sides) Lead Right”  
 (Eight Chain Thru formation, Normal Couples, all with Partner,  
 Boys Out of Sequence, Girls In Sequence)



**LEAD LEFT BOX (LLB):**

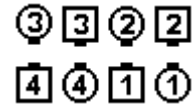
The FASR resulting from calling “Heads (or Sides) Lead Left”  
 or “Heads (or Sides) Flutterwheel, Slide Thru and Pass Thru”  
 (Eight Chain Thru formation, Normal Couples, all with Partner,  
 Boys In Sequence, Girls Out of Sequence)



**THE EIGHT SAME-SEQUENCE NORMAL FACING LINE FASRS**

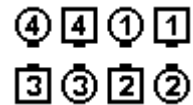
**PARTNER LINE (PL) (formerly ZERO LINE (ZL)):**

The FASR resulting from calling  
 “Sides (or Heads) Lead Right, Circle to a Line”  
 (Facing Lines, Normal Couples, all In Sequence, all with Partner)



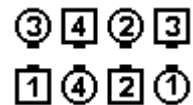
**PARTNER LINE OUT OF SEQUENCE (PLO):**  
**(formerly ZERO LINE OUT OF SEQUENCE (ZLOS))**

The FASR resulting from calling  
 “Sides (or Heads) Lead Right, Circle to a Line, Right & Left Thru”  
 (Facing Lines, Normal Couples, all Out of Sequence, all with Partner)



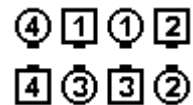
**CORNER LINE (CL):**

The FASR resulting from calling  
 “Heads (or Sides) Square Thru Four, Slide Thru”  
 (Facing Lines, Normal Couples, all In Sequence, all with their Corner)



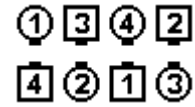
**CORNER LINE OUT OF SEQUENCE (CLO):**

The FASR resulting from calling  
 “Heads (or Sides) Square Thru, Slide Thru, Right and Left Thru”  
 (Facing Lines, Normal Couples, all Out of Sequence, all with their  
 Corner)



**OPPOSITE LINE (OL):**

The FASR resulting from calling “Heads Ladies Chain across, Sides Star Thru and Pass Thru, Circle to a Line”  
(Facing Lines, Normal Couples, all In Sequence, all with their Opposite)



**OPPOSITE LINE OUT OF SEQUENCE (OLO):**

The FASR resulting from calling “Heads Ladies Chain across, Sides Star Thru and Pass Thru, Circle to a Line, Right and Left Thru”  
(Facing Lines, Normal Couples, all Out of Sequence, all with Opposite)



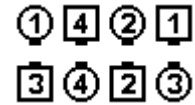
**RIGHT-HAND LADY LINE (RL):**

The FASR resulting from calling “Heads (or Sides) Star Thru and Pass Thru, Slide Thru, Right and Left Thru”  
(Facing Lines, Normal Couples, all In Sequence, all Gents with their Right-Hand Lady)



**RIGHT-HAND LADY LINE OUT OF SEQUENCE (RLO):**

The FASR resulting from calling “Heads (or Sides) Star Thru and Pass Thru, Slide Thru”  
(Facing Lines, Normal Couples, All Out of Sequence, all Gents with their Right-Hand Lady)

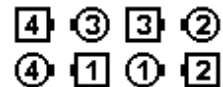


**ALLEMANDE LEFT FASRs**

The obvious goal of resolving is to bring all dancers back to their home position in an orderly manner. If this is done using an “Allemande Left and Promenade”, then the dancers must be in position to do the Allemande Left with their original corner and then to Promenade with their original partner. This requires both the boys and the girls to be In Sequence and in a position where it is comfortable for all dancers to give a left arm to their corner. The following FASRs are the commonly used Allemande Left setups. In every case where Arrangement numbers have been designated for the Formation, the Allemande Left FASR is the 0 Arrangement.

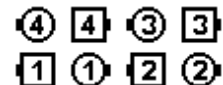
**1) Eight Chain Thru (Corner Box) (Formerly Zero Box):**

Normal Couples, Outside dancers are Paired with their Partner, the Inside dancers are standing beside their Opposite and Facing their Corner



**2) Trade By:**

Normal Couples, all In Sequence, all back-to-back with their Partners



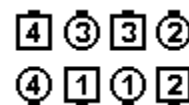
**3) Static Square or Circle:**

Normal Couples, all In Sequence, all with their Partners



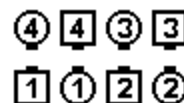
**4) Lines Facing Out:**

Normal Couples, all In Sequence, and all with their Original Corner as their Temporary Partner (Note that once the Allemande Left is called, all dancers will turn to face their corner, which changes the FASR into a Corner Box.)



**5) Facing Lines (Partner Line) (formerly Zero Line):**

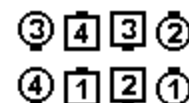
Normal Couples, all In Sequence, and all with their original Partner (Note that once the Allemande Left is called, the center dancers will turn to face their corner, which changes the FASR into a flattened Circle.)



Although Allemande Left is called from this FASR, there is nearly always an uncomfortable moment of surprise because the center dancers tend to be focused on the dancer they are facing and the others in their box. Allemande Left requires a significant change in focus to the dancer beside them but in the other box. This can be avoided by calling “All Circle Left” before calling “Allemande Left”.

**6) Parallel Left-Hand Waves:**

Boys in Center and Girls on Ends (0 Parallel Left-Hand Waves), all In Sequence and holding left hand with Corner



This FASR is equivalent to Corner Box, Step to a Left-Hand Wave; however, the call that results in this Allemande Left FASR would likely be something utilizing Wave formations.

**7) Left-Hand Three-Quarter Tag:**

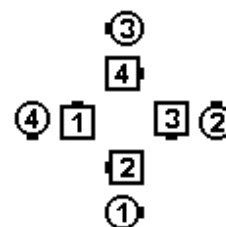
Normal Couples on the Outside and BGGB Wave in the Center, all In Sequence and all with Corner



**8) Allemande Thar:**

Boys Inside and Girls on the Outside, all In Sequence and holding left arm with Corner

This FASR is nearly equivalent to the result of asking dancers in a Square or Circle to face their Corner; however, the call that results in this Allemande Left FASR would likely be something utilizing Thars.



**SNEAK PREVIEW**

Ensuring that all dancers have been correctly placed into one of these FASRs can be accomplished in various ways. In general, the various resolution systems help the caller move the dancers into a preliminary identifiable FASR. From that FASR the caller is expected to know a series of calls that will move the dancers to one of the Allemande Left FASRs.

**Example of the three steps:**

- 1) Preliminary identifiable FASR: Facing Lines, all with Original Partner in Normal Couples, Out of Sequence (PLO)
- 2) The series of moves: “Star Thru, Pass Thru”
- 3) Allemande Left FASR: Trade By, listed as #2 above

The skill of being able to move the dancers into a preliminary identifiable FASR must be mastered before the final series of calls can be used. Chapter 4 discusses several skills that are common to all Sight Resolution Systems. “All with Original Partner in Normal Couples” implies two of these skills have been successfully applied. Normalizing is the process of moving dancers into Normal Couples. Pairing is the process of bringing original Partners together.

## OTHER FASRs THAT LEAD DIRECTLY TO A RESOLUTION

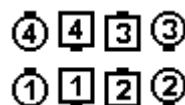
Although Allemande Left is commonly used as part of the resolution process, it is not necessary. Here are some other FASRs that are easy to resolve without using an Allemande Left. In each case the title of the section indicates the next call to be used in the resolution process.

### RIGHT AND LEFT GRAND FASRs

The resolution calls might be “Right and Left Grand, Promenade”.

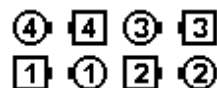
#### 1) Parallel Right-Hand Waves:

Boys in the Center and Girls on the Ends (1/2 Right Waves),  
all In Sequence, and all with Partners



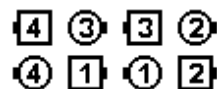
#### 2) Eight Chain Thru:

Half-Sashayed Couples (1/2 Eight Chain Thru),  
all In Sequence, and Facing Partner



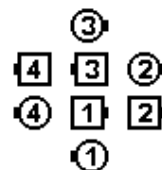
#### 3) Trade By:

Half-Sashayed Couples (1/2 Trade By), all In Sequence,  
Paired on Outside, and back-to-back with Corner



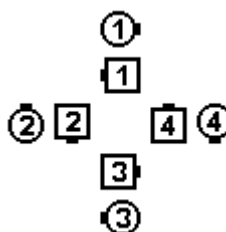
#### 4) Three-Quarter Tag:

Half-Sashayed Couples on the Outside  
and GBBG Wave in the Center (1/2 Three-Quarter Tag),  
all In Sequence, and all with Partner



#### 5) Wrong Way Thar:

Boys in the Center, all In Sequence,  
and all with Partner



## WRONG WAY GRAND FASRs

The resolution calls might be “Wrong Way Grand, Swing Partner, Promenade” or “Wrong Way Grand, Wrong Way Promenade”.

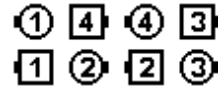
### 1) Eight Chain Thru:

Normal Couples, all In Sequence, and all Facing Partner



### 2) Trade By:

Normal Couples, all In Sequence, Paired on Outside, and all Gents back-to-back with their Right-Hand Lady

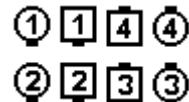


## PROMENADE FASRs

The resolution call might be “Promenade Home” or “Keep her/him and Promenade”.

### 1) Parallel Left-Hand Two-Faced Lines:

Normal Couples, all In Sequence, and all with Partners



## QUADRANTS

It is useful to be able to describe a dancer’s location on the floor. This allows us to describe how a single call moves the dancers, and how a sequence of calls moves an individual dancer around the square. When creating singing call figures, we need to pay attention to where a couple begins the Promenade so that we know approximately how many beats of music they will need to reach home. Using an At-Home Resolution sequence requires precise knowledge of dancer locations so that all will end up at home after the sequence is complete. Generally, the square is divided up into four regions which are usually called “Quadrants”. The dividing and labeling has been done in several ways. Here are three different applications.

### AXES:

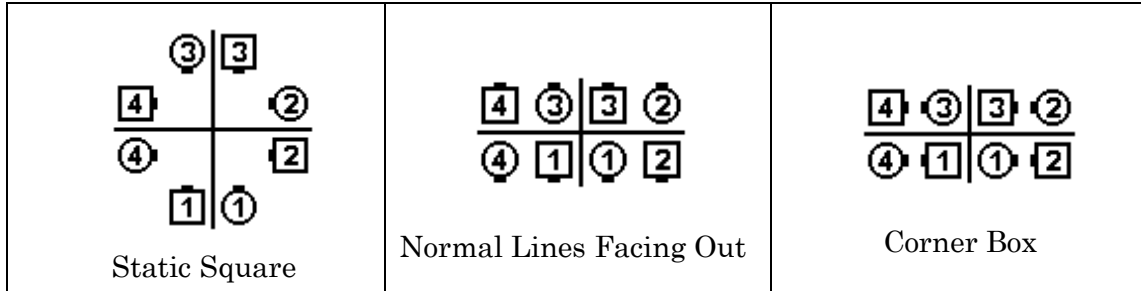
Draw a line between Couple #1 and Couple #3 and call it the Head Axis. Draw another line between Couple #2 and Couple #4 and call it the Side Axis. These axes form a big “Plus Sign”. From the caller’s point of view looking down on the dance floor, these can also be referred to as the Vertical Axis and the Horizontal Axis respectively. After the call “Heads Pass the Ocean”, the Heads would be standing on the Head or Vertical Axis.

## GEOMETRIC QUADRANTS

The following application uses the geometric definition of the word “quadrant” and is purely a way to designate a dancer’s location on the floor.

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The Axes described above divide the square into four separate regions using two perpendicular Lines of Symmetry. In Geometry, these are known as “quadrants”. For square dancing purposes, these quadrants can be named from each dancer’s point of view. When dancers are at home in a Static Square they are all in their own Home Quadrant. Each quadrant contains two dancers who have a corner relationship. When dancers move through the call “Grand Square”, they all move only within their own Home Quadrant. Dancers may be in their Home Quadrant, and simultaneously be in an Allemande Left FASR.



If an “Allemande Left” were called from the positions shown above with all dancers in their Home Quadrant, then all dancers would end facing their Partners in the correct position to bow and face in to make an At-Home Static Square.

Also, if “Corner Swing, Promenade” were called from these positions during a singing call, each Man and his new Partner would dance all the way around the circle using a full 16 beats to reach home.

If Boy #1 were in Boy #4’s Home Quadrant, then Boy #1 would be one quadrant to his left away from his home.

If Boy #1 were in Boy #3’s Home Quadrant, then Boy #1 would be in the quadrant opposite his home.

Each corner pair shares their Home Quadrant and views the other three quadrants in the same way.

For Boy #1 and Girl #4, the quadrants are labeled as shown on the left below.

For Girl #1 and Boy #2, the quadrants are labeled as shown on the right below.

Left	Opposite
Home	Right

View for Boy #1 and Girl #4

Opposite	Right
Left	Home

View for Girl #1 and Boy #2

When a full Promenade is desired for a singing call, the corners should meet to Swing in the Man’s Home Quadrant, the man’s Right Quadrant, or on the axis between those two quadrants. Note that meeting in the Man’s Right Quadrant might imply only a 12-beat Promenade, but it discourages the dancers from stopping at home after a very short Promenade.



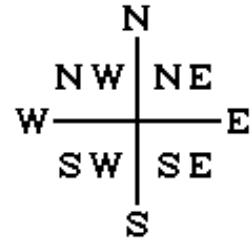
As another illustration of how quadrant locations might be useful, consider the following diagrams of Parallel Right-Hand Waves with Girls in the center.



All dancers are in their Opposite Quadrant. From either of these positions, the call “All 8 Circulate 1 1/2 and Slide Thru” results in an At-Home Resolution.

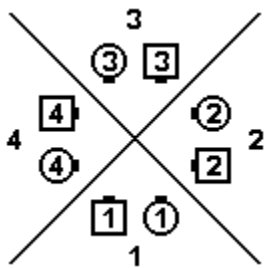
**COMPASS QUADRANTS**

Another approach to the quadrant designation is to think of the quadrants in terms of compass points. From the caller’s point of view, the near, left quadrant is SW, the far, left quadrant is NW, the far, right quadrant is NE, and the near, right quadrant is SE. Using this approach, the #1 Couple would be home in the South, the #2 Couple in the East, #3 Couple in the North and #4 Couple in the West.



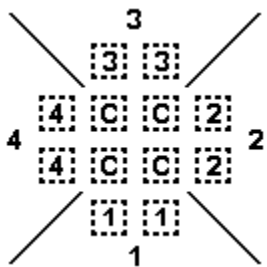
**RELATIONSHIP QUADRANTS**

Divide the square into four quadrants using a Big X. Label the four quadrants according to the number of the Couple at home in the quadrant.



Starting at the bottom and moving counter-clockwise, the four regions might be referred to as quadrants #1, #2, #3, and #4. They are also known as the 1st, 2nd, 3rd and 4th quadrants.

If the relationships are being emphasized, the quadrants might be referred to with respect to Man #1 using the P-R-O-C terminology. That would make #1 the Partner Quadrant, #2 the Right-Hand Lady Quadrant, #3 the Opposite Lady Quadrant and #4 the Corner Quadrant.

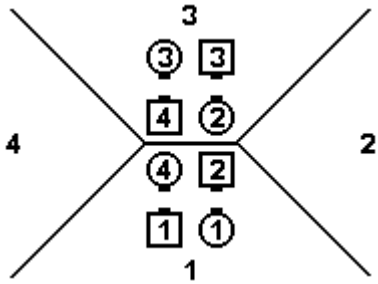


This application is used primarily when the dancers are in a 2 x 4 grid and can be easily split into two groups of four dancers. These groups are considered to be either in the 1st and 3rd quadrants or in the 2nd and 4th quadrants.

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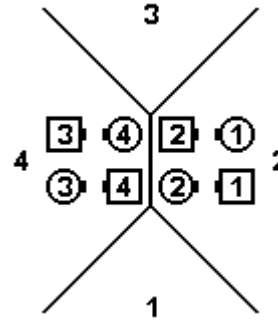
The quadrant designation of dancers in the center four positions depends on the position of the 2 x 4 grid and the current focus of the calls.

Example 1: Eight Chain Thru



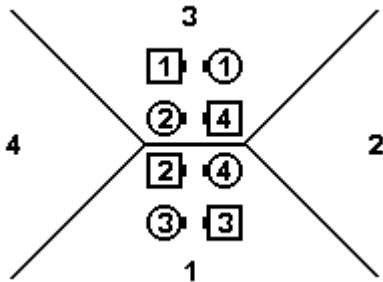
Man #1 is in Quadrant 1  
(his Partner Quadrant)

Example 2: Eight Chain Thru



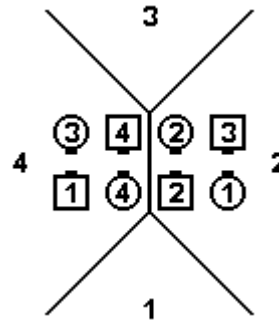
Man #1 is in Quadrant 2  
(his Right-Hand Lady Quadrant)

Example 3: Facing Lines



Man #1 is in Quadrant 3  
(his Opposite Quadrant)

Example 4: Facing Lines




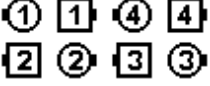


Man #1 is in Quadrant 4  
(his Corner Quadrant)

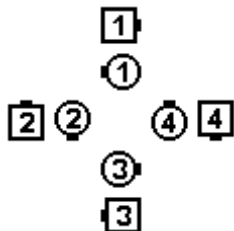
Once a quadrant of four dancers is established, the quadrant remains the same until a call is used that changes the group of four dancers, or moves all of them to another quadrant (such as Double Pass Thru).

**Example 1:** Follow this action with pawns to see how Man #1 is moving around the square during this sequence of calls. The references to right, left, near and far are as the caller sees the action.

<p>“Heads Lead Right”</p>	<p>For Man #1 the focus is on the box in the right half of the 2 x 4 grid. Man #1 has been moved into position ready to dance in quadrant 2.</p>
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<p>“Swing Thru”</p> 	<p>The box becomes a wave, which is still in the right half of a 2 x 4 grid. Man #1 is one of four dancers in quadrant 2.</p>
<p>“Split Circulate Twice”</p> 	<p>A new group of four dancers are involved in this call and they form a box. Man #1 is in the box which is in the half of the 2 x 4 grid near the caller so Man #1 is dancing in quadrant 1.</p>
<p>“Swing Thru”</p> 	<p>The focus changes again to the waves. Man #1 is in the wave on the left half of the 2 x 4 grid so he is dancing in quadrant 4.</p>
<p>“Boys Run, Wheel and Deal, Square Thru 3”</p>  <p>“Allemande Left, Promenade”</p>	<p>All of this action occurs within the same four dancers and in quadrant 4.</p> <p>This resolution is using the Allemande Left FASR called “Trade By”.</p>

**Example 2:** “Heads Square Thru 4, Step to a Wave, Circulate 1 1/2”.



This places Man #1 in quadrant #3 on the end of the Vertical Axis ready for “Hinge and Roll, Right and Left Grand, Box the Gnat, Slide Thru, You’re Home”.



## CHAPTER 3

# MODULES – DEFINITIONS AND USAGE

Modules are a series of one or more calls that move dancers from one known FASR to another known FASR. The use of modules is a large topic that has been extensively addressed elsewhere. This discussion will focus on defining the more commonly used types of modules and explaining how they are useful. For more detail about modules and extensive examples, please refer to other references such as:

- Chapter 16 of *The Caller Text*, compiled by Bob Osgood
- *The Mighty Module*, by Bill Peters
- *Caller/Teacher's Quick Reference Guide*, edited by Calvin Campbell and Don Armstrong

### GET-IN AND GET-OUT MODULES

The most commonly used modules are Get-Ins and Get-Outs. A Get-In Module is a series of calls that move the dancers from an At-Home Static Square (SS) to a known FASR. This FASR is usually a Corner Box (CB) or Partner Line (PL), but there are many other possibilities. A Get-Out Module is a series of calls that move the dancers from a known FASR to an At-Home Static Square. Usually the listing of a Get-Out Module ends with “Allemande Left” or “Right and Left Grand” because it is assumed that the caller can fill in any additional calls needed to complete the resolution to home. (**B** = Basic, **M** = Mainstream, **P** = Plus)

#### Example Get-Ins to a Partner Line (SS-PL) (formerly Zero Line (ZS-ZL)):

- B1:** Heads Lead Right, Circle to a Line (or Each Four Circle Left three-quarters)
- B2:** Heads Lead Right, Swing Thru, Boys Run, Bend the Line
- B2:** Heads Lead Right, Veer Left, Chain Down the Line, Flutterwheel
- M:** Heads Touch 1/4 and Walk and Dodge, Swing Thru, Boys Run, Bend the Line
- M:** Heads Pass the Ocean, Those Ladies Trade, Extend, Recycle, Slide Thru
- P:** Heads Lead Right, Dosado to a Wave, Ladies Trade, Linear Cycle

#### Example Get-Outs from a Partner Line:

- B1:** Pass Thru, Bend the Line, Star Thru, Pass Thru, Allemande Left
- B2:** Touch 1/4, Column Circulate, Boys Run, Allemande Left
- B2:** Touch 1/4, Column Circulate, Girls Run, Right and Left Grand
- B2:** Pass the Ocean, Girls Trade, Swing Thru, Right and Left Grand
- M:** Slide Thru, Square Thru 3, Left Allemande
- M:** Pass the Ocean, Recycle, Veer Left, California Twirl, Promenade
- M:** Pass Thru, Tag the Line, Leaders U-Turn Back, Pass Thru, Allemande Left
- P:** Load the Boat, Square Thru Three, Left Allemande

**Exercise:** Use the above Partner Line Get-Ins and Get-Outs to create choreography. Using examples from the appropriate program, randomly call one Get-In and then one ( Get-Out.

## ZEROS

A Zero is a series of calls that begin and end in the same FASR. There are various kinds of Zero Modules. **True Zeros** are a series of calls that begin from a given FASR and always end in the same FASR. The square might be rotated with respect to the walls. If a True Zero also returns every dancer to the same footprints, then it is known as a **Geographical Zero**. True and Geographical Zeros apply to a given Formation and often for a given Arrangement. When using True Zeros the Sequence and Relationships do not matter but will be maintained. A **Fractional Zero** is a module that must be called two or more times to make a True Zero. For example, a 1/3 Zero must be repeated 3 times to make a True Zero.

## GEOGRAPHICAL ZEROS

**Examples of Geographical Zeros for Normal Eight Chain Thru (such as CB-CB):**

- B1:** Right and Left Thru, Veer Left, Chain Down the Line, Star Thru
- B2:** Swing Thru, Boys Run, Bend the Line, Reverse Flutterwheel, Star Thru
- B2:** Swing Thru, Boys Run, Wheel and Deal

**Examples of Geographical Zeros for Facing Lines (such as PL-PL):**

- B2:** Pass Thru, Wheel and Deal, Double Pass Thru, First Couple Go Left, Second Couple Go Right
- B2:** Pass the Ocean, Centers Trade, Swing Thru, Centers Run, Bend the Line
- M:** Pass the Ocean, Recycle and Sweep a Quarter

## TRUE ZERO FLIP-FLOPS

A True Zero that rotates the whole square 180 degrees is sometimes called a “Flip-Flop”.

**Flip-Flop Examples from Normal Facing Lines (such as PL-PL):**

- B1:** Pass Thru, Bend the Line, Forward and Back, Pass Thru, Bend the Line
- M:** Pass Thru, Tag the Line In, Box the Gnat, Right and Left Thru
- M:** Rollaway, Pass Thru, Tag the Line, Centers In, Cast Off 3/4
- P:** Right and Left Thru, Load the Boat, Slide Thru

**Flip-Flop Examples from a Normal Eight Chain Thru (such as CB-CB):**

- M:** Eight Chain Four
- M:** Slide Thru, Pass Thru, Tag the Line, Leaders U-Turn Back
- P:** Relay the Deucey, Single Hinge and Roll, Box the Gnat

## TRUE ZEROS THAT CHANGE THE MAJOR AXIS BY 90 DEGREES

Sometimes it is useful to rotate the whole square 90 degrees to reduce crowding, make it easier to describe an action, or to facilitate an At-Home Resolution.

**These True Zeros rotate the square 90 degrees clockwise.**

- B2:** From Normal Eight Chain Thru: Swing Thru, Boys Run, Couples Circulate, those facing out (leaders) California Twirl, Two Ladies Chain, Star Thru
- B2:** From a Normal Eight Chain Thru: Touch 1/4, Split Circulate, Boys Run, Pass Thru, Wheel and Deal, Centers Pass Thru

**M:** From Facing Lines: Pass Thru, Wheel and Deal, Centers Pass Thru, Touch 1/4, Walk and Dodge, Partner Trade

**These True Zeros rotate the square 90 degrees counter-clockwise.**

**B1:** From Normal Facing Lines: Two Ladies Chain, Star Thru, Centers Arch, Dive Thru, Centers Pass Thru, Circle to a Line

**M:** From Eight Chain Thru: Touch 1/4, Walk and Dodge, Wheel and Deal, Zoom, Centers Pass Thru

## FRACTIONAL ZEROS

Examples of Fractional Zeros of various kinds:

**From Normal Facing Lines this is a 1/3 Zero:** (3 repeats is a 90 degree rotation)

**M:** Pass Thru, Wheel and Deal, Double Pass Thru, Centers In, Cast Off 3/4

**From a Normal Eight Chain Thru these are 1/2 Zeros:**

**B2:** Star Thru, Pass Thru, Wheel and Deal, Centers Pass Thru (twice is a Flip-Flop)

**M:** Touch 1/4, Scoot Back, Boys Run, Star Thru (twice is a Geographical Zero)

**From Parallel Waves this is a 1/4 Zero:** (4 repeats is a Geographical Zero)

**B2:** Swing Thru, Ends Circulate

**Exercise:** Use the following charts to create modular choreography. Randomly call one Get-In, and then one Zero. End with Allemande Left or add one Get-Out.

## CORNER BOX MODULES USING BASIC CALLS

Corner Box Get-In	Zero from Normal Eight Chain Thru	Corner Box Get-Out
Heads Square Thru Four	Swing Thru, Centers Run, Wheel and Deal	Touch 1/4, Girls Run, Touch 1/4, Boys Run, Allemande Left
Sides Touch 1/4, Those Boys Run	Right and Left Thru, Veer Left, Ferris Wheel, Centers Pass Thru	Right and Left Thru, Rollaway, Pass Thru, Right and Left Grand
Heads Star Thru and California Twirl	Circle to a Line, Pass Thru, Wheel and Deal, Double Pass Thru, Leaders Partner Trade	Star Thru, Right and Left Thru, Pass Thru, Allemande Left
Heads Promenade Halfway, Sides Square Thru Two	Touch 1/4, Split Circulate, Boys Run, Pass Thru, Wheel and Deal, Centers Pass Thru	Swing Thru, Girls Circulate, Boys Trade, Right and Left Grand

## CORNER BOX MODULES USING MAINSTREAM CALLS

Corner Box Get-In	Zero from Normal Eight Chain Thru	Corner Box Get-Out
Heads Box the Gnat and Slide Thru	Swing Thru, Spin the Top, Slide Thru	Swing Thru, Cast Off 3/4, Walk and Dodge, Allemande Left
Heads Pass Thru and Cloverleaf, Double Pass Thru, Leaders Partner Trade	Slide Thru, Pass the Ocean, Ladies Trade, Recycle	Spin Chain Thru, Girls Circulate Two, Right and Left Grand (or Turn Thru, Allemande Left)
Sides Pass Thru and Separate around 1 to a Line, Pass Thru, Ends Cross Fold	Slide Thru, Pass Thru, Tag the Line, Leaders U-Turn Back	Slide Thru, Right and Left Thru, Dixie Style to a Wave, Boys Trade, Left Allemande
Heads Pass the Ocean, Those Ladies Trade, Centers Recycle and Pass Thru	Eight Chain Four	Swing Thru, Girls Circulate, Boys Trade, Turn Thru, Left Allemande

## THE CHICKEN PLUCKER

Part of an old patter routine written by Bill Shymkus and published in *Sets In Order* magazine in 1957 has become the standard framework for using modules.

The relevant part of the original routine is: “Circle Four, half way around and Dive Thru, Pass Thru and a Right and Left Thru, turn your girl and you Dive Thru, Pass Thru and a Right and Left Thru, and you turn your girl like you always do, Dive to the middle”. The name describes the chicken-picking-up-corn action as the dancers Dive Thru three times.

As a standard framework, the Chicken Plucker has two basic versions. Both versions begin and end in a Corner Box. An Across the Street Box (XB) is also known as a Right-Hand Lady Box Out of Sequence (RBO). For this purpose, “Across the Street” is more descriptive.

**Version 1** uses most of the original calls and only Basic Part 1 (start in a Corner Box):

Right and Left Thru, Dive Thru, Centers Pass Thru (Across the Street Box)

Right and Left Thru, Dive Thru, Centers Pass Thru (Corner Box)

**Version 2** is a more modern equivalent for those dancing the Basic Part 2 Program:

Right and Left Thru, Pass Thru, Trade By (Across the Street Box)

Right and Left Thru, Pass Thru, Trade By (Corner Box)



Half of the Chicken Plucker is a 1/2 Fractional Zero (“Right and Left Thru, Dive Thru, Centers Pass Thru”). When it has been called once, the resulting Across the Street Box FASR is sometimes referred to as “Half Plucked”.

This framework provides several opportunities for choreographic variety. An appropriate Zero Module may be inserted at any convenient interruption point. Also, any of the calls or call combinations may be replaced by an appropriate equivalent set of calls (more on Equivalents in a few pages).

When first experimenting with the Chicken Plucker, it is easiest to see what is happening if each of the replacement or interrupt modules places the dancers in the same geographical position as the original Chicken Plucker.

**Exercise 1:** Use the suggestions below to create some modular choreography. Randomly select one module from each part of the Chicken Plucker Framework.

**Corner Box Get In (SS-CB):**

- Heads Square Thru Four
- Sides Flutterwheel and Sweep a Quarter, Centers Pass Thru
- Heads Right and Left Thru and Half Sashay and Star Thru

**Half of the Chicken Plucker (CB-XB or XB-CB):**

- Right and Left Thru, Dive Thru, Centers Pass Thru
- Square Thru Three, Trade By
- Swing Thru, Centers Run, Couples Circulate, Chain Down the Line, Flutterwheel and Sweep a Quarter

**Geographical Zero for Normal Eight Chain Thru (such as CB-CB):**

- Right and Left Thru, Veer Left, Chain Down the Line, Star Thru
- Swing Thru, Boys Run, Bend the Line, Reverse Flutterwheel, Star Thru
- Swing Thru, Centers Run, Ferris Wheel, Centers Pass Thru

**Second Half of the Chicken Plucker (RLO-CB or CB-RLO):**

- Right and Left Thru, Pass Thru, Trade By
- Each 4 Circle Left 1/2, Centers Arch Dive Thru, Centers Pass Thru

- Right and Left Thru, Veer Left, Ferris Wheel, Centers Square Thru 3

### **Allemande Left**

**Exercise 2:** Once the basic Chicken Plucker framework is well understood, consider using some modules that are not geographically equivalent to the original. Use a Get-In Module that makes a Corner Box in a different location. Replace the Geographical Zero with a True Zero. Use a True Equivalent to Half of the Chicken Plucker. Add a Get-Out Module at the end.

### **Corner Box Get-In (SS-CB):**

- Heads Right and Left Thru, Sides Star Thru and Pass Thru
- Heads Flutterwheel, Sides Lead Right, Pass Thru, Trade By

### **Half of the Chicken Plucker (CB-XB or XB-CB):**

- Swing Thru, Centers Run, Couples Circulate, Ferris Wheel, Centers Pass Thru, Each Four Circle Left Halfway
- Centers Split Two and Separate around 1, come into the middle and Star Thru, Centers Pass Thru
- Left Swing Thru, Girls Run, Ferris Wheel, Centers Wheel Around

### **True Zero for Eight Chain Thru (CB-CB):**

- Circle Left 1/4, Pass Thru, Wheel and Deal, Zoom, Centers Pass Thru
- Half Square Thru, Wheel and Deal, Centers Pass Thru, Flutterwheel

### **True Equivalent for Second Half of the Chicken Plucker (XB-CB or CB-XB):**

- Pass Thru, Trade By, Right and Left Thru
- Circle Left 1/4, Pass Thru, Bend the Line, Each Four Circle Left 3/4

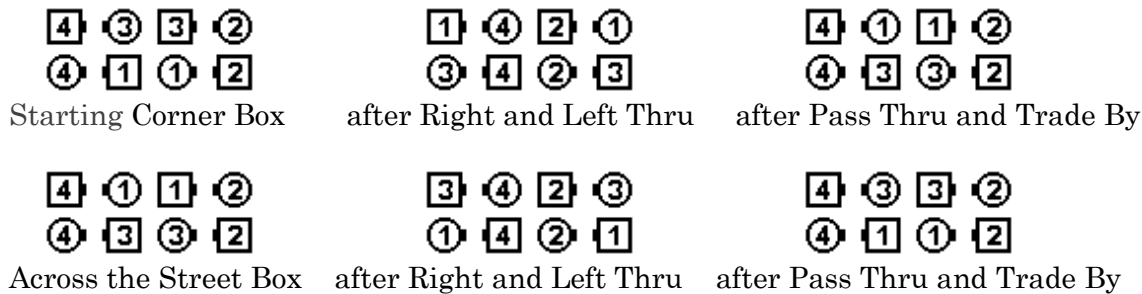
### **Corner Box Get-Out:**

- Step to a Wave, Girls Trade, Girls Cross Run, Left Allemande
- Swing Thru, Girls Circulate, Boys Trade, Right and Left Grand

## RESOLVING USING THE CHICKEN PLUCKER FRAMEWORK

Trying to remember several modules and keep track of the framework location can be challenging. It is helpful if the caller also watches the dancers to confirm the framework. Before beginning to call, note one set of corner dancers and their partners.

After the Get-In to the Corner Box, there is a paired couple on the outside and everyone is facing their corner. The Chicken Plucker framework moves the dancers from this Corner Box FASR to an Across the Street Box and then back to the Corner Box FASR. Watch the paired couples to track the framework. Confirm that corners are facing and that the paired couples are on the outside before calling “Allemande Left”.



If something goes wrong during this process, it is often possible to use a small amount of sight calling to bring the dancers back into the framework, and then use the known framework to resolve. Furthermore, this process will work from any starting point if the caller can achieve Step 1. This is not the most efficient nor elegant resolution system, but it does reinforce some very basic concepts about pairing and moving the dancers into a Corner Box.

### 1) Return the dancers to a Normal Eight Chain Thru.

The Formation Management section in Chapter 4 has suggestions for doing this.

Hint 1: Unless same genders are facing, Star Thru will make normal couples.

Hint 2: California Twirl will turn a normal couple around.

Hint 3: If same genders are facing, use “Gents with a Lady on the right roll her away”.

### 2) Return to the Chicken Plucker Framework.

Within the framework there are always exactly two couples together as partners so this is our next goal. Observant use of Ladies Chain (or other partner changing calls such as Flutterwheel, Reverse Flutterwheel, or Star Thru and each four Circle Left 1/4) can rearrange the dancers to place exactly one of the noted couples side-by-side as partners. Work through Steps 2a, 2b, 2c and 2d sequentially. When the dancers are back in the framework, omit the remaining parts of Step 2 and go to Step 3. Move downward in the chart below to see the progression for the four possibilities shown in the first row.

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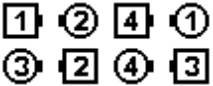
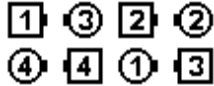
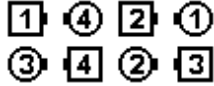
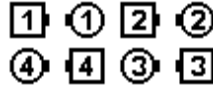
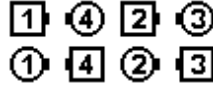
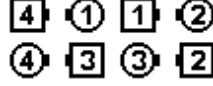

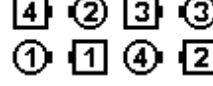
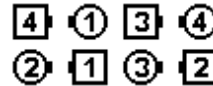
a) Look for your noted partners to see if one or both are side-by-side as partners. If just one noted couple is together, then you are in the Chicken Plucker framework. Go immediately to Step 3. If both noted couples are paired go to “c”.

b) If noted partners are facing each other, call “Two Ladies Chain” to pair them up. If you now have just one of your noted partner pairs together, then you are in the Chicken Plucker framework and can go to Step 3.

c) If neither or both of your noted couples are together as partners, call “Dive Thru, Center Two Ladies Chain, Centers Pass Thru”. If that makes exactly one noted couple paired, then go to Step 3.

d) If you still do not have any paired couples, call “Two Ladies Chain”. You should be in the Chicken Plucker framework with exactly one noted couple paired.

**Possibilities when returning to the Chicken Plucker Framework from a Normal Eight Chain Thru formation:**

 <p>a) One noted couple is paired</p> <p>Skip b, c, and d. Go to Step 3.</p>	 <p>b) Ladies Chain</p>  <p>Now one noted couple is paired. Skip c and d. Go to Step 3.</p>	 <p>b) Ladies Chain</p>  <p>c) Dive Thru, Center Two Ladies Chain, Centers Pass Thru</p>  <p>One noted couple is paired. Skip d. Go to Step 3.</p>	 <p>b) No Partners facing. Go to c.</p> <p>c) Dive Thru, Center Two Ladies Chain, Centers Pass Thru</p>  <p>d) Ladies Chain</p>  <p>One noted couple is paired. Go to Step 3.</p>
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**3) Put the Paired Couple on the Outside and use the Chicken Plucker to resolve.**

Once in the Chicken Plucker framework, call “Right and Left Thru” if needed to put the paired couple on the outside. Look to see if the noted corners are facing.

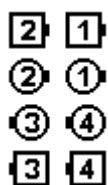
a) If they are facing, call “Allemande Left”.

b) If they are not facing, call half of the Chicken Plucker and then “Allemande Left”.

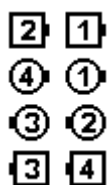
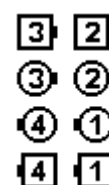
**TECHNICAL ZEROS**

Technical Zeros sometimes return dancers to the same FASR, but interchange the original Heads and Sides. Interchanging the Heads and Sides will also interchange Ends and Centers (Insides and Outsides) or those who are Facing Out with those who are Facing In. Because of this interchange the sequence state becomes important in determining when the Technical Zero will return the dancers to the same FASR. Some Technical Zeros maintain the FASR if the starting sequence is the same for both genders. Other Technical Zeros maintain the FASR if the starting sequence of the boys is different from that of the girls.

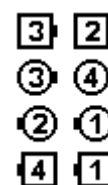
**Example 1:** From Parallel Two-Faced Lines “Couples Circulate” is a Technical Zero because the Heads and Sides are interchanged. Suppose the starting FASR has Normal Couples, all In Sequence, all with Partners, and with Heads facing out. After “Couples Circulate”, the ending FASR is still Parallel Two-Faced Lines of Normal Couples, all In Sequence with Partners, but now the Sides are facing out. Now suppose the sequence is different, which means the couple facing in will have a different pairing than the couple facing out. In that circumstance “Couples Circulate” will change the FASR as shown below.



When the Sequence of both Boys and Girls is “In”, “Couples Circulate” is a Zero.



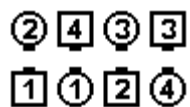
When the Sequence is Boys “In” and Girls “Out”, “Couples Circulate” is not a Zero because the paired couple moves from facing out to facing in.



Every Technical Zero repeated twice is a True Zero, so every Technical Zero is a 1/2 Fractional Zero. (The inverse is not true; 1/2 Fractional Zeros are not necessarily Technical Zeros.) If using a Technical Zero gives an unexpected result, call it a second time to bring the dancers back to the starting FASR.

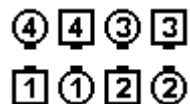
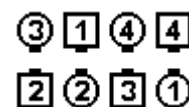
Be careful when analyzing the FASR. It is necessary to note the location of Heads and Sides to see when they are interchanged. Also, it is important to think of the partner relationships in the FASR in terms of Ends and Centers, Outsides and Insides, Facing In and Facing Out, or Left and Right.

**Example 2:** From Normal Facing Lines “Square Thru, Trade By, Star Thru” is a Technical Zero that works when there is a different sequence for each gender.



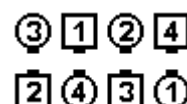
When the sequence is Boys “In” and Girls “Out”, the result is the same FASR so a Zero.

Left couple is paired, the right two dancers are opposites.



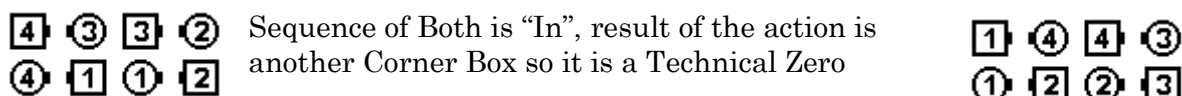
When the sequence is Boys “In” and Girls “In”, the result is a different FASR, so not a Zero.

Note the Four Ladies Chain effect.



Calling a Technical Zero for a FASR that is in a non-zero sequence state will result in a Four Ladies Chain effect. This is easy to see in Examples 2. To see this for Example 1, consider the two diagrams for the case where the Technical Zero does not work. Apply a resolution that is correct for the starting formation (such as “Ferris Wheel, Centers Square Thru 3, Allemande Left, Promenade”) to the diagram showing the FASR after using the Technical Zero. Note that everyone would Promenade with their Opposite (Four Ladies Chain effect).

**Example 3:** From a Normal Eight Chain Thru with same sequence such as a Corner Box, “Swing Thru, all 8 Circulate, Centers Run, Wheel and Deal” is a Technical Zero.



**Examples of Technical Zeros beginning from Normal Facing Lines with both genders in the same sequence:**

- B1:** Right and Left Thru, Pass Thru, Bend the Line
- B2:** Pass Thru, Wheel and Deal, Centers Pass Thru, Circle to a Line
- M:** Pass the Ocean, Spin Chain Thru, Girls Circulate, Single Hinge, Split Circulate Twice, Boys Run
- P:** Pass Thru, Tag the Line, Peel Off

**Examples of Technical Zeros beginning from Normal Facing Lines with one gender In Sequence and the other Out of Sequence:**

- B2:** Square Thru, Trade By, Star Thru
- B2:** Star Thru, Pass Thru, Trade By, Swing Thru, Boys Trade, Boys Run, Wheel and Deal and Sweep a Quarter

**Examples of Technical Zeros beginning from Parallel Waves with both genders in the same sequence:**

- B2:** Swing Thru, all 8 Circulate, Left Swing Thru
- M:** Spin Chain Thru, Ends Circulate (only 1 place), Scoot Back
- P:** Spin Chain the Gears

**Zero Modules Comparison** from a Lead Right Box:

“Eight Chain Thru” is a Geographical Zero and a True Zero. The FASR is maintained and all dancers return to the same footprints.

“Eight Chain Four” is a True Zero. The FASR is maintained, but the position of all dancers is rotated 180 degrees around the flag pole center of the square (flip-flopped).

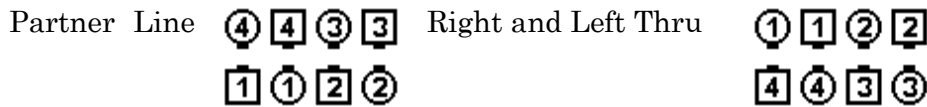
“Eight Chain Two” is a Technical Zero for FASRs with Normal Couples in different sequences (in this case Boys Out of Sequence and Girls In Sequence). The FASR is maintained but the original Heads and Sides are exchanged, which in this case means the outsides and insides are exchanged.

Note that “Eight Chain Two” is not a Zero from a Corner Box, which has all dancers In Sequence, because the resulting FASR is a Right-Hand Lady Box (= Across the Street plus Right and Left Thru).

## EQUIVALENTS

A call or series of calls, which can be used in place of a different call or series of calls is known as an Equivalent. Just like Zeros, Equivalents can be Geographical, True, or Technical.

Think first about how the call “Right and Left Thru” moves the dancers:

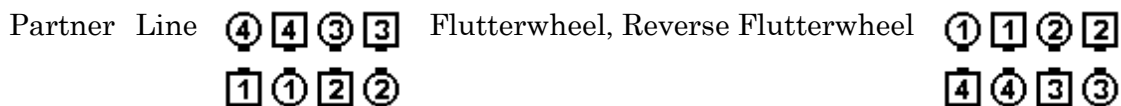


“Right and Left Thru” changes Partner Lines with all In Sequence to Partner Lines with all Out of Sequence as shown above.

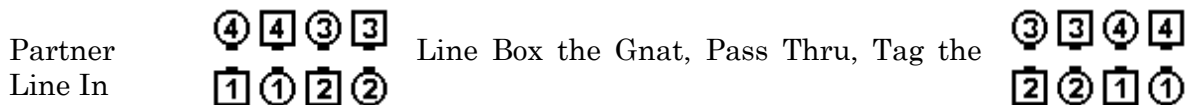
From Normal Facing Lines, “Right and Left Thru” has the following equivalents:

- “Flutterwheel, Reverse Flutterwheel” is a Geographic Equivalent;
- “Box the Gnat, Pass Thru, Tag the Line In” is a True Equivalent;
- “Pass Thru, Bend the Line” is a Technical Equivalent for all same sequence.

A **Geographic Equivalent** to “Right and Left Thru” will place all dancers in the same footprints as “Right and Left Thru”.

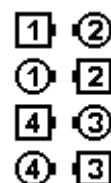


A **True Equivalent** will end in Partner Lines Out of Sequence but when compared with the Lines after “Right and Left Thru” these lines are rotated with respect to the walls. In this example, they are rotated by 180 degrees or flip-flopped.



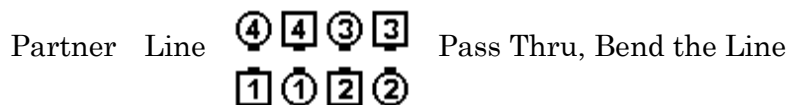
These Geographical and True Equivalents shown above will also change other Normal Facing Lines FASRs in the same way.

“Pass Thru, Bend the Line” is a **Technical Equivalent** that will change Partner Lines with all In Sequence to Partner Lines with all Out of Sequence. When these lines are

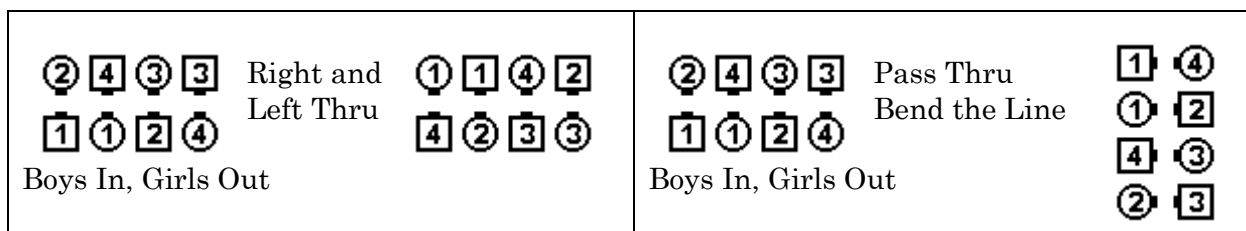


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compared with the lines after “Right and Left Thru”, they have been rotated 90 degrees and the couples on the left end of the line have changed from Sides to Heads.



This is a Technical Equivalent because it is choreographically equivalent to “Right and Left Thru” only when all dancers are in the same sequence as shown above. If the sequence of the boys is different from the sequence of the girls, then the results are not choreographically equivalent as shown below.



Notice that after “Right and Left Thru” the partner pair is in the right half of the line, but after “Pass Thru, Bend the Line” the partner pair is in the left half of the line.

### Four-Dancer Geographic Equivalents for Normal Facing Couples

The following four calls are commonly used as part of the framework or resolution process. It is useful to learn a few equivalents to these four calls in order to be able to provide variety. (B1 = Basic Part 1, B2 = Basic Part 2, M = Mainstream, P = Plus, A1 = Advanced One)

#### Two Ladies Chain:

- B1:** Circle Right One-Quarter, Star Thru
- B1:** Ladies Diagonally Pass Thru and U-Turn Back
- B2:** Reverse Flutterwheel
- B2:** Right and Left Thru, Flutterwheel
- B2:** Swing Thru, Box the Gnat, Right and Left Thru
  
- M:** Pass the Ocean, Recycle, Star Thru
- M:** Pass the Ocean, Single Hinge, Walk and Dodge, Partner Trade
- M:** Step to a Wave, Recycle, Right and Left Thru
- M:** Touch 1/4, Walk and Dodge, Partner Trade, Star Thru
  
- P:** Pass the Ocean, Ladies Trade, Linear Cycle
- P:** Pass the Ocean, Swing Thru, Single Hinge and Roll, Slide Thru
- A1:** Swap Around, Partner Trade

#### Right and Left Thru:

- B1:** Each Four Circle Left Halfway
- B2:** Flutterwheel, Reverse Flutterwheel
- B2:** Two Ladies Chain, Flutterwheel



**B2:** Pass Thru, Partner Trade

**B2:** Swing Thru, Girls U-Turn Back, Wheel and Deal

**B2:** Veer Left, Wheel and Deal

**M:** Dixie Style to a Wave, Boys Cross Run, Slide Thru

**M:** Star Thru, Slide Thru (add Slide Thru to any Star Thru equivalent)

**M:** Step to a Wave, Ladies Trade, Recycle

**P:** Single Circle to a Wave, Boys Cross Run, Girls Run, Wheel and Deal

**P:** Swing Thru, Centers Run, Half Tag, Trade and Roll

**A1:** Double Star Thru and Roll Twice

### **Star Thru:**

**B1:** Veer Left, Chain Down the Line

**B2:** Right and Left Thru, Flutterwheel, Sweep a Quarter

**B2:** Right and Left Thru and Rollaway, Touch 1/4, Boys Run

**B2:** Swing Thru, Boys Trade, Boys Run, Bend the Line

**B2:** Touch 1/4, Boys Run, Partner Trade

**M:** Dixie Style to a Wave, Boys Trade, Left Swing Thru, Girls Run, Wheel and Deal

**M:** Swing Thru, Cast Off 3/4, Walk and Dodge, Partner Trade

**M:** Swing Thru, Spin the Top, Right and Left Thru

**M:** Touch 1/4, Scoot Back, Boys Run

**P:** Pass the Ocean, Cast Off 3/4 and Roll

**P:** Swing Thru Twice, Linear Cycle

**A1:** Pass the Sea, Cast Left 3/4 and Roll

### **Square Thru (These can also be used as Get-Ins to a Corner Box):**

**B1:** Right and Left Thru and Rollaway, Star Thru

**B1:** Star Thru, California Twirl

**B2:** Flutterwheel (or Reverse Flutterwheel) and Sweep a Quarter, Pass Thru

**B2:** Touch 1/4, Boys Run

**M:** Dixie Style to a Wave, Girls Run, Veer Right

**M:** Dixie Style to a Wave, Boys Trade, Left Swing Thru, Girls Run, Veer Left

**M:** Flutterwheel, Touch 1/4, Walk and Dodge

**M:** Pass the Ocean, Girls Trade, Recycle, Pass Thru

**M:** Right and Left Thru, Slide Thru, Pass Thru

**M:** Swing Thru, Spin the Top, Pass Thru

**M:** Swing Thru, Single Hinge, Scoot Back, Walk and Dodge

**P:** Fan the Top, Swing Thru, Turn Thru

**P:** Pass the Ocean, Explode and Square Thru 2

**A1:** Pass the Sea, Boys Trade, Recycle and Pass Thru

**A1:** Pass the Sea, Explode the Wave, Partner Tag

## **CONVERSION MODULES**

## CALLERLAB: SIGHT AND MODULE RESOLUTION SYSTEMS

A series of calls that begin from a given FASR and move the dancers to a different known FASR are called a Conversion Module.

### FASR CONVERSIONS

The most frequently used Conversion Modules convert from a Corner Box to a Partner Line or vice versa. (= Zero Box to Zero Line or vice versa)

#### Conversion Examples from a Corner Box to Partner Line (CB-PL):

**B1:** Right & Left Thru, Veer Left, Girls Circulate, Chain Down the Line, Right & Left Thru

**B2:** Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line

**M:** Spin Chain Thru, Girls Circulate Two, Boys Run, Bend the Line

**P:** Swing Thru, Girls Circulate, Swing Thru, Linear Cycle

**P:** Single Circle to a Wave, Girls Circulate, Boys Run, Bend the Line

#### Conversion Examples from a Partner Line to a Corner Box (PL-CB):

**B1:** Right & Left Thru and a Quarter More, Girls Circulate, Bend the Line, Star Thru

**B2:** Touch 1/4, Column Circulate, Boys Run

**M:** Pass the Ocean, Girls Trade, Boys Circulate, Recycle, Eight Chain 2

**P:** Fan the Top, Girls Circulate, Recycle

**P:** Grand Swing Thru, Single Hinge and Roll, Slide Thru

**P:** Pass the Ocean, Swing Thru, Girls Circulate, Boys Run, Half Tag, Trade and Roll

### PEOPLE-MOVER CONVERSIONS

A series of calls that moves certain dancers in a given formation to a different spot without moving the other dancers is a People-Mover Conversion. The first example moves the girls counter-clockwise. The second example moves the boys clockwise. Both of these examples are also 1/4 Fractional Zeros. The first will cycle through Partner, Corner, Opposite, and Right-Hand Lady Lines. The second will cycle through the four lines in reverse order.

#### People-Mover from Partner Line to a Corner Line: (This moves only the girls.)

**B2:** Touch 1/4, Column Circulate, Boys Run, Star Thru

#### People-Mover from Partner Line to Right-Hand Lady Line: (This moves only the boys.)

**B2:** Pass the Ocean, Girls Trade, Boys Circulate, Swing Thru, Boys Run, Bend the Line

### BILL PETER'S "MAGIC MODULE":

**"Swing Thru, Ends Circulate, Centers Trade and Run, Bend the Line"**

This Magic Module can be used as part of each of the following useful conversions:

- From Corner Box to Partner Line: **Magic Module**

- From Partner Line to Corner Box: **Star Thru, Magic Module, Star Thru**
- From Partner Line to Corner Line: **Star Thru, Magic Module, Right & Left Thru**
- From Corner Line to Partner Line: **Right & Left Thru, Star Thru, Magic Module**

## THE FOUR FACING LINES FRAMEWORK

Some callers prefer to use Facing Lines instead of Eight Chain Thru as their framework formation. Start by using Partner Lines as a modular framework. Construct choreography by using a Get-In to a Partner Line, then use a Zero Module for Facing Lines, and finish with a Get-Out from a Partner Line.

## PARTNER LINE MODULES USING BASIC AND MAINSTREAM CALLS

Partner Line Get-In (SS-PL)	Zero from Normal Facing Lines	Partner Line Get-Out
<b>Basic Part 1</b>		
Head Four Circle Left 3/4, Centers Pass Thru, Each 4 Circle Left 1/4	Forward and Back, Each 4 Star Right, Star Left (back to lines)	All 8 Circle Left, Allemande Left
Heads Lead Right, Each 4 Circle Left 3/4	Right and Left Thru and Rollaway, Pass Thru, U-Turn Back	Two Ladies Chain, Each 4 Circle Left 3/4, Pass Thru, Left Allemande
Heads Lead Right, Circle to a Line	Star Thru, Right & Left Thru, Veer Left, Ladies Chain Down the Line	Star Thru, Dosado, Square Thru 3, Left Allemande
<b>Basic Part 2</b>		
Sides Lead Right, Swing Thru, Boys Run, Bend the Line	Pass the Ocean, Girls Trade, Swing Thru, Boys Run, Bend the Line	Touch 1/4, Column Circulate, Boys Run, Allemande Left
Heads Circle Left 1/4, Double Pass Thru, First Couple Left Next Couple Right	Right and Left Thru, Flutterwheel, Reverse Flutterwheel	Flutterwheel and Sweep a Quarter, Pass Thru, Allemande Left
Heads Lead Right, Touch 1/4, Split Circulate, Boys Run	Pass Thru, Wheel and Deal, Double Pass Thru, First Couple Left, Next Couple Right	Pass the Ocean, Swing Thru Twice, Boys Run, Promenade
<b>Mainstream</b>		

*CALLERLAB: SIGHT AND MODULE RESOLUTION SYSTEMS*

Heads Lead Right, Swing Thru, Spin the Top, Right and Left Thru, Flutterwheel	Pass Thru, Tag the Line, Face In, Pass Thru, Tag the Line In	Pass the Ocean, Ladies Trade, Swing Thru, Turn Thru, Left Allemande
Heads Lead Right, Step to a Wave, Ladies Trade, Recycle and Sweep 1/4	Pass Thru, Wheel and Deal, Centers Pass Thru, Touch 1/4, Walk and Dodge, Partner Trade	Pass the Ocean, Recycle, Veer Left, California Twirl, Promenade
Heads Pass the Ocean, Centers Recycle and Pass Thru, Left Swing Thru, Girls Run, Bend the Line	Right and Left Thru, Dixie Style to a Wave, Boys Cross Fold, Slide Thru	Pass Thru, Ends Fold, Box the Gnat, Square Thru 3, Left Allemande

The next step is to expand the choreographic possibilities by using more than one module between the Get-In and the Get-Out.

- Insert two or three Zero Modules.
- Insert a second Zero Module at an appropriate place inside the first one.
- Replace part of one of the modules with an Equivalent.

**Example of inserting one Zero Module inside another (Nesting Zeros):**

<b>Type of Module</b>	<b>Calls</b>
Get-In to a Partner Line:	Heads Lead Right, Circle to a Line
Begin Zero Module:	Right and Left Thru
Insert second Zero Module:	Pass Thru, Wheel and Deal, Double Pass Thru, First Couple Left, Next Couple Right
Finish the first Zero:	Right and Left Thru
Use a third Zero:	Pass the Ocean, Ladies Trade, Swing Thru, Boys Run, Bend the Line
Get-Out from a Partner Line:	Touch 1/4, Column Circulate, Boys Run, Allemande Left

Another possibility is to replace the Partner Line with another of the four Normal Facing Lines with All In Sequence.

**Basic Example using a Corner Line:**

<b>Type of Module</b>	<b>Calls</b>
Get-In to a Corner Line:	Heads Box the Gnat and Pass Thru, Heads Separate around one to a Line
Zero Module:	Two Ladies Chain over and back
Get-Out from a Corner Line:	Rollaway and Circle Left, Allemande Left

**Mainstream Example using a Right-Hand Lady Line:**

Type of Module	Calls
Get-In to a Right-Hand Lady Line:	Heads Pass the Ocean, Extend, Girls Run, Bend the Line, Box the Gnat
Zero Module:	Right and Left Thru, Dixie Style to a Wave, Boys Cross Run, Slide Thru
Get-Out from a Right-Hand Lady Line:	Touch 1/4, Column Circulate, Boys Run, Box the Gnat, Right and Left Grand

**INS AND OUTS FOR CORNER, OPPOSITE, AND RIGHT-HAND LADY LINES**

Type of Line	Get-In	Get-Out
<b>Corner Line</b>	Heads Star Thru and California Twirl, All Star Thru	All 8 Circle Left, Rollaway, Left Allemande
<b>Corner Line</b>	Heads Touch 1/4, Those Boys Run, Swing Thru, Spin the Top, Right and Left Thru	Square Thru 3, Allemande Left
<b>Opposite Line</b>	Head Ladies Chain, Sides Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line	Star Thru, Pass Thru, Trade By, Square Thru 3, Allemande Left
<b>Opposite Line</b>	Head Pass the Ocean, Extend, Girls Trade, Boys Circulate, Single Hinge, Walk and Dodge, Partner Trade	Right and Left Thru, Slide Thru, Eight Chain 3, Allemande Left
<b>Right-Hand Lady Line</b>	Head Pass the Ocean, Extend, Ladies Trade, Swing Thru, Boys Run, Bend the Line	All 8 Circle Left, Ladies In, Men Sashay, Allemande Left
<b>Right-Hand Lady Line</b>	Head Pass the Ocean, Extend, Recycle and Sweep a Quarter	Square Thru Four, Trade By, Left Allemande

- By using Conversion Modules, it is possible to begin with a Corner Box, then convert to a Partner Line and resolve from there or vice versa.
- A People-Mover can be used to convert from one type of line to another, and then resolve from the new line.

**Mainstream Example using a People-Mover:**

**Get-In to a Corner Line:**

Heads Pass Thru and Cloverleaf, Double Pass Thru, Leaders Partner Trade, Star Thru

**Technical Zero for Normal Facing Lines with all Same Sequence:**

Pass Thru, Wheel and Deal, Centers Pass Thru, Circle to a Line

**Conversion from Corner Line to Opposite Line:**

Touch 1/4, Column Circulate, Boys Run, Star Thru

**Geographical Zero for Normal Facing Lines:**

Right and Left Thru, Dixie Style to a Wave, Boys Cross Run, Slide Thru,

**Get-Out from Opposite Line:**

Right and Left Thru, Slide Thru, Eight Chain 3, Left Allemande

**Other References to the Four Facing Lines Framework:**

The Four Facing Lines Framework can be used with Isolated Sight discussed in Chapter 5. It is expanded in the CRaMS System described in Chapter 5. It is also used in the Slotting System described in Chapter 11.

**INVERT AND ROTATE MODULES**

Invert and Rotate Modules are Technical Zeros that move dancers into a new relationship quadrant ready to dance with a new group of four.

Each Invert and Rotate Module has all of the following properties:

- 1) It begins and ends in the same FASR.
- 2) It interchanges (inverts) the Heads with the Sides within the FASR.
- 3) It works for all same sequence or for different sequences but not for both.
- 4) It changes the mix of dancers within one Relationship Quadrant.
- 5) It moves (rotates) at least half the dancers across either the vertical or the horizontal axis or both.

Perhaps the most elegant Invert and Rotate Modules all belong to a group of Equivalentents that begin from a Normal Eight Chain Thru with same sequence for both genders (such as a Corner Box). The module in simplest form is “Star Thru, Pass Thru, Bend the Line, Star Thru”. The result changes the major axis of the Eight Chain Thru formation, and moves all dancers across both axes to end half way around the square from their starting geometric quadrant.

(Possible Setup: Sides Square Thru Four)



There are numerous Equivalentents to this “Elegant” Invert and Rotate Module. Here are a few:

**Equivalents to “Star Thru, Pass Thru, Bend the Line, Star Thru”:**

(Technical Zeros from Normal Eight Chain Thru with Same Sequence for both genders)

**B1:** Dive Thru, Centers Half Square Thru, Ends Separate and Star Thru

**B2:** Touch 1/4, Girls Trade, Pass Thru, Wheel and Deal, Centers Wheel Around

**M:** Star Thru, Pass Thru, Ends Fold, Box the Gnat, Right and Left Thru

**M:** Pass to the Center, Double Pass Thru, Cloverleaf, Centers Pass Thru

**M:** Square Thru, Tag the Line In, Pass Thru, Ends Fold

**P:** Relay the Deucey, Explode and Box the Gnat, Pass Thru, Ends Fold

**A1:** Pass Thru, Clover and Pass the Ocean, Chain Reaction, Boys Run, Wheel and Deal

**Other Invert and Rotate Modules:**

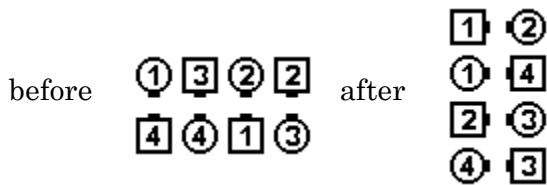
There are many other Technical Zeros that also have the five properties listed above.

Here are some examples:

**Example 1:** from Normal Facing Lines with different sequence:

(Possible Setup: Heads Square Thru 2, Swing Thru, Boys Run, Bend the Line)

**B2:** Two Ladies Chain, Pass Thru, Wheel and Deal, Centers Wheel Around, Star Thru

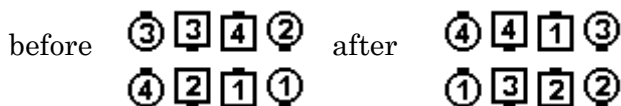


The following examples Invert and Rotate while keeping the 2 x 4 grid of dancers on the same major axis.

**Example 2:** from Parallel Waves, same gender in the center, different sequence:

(Possible Setup: Sides Square Thru Four, Swing Thru)

**B1:** All 8 Circulate

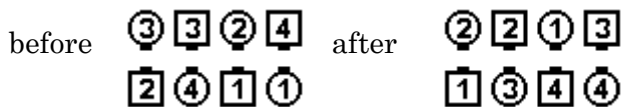


**Example 3:** from Normal Facing Lines with different sequence:

(Possible Setup: Sides Square Thru, Circle to a Line)

**B2:** Square Thru, Trade By, Star Thru

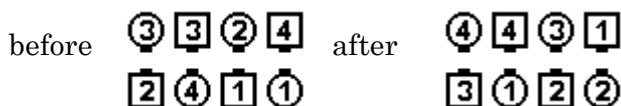
**B2:** Flutterwheel and Sweep a Quarter, Pass Thru, Trade By, Star Thru



**Example 4:** from Normal Facing Lines with different sequence:

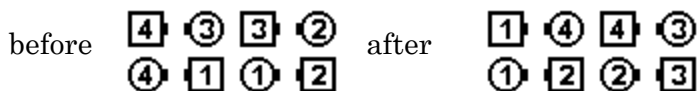
**B2:** Pass the Ocean, All 8 Circulate, Girls Trade, Swing Thru, Boys Run, Bend the Line

**M:** Pass the Ocean, All 8 Circulate, Recycle and Sweep a Quarter



**Example 5:** From a Normal Eight Chain Thru with same sequence such as a Corner Box:

**B2:** Swing Thru, All 8 Circulate, Centers Run, Wheel and Deal



## REVISITING THE CHICKEN PLUCKER

Once the basic Chicken Plucker framework is well understood, some of the more complex modules can be used as part of the structure. Perhaps replace the Get-In to a Corner Box with a Get-In to a Partner Line, use a Zero from Facing Lines, and then use a Conversion Module to change to a Corner Box. All the dancers are in the same sequence at the Corner Box point (both boys and girls are In Sequence) and at the Half-Plucked point (both boys and girls are Out of Sequence). Therefore, these are appropriate places to insert an Equivalent to the “Elegant” Invert and Rotate Module or another Technical Zero that works when the sequence of both genders is the same.

### Partner Line Get-In (SS-PL):

- Heads Lead Right, Circle to a Line
- Heads Lead Right, Swing Thru, Boys Run, Bend the Line
- Heads Lead Right, Veer Left, Chain Down the Line, Flutterwheel

### Facing Line Zero (PL-PL):

- Pass Thru, Wheel and Deal, Double Pass Thru, First Couple go Left, Second Couple Go Right
- Pass the Ocean, Centers Trade, Swing Thru, Centers Run, Bend the Line

### Convert Partner Line to Corner Box (PL-CB):

- Touch 1/4, Column Circulate, Boys Run
- Pass the Ocean, Swing Thru, Girls Circulate, Boys Trade and Run, Bend the Line, Star Thru (This one uses Bill Peter’s “Magic Module”.)

### Half of the Chicken Plucker (CB-RBO):

- Square Thru Three, Trade By

### Invert and Rotate Module for Eight Chain Thru with all in the same sequence:

- Star Thru, Pass Thru, Bend the Line, Star Thru
- Swing Thru, All 8 Circulate, Centers Run, Wheel and Deal
- Square Thru Two, Bend the Line, Right and Left Thru, Flutterwheel and Sweep 1/4 (The last one is a variation of “Star Thru, Pass Thru, Bend the Line, Star Thru” using Square Thru Two instead of the “Star Thru and Pass Thru” and using an equivalent to the second Star Thru.)

### Finish the Chicken Plucker (RBO-CB-AL):

- Right and Left Thru, Pass Thru, Trade By, Allemande Left

## FLOW MODULES



Most callers have some favorite series of moves, which they use because they know that the body flow is smooth and pleasing. Sometimes such series are referred to as “**Flow Modules**”.

These begin in a known formation and end in another known formation, but the caller may or may not be paying attention to the other aspects of FASR. These fall in a gray area between modular calling and sight calling. The distinction is within the caller’s mind and may not be obvious to another caller.

**Flow Module Examples:**

**B2:** Swing Thru, Centers Run, Bend the Line

**M:** Double Pass Thru, Centers In, Cast Off 3/4

**P:** Double Pass Thru, Track II, Centers Trade, Linear Cycle

**USING SOME SIGHT CALLING WITHIN A MODULAR SYSTEM**

The next chapter discusses skills needed by sight callers. While perfecting these skills, it is possible to insert into a modular framework a bit of Two-Couple Sight calling. Refer to Chapter 5 for discussions of such applications.

## CHAPTER 4

# SKILLS COMMON TO ALL SIGHT RESOLUTION SYSTEMS

The focus of this document is on the resolution part of sight calling. The first three sections of this chapter briefly discuss some of the skills a sight caller would use during the first part of a sequence and continue to use during the resolution process. The rest of the chapter is devoted to skills needed for the resolution process itself. Callers must be able to move the dancers into Normal Couples, recognize partners and bring them together, and adjust the sequence if necessary.

### PROGRAM KNOWLEDGE

Several dance programs have been created within the modern square dance world (e.g., Basic, Mainstream, Plus). These dance programs designate the vocabulary expected to be known by the dancers and used by the caller during a dance. The vocabulary list for a given program may change over time. Program knowledge includes knowing which calls are currently in the program being called and what the possible starting and ending formations are for all of them. Those callers with several years of dance experience will likely find that much of this knowledge has been absorbed during those years. Those who begin calling soon after they begin dancing will need to spend some time learning this information. Obtain copies of the current CALLERLAB program lists and definitions, use them when planning choreography, and keep them available for quick reference. The current CALLERLAB programs are Community Dance, Basic Part 1, Basic Part 2, Mainstream, Plus, Advanced (A-1 and A-2), and Challenge (C-1, C-2, and C-3A).

Part of program knowledge is the ability to restrict the use of calls to their Standard Applications when necessary. **Standard Applications** are the positions for each call that most dancers will find familiar or obvious and thus be able to dance successfully. The Choreographic Applications Committee has compiled “Standard Applications” documents for the Basic, Mainstream and Plus Programs. For each call there are detailed descriptions of the Formations and Arrangements deemed Standard by experienced callers. Using a call from another formation or arrangement is considered to be an **Non-Standard** or **Extended Application**. It is strongly recommended that any caller planning to call to dancers from another club or area obtain copies of these documents from CALLERLAB and make use of this valuable compilation.

### SMOOTH AND SUCCESSFUL DANCING

A sense of smooth body flow and timing is necessary to ensure that the dance experience produced by the sight caller will be pleasing to the dancers. Smooth **body flow** includes awareness of body momentum, turning direction, sequential overflow, hand availability and floor space. Use of appropriate **timing** in the delivery of the calls is essential to creating “wind-in-the-face” dancing to the music. CALLERLAB’S Choreographic Applications

Committee produced a document called *Choreographic Guidelines* which discusses these matters.

The *Choreographic Guidelines* document also explains how a caller can analyze and control the **degree of difficulty** of the choreography. The issues that must be considered include unknown or seldom used calls, extended applications of calls, anticipation, sense of rightness, awkward body flow, and overloaded memory.

Callers must continually be aware of body flow, difficulty, and timing. Body flow and difficulty influence every call choice, and timing influences when to say it. Every caller should find an opportunity to study these topics and gain an understanding of the issues involved. Then that knowledge must be used.

Sight callers have the advantage of being able to watch the dancers all the time. There is no excuse for not being aware of body flow. Watch for repeated turns in one direction or awkward combinations and learn to avoid them. Callers tend to track dancers of their own gender, but they should always be aware of the body flow for both genders and all eight dancers. Sight calling also gives immediate feedback regarding good timing. You can see when the dancers are moving smoothly without stop-and-go hesitations or panicky rushing.

## FORMATION MANAGEMENT

Formation management is the ability to recognize formations and to move the dancers from one formation to another by using appropriate calls in a timely manner. This skill is necessary long before the resolution process begins.

Formation management can be practiced using pawns and then at caller workshops where someone holds up flashcards indicating the next formation to be made or the next move to be called.

The sight caller needs a bank of knowledge about where calls begin and end. From the Static Square onward, this bank is used for every call. If the caller wants to theme some call or group of calls, it is necessary to be able to set up the appropriate formation and arrangement in a variety of ways. Also, the caller must consider the ending formation and arrangement and find some following calls that will result in smooth body flow.

For each new call added to a caller's repertoire, it is necessary to learn how to set up the required starting formation and how to continue from the ending formation. For example, Plus adds Diamonds to the vocabulary so the caller must learn how to set up Diamonds and how to change from Diamonds back to Waves or Two-Faced Lines. Plus callers also must learn some options to follow a "3/4 Tag the Line".

Call Analysis Sheets should be used to study one call in detail. Such a sheet should include the following:

- Definition including the starting and ending formations, action, timing and styling
- Standard Applications
- Teaching Tips
- Hand Usage and Body Flow with good preceding and following calls
- Modules of various types that use the call
- Patter and Singing Call Choreography for teaching, drill and dancing

The Choreographic Applications Committee is creating an Online Teaching Resource at [www.teaching.callerlab.org](http://www.teaching.callerlab.org) that compiles this information for each call.

One way to consolidate call usage knowledge for several calls is to make a chart. List the common formations across the top and the calls down the left side. The boxes show where a call can begin or end. 'N-Std' means it is a Non-Standard application.

**Call Usage Chart Sample:**

The Call	Facing Lines	Eight Chain Thru	Double Pass Thru	Parallel Right-Hand Two-Faced Lines	Parallel Right-Hand Waves
Two Ladies Chain	Begin, End	Begin, End	Centers Begin, End		
Bend the Line	Begin, End			Begin	
Right and Left Thru	Begin, End	Begin, End	Centers Begin, End		Begin
Star Thru	Begin, End	Begin, End	Centers Begin, End	End	
Swing Thru	Begin (N-Std)	Begin	Centers Begin		Begin, End
Veer Left	Begin (N-Std)	Begin	Centers Begin	End	
Wheel and Deal	Begin (N-Std)	End	End	Begin	
Ferris Wheel			End	Begin	

**DEALING WITH THE UNEXPECTED**

If a caller inadvertently calls something that results in an unexpected and strange formation, usually the key to returning to something familiar is to use calls directed at only some of the dancers such as: “Those facing out U-Turn Back”, “Those in a mini-wave Hinge”, or “the Center Four Touch 1/4”. It is also useful to remember: **“If in trouble, do it double.”** If the formation allows, a repetition of the call that produced the unexpected result often changes the setup back to something more familiar.

**CHANGING BETWEEN COMMON FORMATIONS**

When the caller is ready to resolve, the first task may be returning the square to one of the commonly used formations (Facing Lines, Parallel Two-Faced Lines, Parallel Waves, or Eight Chain Thru). Many resolution systems assume that the caller can easily change between these common formations. This is a good flashcard drill for callers. Here are some useful formation changing call combinations: (**B** = Basic, **M** = Mainstream, **P** = Plus)

**From Parallel Waves to Parallel Two-Faced Lines:**

**B2:** Centers Run

**M:** Recycle and Veer Left/Right

(From Right-Hand Waves, use Veer Left; from Left-Hand Waves, use Veer Right)

**From Parallel Waves to Facing Lines:**

- B2:** Centers Run, Bend the Line
- M:** Single Hinge, Walk and Dodge, Partner Trade
- M:** Recycle and Sweep a Quarter (or **P:** Linear Cycle)
- P:** Explode and Right and Left Thru

**From Parallel Waves to Eight Chain Thru:**

- B1:** (Parallel BGGB Right-Hand Waves (Arrangement 0)) Right and Left Thru
- B2:** Swing Thru, Centers Run, Wheel and Deal
- M:** Recycle (a standard Recycle begins in a BGGB Right-Hand Wave (Arrangement 0))
- P:** (From Arrangement 0, which is BGGB for Right-Hand and GBBG for Left-Hand)  
Explode and Slide Thru

**From Parallel Two-Faced Lines to Facing Lines:**

- B1:** Bend the Line
- B1:** (Normal Right-Hand Two-Faced Lines) Chain Down the Line
- M:** Half Tag, Walk and Dodge, Partner Trade

**From Parallel Two-Faced Lines to Eight Chain Thru:**

- B2:** Wheel and Deal
- P:** Half Tag, Trade and Roll

**From Eight Chain Thru to Facing Lines:**

- B1:** Circle to a Line
- B2:** Flutterwheel and Sweep a Quarter
- M:** (Normal Couples) Slide Thru (or Star Thru)
- M:** Touch 1/4, Walk and Dodge, Partner Trade

**From Eight Chain Thru to Parallel Right-Hand Two-Faced Lines:**

- B1:** Right and Left Thru, Veer Left
- B2:** Swing Thru, Centers Run

**From Eight Chain Thru to Parallel Right-Hand Waves:**

- B2:** Step to a Wave
- B2:** Swing Thru

**From Facing Lines to Eight Chain Thru:**

- B1:** (Normal Couples) Star Thru
- M:** (Normal Couples) Slide Thru
- B2:** Flutterwheel and Sweep a Quarter
- B2:** Square Thru Two, Trade By
- P:** Load the Boat

**From Facing Lines to Parallel Right-Hand Waves:**

- B2:** Pass the Ocean

**From Facing Lines to Parallel Right-Hand Two-Faced Lines:**

- B2:** Pass the Ocean, Swing Thru, Centers Run

*CALLERLAB: SIGHT AND MODULE RESOLUTION SYSTEMS*

It is helpful to make a chart showing the common formations on the left side and again across the top. Then fill in the boxes with a call or two that will change the formation from the one at the left to the one at the top. The boxes along the central diagonal should contain calls that maintain the formation.

**Formation Management Chart Sample:**

(\* Normal Arrangement is necessary)

<b>From setup at left to setup at top</b>	<b>Facing Lines</b>	<b>Eight Chain Thru</b>	<b>Double Pass Thru</b>	<b>Parallel Right-Hand Two-Faced Lines</b>	<b>Parallel Right-Hand Waves</b>
<b>Facing Lines</b>	Two Ladies Chain *	Star Thru *	Pass Thru, Wheel and Deal	Flutterwheel, Sweep 1/4, Veer Left	Pass the Ocean
<b>Eight Chain Thru</b>	Star Thru *	Right and Left Thru	Dive Thru *	Veer Left	Step to a Wave
<b>Double Pass Thru</b>	Double Pass Thru, First Left, Next Right	Centers Pass Thru	Zoom	Centers Pass Thru, Right & Left Thru, Veer Left	Centers Pass Thru, Swing Thru
<b>Parallel Right-Hand Two-Faced Lines</b>	Bend the Line	Wheel and Deal	Ferris Wheel	Couples Circulate	Bend the Line, Pass the Ocean
<b>Parallel Right-Hand Waves</b>	Centers Run, Bend the Line	Centers Run, Wheel and Deal	Centers Run, Ferris Wheel	Centers Run	Ends Circulate

**NORMALIZING**

Normalizing is the process of changing the arrangement into one with the boys and girls in their most common positions. If the formation has couples such as Facing Lines, Two-Faced Lines, or Eight Chain Thru, then the arrangement goal is Normal Couples (boy on the left and girl on the right). If the formation is Waves, then the goal is same gender in the center of the Wave.

**The following calls are useful tools for changing the arrangement.**

**Basic:**

- Use “**Star Thru**” to change from a Girl-Girl Couple facing a Boy-Boy Couple to Normal Couples.

- Use “**Box the Gnat**” to change facing Half-Sashayed Couples into Normal Couples without changing partners. A Mainstream alternative is “**Turn Thru, Courtesy Turn**”. “**Star Thru**” will make the same change and simultaneously change partners.
- Use “**Touch 1/4, Boys Run**” to change facing Half-Sashayed couples into Normal Couples.
- “**Double Pass Thru, Face In/Out/Left/Right**” is a very useful normalizing tool.
  - a) Two Half-Sashayed and two Normal Couples (Arrangement 3 or 4 for Double Pass Thru) can be normalized by calling “Double Pass Thru” and then “Face In” or “Face Out” as needed to make Normal Couples.
  - b) Same Gender Couples (Arrangement 1 or 2 for Double Pass Thru) can be normalized by calling “Double Pass Thru” and then “Face Left” or “Face Right” as needed to make Normal Couples.

**Mainstream:**

- **Tag the Line In/Out/Left/Right** is a powerful tool for changing two or four Half-Sashayed Couples to Normal Couples. There are several possibilities depending on the starting formation. Here are some examples:
  - a) “Tag the Line Right” will change from all Half-Sashayed Couples in Parallel Right-Hand Two-Faced Lines (Arrangement 1/2) to all Normal Couples in Parallel Right-Hand Two-Faced Lines.
  - b) “Tag the Line In” will change from all Half-Sashayed Couples in Lines Facing Out (Arrangement 1/2) to Facing Lines with all Normal Couples.
  - c) “Tag the Line In” will change Parallel Right-Hand Two-Faced Lines with Half-Sashayed Couples facing out and Normal Couples facing in to Normal Facing Lines.
- Use “**Recycle**” to change from a BGGB (Arrangement 0) Right-Hand Wave to Normal Facing Couples. Or use “**Swing Thru, Boys Run, Bend the Line**” for a similar result, but different partners and formation.
- Use “**Single Hinge**” to change BGBG or GBGB (Arrangement 1 or 2) parallel waves into waves with the same gender in the center.
- Use “**Centers Trade and all Single Hinge**” to change BBGG or GGBB (Arrangement 3 or 4) Parallel Waves into waves with the same gender in the center.

**Plus:**

- Plus callers use “**Follow Your Neighbor and Spread**” to change from Right-Hand BGBG Waves with Boys Facing In (Arrangement 1) into BGGB Waves.
- “**Double Pass Thru, Peel Off**” will change two Half-Sashayed Couples and two Normal Couples (Arrangement 3 or 4 for Double Pass Thru) into all four couples the same.

**Advanced:**

One of the distinguishing characteristics of the Advanced Program is the fact that many of the Advanced calls change Normal Couples to Half-Sashayed Couples or Same Gender Couples. Consequently, Advanced callers are often faced with the need to normalize.

Remember that the same calls that caused the change are equally useful for normalizing. In addition, **“Brace Thru”** (formerly **“Half Breed Thru”**) is designed to help deal with this issue.

- Each of the following A-1 calls changes Half-Sashayed Couples to Normal Couples: **“Cross Over Circulate”**, **“Turn and Deal”**, **“Brace Thru”**, **“Explode the Line”**.
- Each of the following A-1 calls can change from Same Gender Couples to Opposite Gender Couples: **“Step and Slide”**, **“Pass In/Out”**.
- Each of the following A-1 and A-2 calls change from parallel waves with same gender facing in (Arrangement 1 or 2) to waves with same gender in the center: **“Quarter Thru”**, **“Three-Quarter Thru”**, **“Scoot and Weave”**.
- A-2 callers will find **“In Roll Circulate”** and **“Out Roll Circulate”** very useful to change from BBGG or GGBB waves (Arrangement 3 or 4) to waves with same gender in the center. **“Scatter Scoot”** does the same thing for C1 Callers.

#### Challenge:

- Challenge callers can use **“Square the Bases”** or **“Twist the Line”** to change from BBGG (Arrangement 1) Facing Lines to Normal Couples.
- **“Step and Flip”** will change a line of Half-Sashayed Couples into Normal Couples.

## PILOT SQUARES

Nearly every resolution system requires the caller to remember two adjacent couples. It is also useful to know the home location of one of those couples. Knowledge of partner pairs will be needed to bring partners together. Knowledge of a corner pair will be needed to ensure the dancers are In Sequence. Knowledge of the home location gives the caller control over the length of the Promenades and is needed for At-Home Resolutions. These two adjacent couples are commonly referred to as the **“Key Couples”**. In this document, we also refer to them as the **“noted”** dancers, partners or corners.

There are several issues to consider in your choice of dancers. Ideally these four dancers will stand out from the others in the square, the corner pair will be obvious, and the square will competently dance whatever you call.

When calling to familiar couples, it is probably easiest to select two partner pairs already well known so that all that must be remembered is the corners. Otherwise look for eye-catching clothing or other unique characteristics that will be easy to spot when in motion. A tall couple is always easy to find. Avoid trying to sight call using a square where two or more couples are wearing the same color clothes.

It is critical that the corner pair be remembered, not just the two couples. If the system requires a primary couple and a secondary couple, then the primary couple should be the one couple in the square that is easiest to remember. But apply this rule only if the consequent secondary couple is also easy to identify. Usually such systems assume the **primary couple** will be Couple #1 and the **secondary couple** will be Couple #4 so that the primary boy (Boy #1) has his corner (Girl #4) in the secondary couple. Women callers should read the section discussing **“Adaptations for Women Callers”**.



Try to pick dancers with a low risk of breakdown. Squares in the front of the hall usually have a higher success rate because the eager and experienced dancers square up first. However, callers should also watch those dancing in the center of the hall to ensure that they are successful. Avoid leaving the impression that you are calling to just the “experts” and ignoring the rest.

With several squares on the floor, it is safest to note adjacent couples in two or three squares in case your pilot square breaks down. Many Resolution Systems do not require them to be in the same two home positions.

Once you have located some couples who stand out in your mind and who appear to be reasonably competent dancers, stick with those couples all night or week after week. Begin each tip with one or two short sequences to “Left Allemande” to help reinforce in your mind the corners for this tip.

If remembering this data unduly taxes your already busy brain, then make a quick and clear note to yourself before you begin calling. A small diagram of that corner of the square works well. Watch out for two dancers with the same name or description in the same square.

## **PAIRING**

Pairing is the process of bringing partners together into the same quarter of the square. Always remember that symmetric choreography ensures that pairing one couple will also pair the opposite couple (assuming no dancers have made a mistake). For formations with couples, usually the goal is to place partners together in a couple, but sometimes the goal is to have partners facing each other.

Most Sight Resolution Systems have two options depending upon the presence of exactly two pairs or of all four couples paired. Therefore, the usual goal is to create at least one pair and that process is described here. Some Sight Resolution Systems ask the caller to pair both couples. Please see Chapter 8 on “Pairing all Four Couples” for the detailed discussion of pairing contained within each of the systems described there.

If the dancers have sufficient vocabulary, many callers consider it easiest to bring partner pairs together when the formation is Parallel Two-Faced Lines or Waves. The same technique can be used for both formations. Pairing from Normal Facing Lines is easy from twelve of the sixteen sequence and relationship possibilities, but it can be frustrating from the other four unless the caller understands how to deal with them. A process for each of these three formations is described below. Experiment with pawns to convince yourself that each process will always result in at least one pair.

### **Pairing process from Normal Parallel Two-Faced Lines:**

The goal is at least one couple that is a partner pair.

Is anyone paired? If yes, then you have at least one pair.

If no, then a) If “Centers Trade” gives a pairing, call it.

b) Otherwise call “Ends Circulate”.

c) If it is needed to make a pair, call “Centers Trade”.

### **Pairing process from Parallel Waves with the same gender in the center:**

The goal is at least two dancers in one wave holding onto their partner.

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- Is anyone paired? If yes, then you have at least one pair.  
 If no, then a) If “Centers Trade” gives a pairing, call it.  
 b) Otherwise call “Ends Circulate”.  
 c) If it is needed to make a pair, either call “Centers Trade”  
 or accomplish a “Trade” by calling “Swing Thru”.

**Pairing process from Normal Facing Lines:**

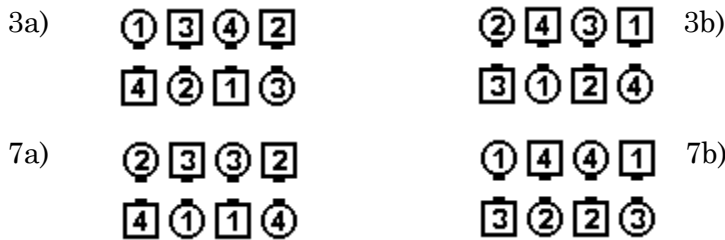
The goal is at least one couple that is a partner pair.

The Facing Lines formation is often used by beginning sight callers and is commonly used when calling for beginning dancers. Refer to the “Table of Sixteen Sequence and Relationship Possibilities for Facing Lines” in Chapter 2 as you read the following explanation. Three-quarters of the time, a “Two Ladies Chain” will be all that is required to create at least one pair.

Step 1) Is any partner pair together? If yes, then you have at least one pair. The table shows that six of the possibilities have at least one pair. They are 1a, 1b, 5a, 5b, 6a, and 6b.

Step 2) If no, then if “Two Ladies Chain” puts partners in the same line, call it. After a “Two Ladies Chain” when helpful, six more of the possibilities will have at least one pair. They are 2a, 2b, 4a, 4b, 8a and 8b.

These are the four remaining possibilities from the Table:  
 In Diagrams 3a and 3b, each Gent has his Opposite Lady for his current Partner.  
 In Diagrams 7a and 7b, each Gent is facing his Opposite Lady



Calling the “Two Ladies Chain” as directed in Step 2 to put partners in the same line changes 3a to 7a and 3b to 7b.

Step 3) If after applying Steps 1 and 2 no one is paired, call “Pass Thru, Bend the Line, Forward and Back, Two Ladies Chain”. These calls change 7a and 7b to the FASRs shown below. All are now paired.

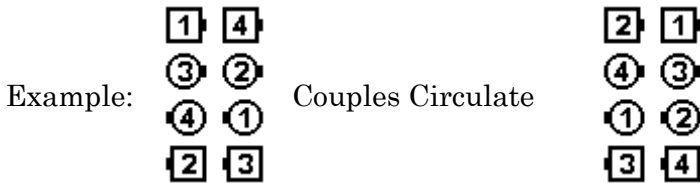


- Another option for pairing all couples from 7a or 7b is to use one of the following:  
 “Pass Thru, Girls Trade, Boys Run”  
 “Pass Thru, Boys Trade, Girls Run”  
 “Pass Thru, Wheel and Deal, Double Pass Thru, Leaders Partner Trade, Star Thru”

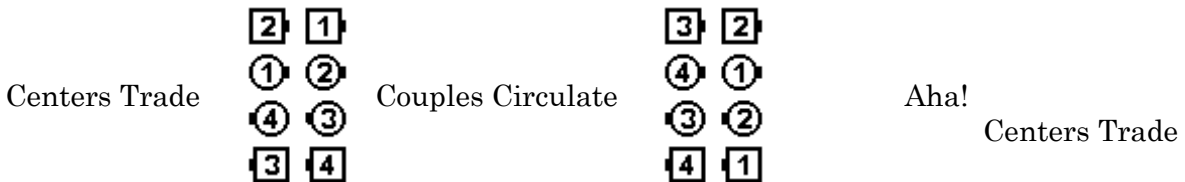
The Conversion Modules from a Partner Line to a Corner Box such as “Touch 1/4, Column Circulate, Boys Run” are also useful here. They will result in exactly two pairs when called to facing lines of the 3a, or 3b type and will result in exactly two facing partners when called to the 7a or 7b type.

**What to do when partners pass each other:**

Callers often attempt to pair without using any set process. Usually this is successful, but occasionally partners keep passing each other. If this happens, then the sequence of one gender must be changed. Depending on the formation, call either “Centers Trade” or “Two Ladies Chain” or something else with the same effect.



Partners passed each other so we need a sequence change:



**Pairing using calls from the Basic Program:**

The pairing processes described above use only Basic calls. There are many other calls that are useful in the pairing process. Within the Basic list, consider using “Flutterwheel” or “Reverse Flutterwheel” instead of “Two Ladies Chain”.

**Pairing using calls from the Mainstream Program:**

- “Cloverleaf” changes all partner pairs which can be very useful. For the 3a, 3b, 7a, and 7b Facing Lines shown above, try “Pass Thru, Wheel and Deal, Double Pass Thru, Cloverleaf, Centers Pass Thru” to end with all partners either beside each other or facing each other.
- “Recycle” can be used either to keep partner pairs at one end of a wave together while converting to Facing Couples, or to bring partners within one wave around to face each other. From Opposite Lines “Pass the Ocean, Circulate, Recycle” will pair all couples.

**Pairing using calls from the Plus Program:**

- From Parallel Waves, judicious use of “Acey Deucey” and “Swing Thru” will quickly pair one or both couples. (See the “Ocean Wave Resolution System” in Chapter 8).
- From Normal Facing Lines calling “Touch 1/4, Coordinate” will maintain sequence and move the Girls one geometric quadrant counter-clockwise. From Partner Lines it changes the pairing from partner to corner.

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- Diamonds offer several useful pairing options. Some combination of “Diamond Circulate”, “Very Centers Trade”, “Center Wave Swing Thru”, “Cut the Diamond”, and “Flip the Diamond” will pair at least one couple.
- From Partner Lines calling “Grand Swing Thru, Single Hinge and Roll” will change the sequence for both genders and change the relationship from partner to corner.
- From Normal Parallel Two-Faced Lines where all are paired with their Opposite, calling “Ferris Wheel and Spread, Pass Thru, Half Tag, Girls Trade, Linear Cycle” will pair all dancers.
- For waves with partner pairs within one box, use “Spin Chain the Gears” to move each couple one geometric quadrant clockwise and bring the partners into one wave.

### Pairing using calls from the Advanced and Challenge Programs:

- **A1:** “Swap Around” and “Reverse Swap Around” are useful partner exchangers.
- **A1:** “Cast a Shadow” from Parallel GBBG or BGGW Waves or Two-Faced Lines (Arrangement 0 or 1/2) exchanges the centers facing in.
- **A2:** “Scoot Chain Thru” moves the in-facing dancers one geometric quadrant counter-clockwise.
- **C1:** For waves with partner pairs within one box, use “Relay the Top” to move each couple one geometric quadrant clockwise and bring the partners into one wave.
- **C1:** “Tally Ho” from Parallel Right-Hand Waves will move all the dancers who begin on the end one geometric quadrant clockwise and into the center.
- **C2:** “Here Comes the Judge” and “Sock It To Me” exchange partners.
- **C2:** “Grand Cross Trade and Wheel” maintains sequence but changes partners to corners and changes the handedness.

## MAINTAINING PAIRING

Once a partner pair is achieved, calls must be used that maintain that pairing. Conveniently, there are several Basic calls which can be used to maintain dance flow without changing partners. This whole pairing process requires a mental list of which calls change partners and which calls maintain partners.

### CHART OF CALLS THAT MAINTAIN OR CHANGE PARTNERS

Maintain Partners	Maintain Partners	Change Partners
Circle Left / Right	Wheel Around	Two Ladies Chain
Couples Promenade	Couples Trade	Chain Down the Line
Pass Thru	Partner Trade	(Named Dancers) Circulate
Courtesy Turn	Wheel and Deal	Star Thru
Lead Right	Double Pass Thru	Square Thru 2 or 4
Veer Left / Veer Right	First Couple Left	(Named Dancers) Trade
Bend the Line	Next Couple Right	Flutterwheel
Couples Circulate	Zoom	Reverse Flutterwheel
Right and Left Thru	Sweep a Quarter	Cloverleaf
California Twirl	Trade By	Half Tag
Square Thru 1, 3 or 5	Ferris Wheel	

Circle to a Line Dive Thru	Eight Chain Thru Pass to the Center	Slide Thru Spin Chain Thru Walk and Dodge
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## SEEING THE SEQUENCE

Because sequence is often difficult to see, many systems use other visual clues to ensure that the dancers are In Sequence. Some of the systems described in this document require the caller to be able to identify the sequence of the boys or girls and change it if necessary. Here are several different ways to determine the sequence.

When the dancers are all paired with their partner and in Facing Lines, the caller should **look for adjacent corners in the circular sense**. Imagine that the dancers reach out to join hands in a circle and look for the noted corners. Are they side-by-side? If they are side-by-side either in the center or around the end, then the dancers are all In Sequence. If they are not side-by-side but instead at opposite ends or facing across the center, then the dancers are all Out of Sequence.

When the dancers are all Paired, Normal Couples in Parallel Two-Faced Lines, Promenade or Wrong Way Promenade, then one of the noted corners will be on the inside and the other on the outside. **If the inside corner is in front of the outside corner**, the dancers are **In Sequence**.

When the dancers are in other formations, not paired, and in motion, it is more difficult to see the sequence. Some callers simply look to **see if Man #4 is following Man #1 as they move counter-clockwise** around the square. This can be confusing if both of these men are on the far side of the square. Of the commonly used formations, this is probably easiest to see when the dancers are in Parallel Right-Hand Waves with the Men in the Center.

The alternative is to look for **Man #1 following Man #4 clockwise** when the dancers are in Parallel Right-Hand Two-Faced Lines, or in Parallel Right-Hand Waves with the Men on the Ends.

**Try thinking of yourself as the noted dancer who has both a corner and a partner among the noted dancers.** That is, for a male caller who has noted couples #1 and #4, imagine yourself as Boy #1. He has Girl #4 as Corner and Girl #1 as Partner. A man likely knows that when facing towards the center, his corner should be to the left of his partner in a circular sense. Therefore, if the other noted boy is on his left, the Boys are In Sequence. Also, if these two noted girls (corner and partner) are in the correct order around the square, then the Girls are In Sequence.

For a woman caller who may have noted couples #1 and #2, imagine yourself as Girl #1. She has Boy #1 as Partner and Boy #2 as Corner. A woman likely knows that when she is facing towards the center, her partner is to the left of her corner in a circular sense. If these two noted boys are in the correct order, then the Boys are In Sequence. If the other noted girl is to her right, then the Girls are In Sequence.

When the dancers are in Parallel Waves or Two-Faced Lines with all of one gender in the center, some callers find it useful to **ask how far each of the two noted boys (or the two noted girls) would need to move forward to reach their home position**. If both of the boys (or girls) are the same distance from home, then they are In Sequence. If they are a different distance from home, then they are Out of Sequence.

## KNOWING THE SEQUENCE IS DIFFERENT

It is often useful to know if the sequence of the boys is different from that of the girls. When the dancers are in Normal Facing Lines, the sequence of the boys and girls is different if and only if you see one of the following characteristics:

- a) Exactly two partner pairings
- b) All partners facing each other
- c) All partners in the same line with nobody paired

Refer to the bottom half of the “Sixteen Sequence and Relationship Possibilities Table for Facing Lines” in Chapter 2 to see this illustrated.

**Exactly two partner pairings in Facing Lines, Parallel Two-Faced Lines, or Waves can only happen if the sequence is different.**

## CHANGING THE SEQUENCE

The following calls are useful for changing the sequence of one or both genders:

**Basic** calls that change the sequence of one gender:

From Facing Lines or Eight Chain Thru with Normal Couples:

“Two Ladies Chain”, “Flutterwheel”, “Reverse Flutterwheel”

From Parallel Waves with same gender in center (Arrangement 0 or 1/2):

“Centers Trade”, “Swing Thru”

From Parallel Waves of BGBG or GBGB (Arrangement 1 or 2): “Split Circulate”

**Basic** calls that change the sequence of both genders:

From Facing Lines with Normal Couples:

“Right and Left Thru”, “Star Thru” or “Pass the Ocean”

From Parallel Two-Faced Lines with Normal Couples: “Couples Trade”

From Double Pass Thru: “Zoom”

**Mainstream** calls that change the sequence of one gender:

From Parallel Waves with same gender in center (Arrangement 0 or 1/2): “Recycle”

From Parallel Waves or Columns of BGBG or GBGB (Arrangement 1 or 2 for Waves, or Arrangement 0 or 1/2 for Columns): “Walk and Dodge”

**Mainstream** calls that change the sequence of both genders:

From Lines Facing Out or Parallel Two-Faced Lines of Normal or Half-Sashayed Couples (Arrangement 0 or 1/2): “Tag the Line”

From Normal Facing Lines: “Slide Thru”

**Plus** calls that change the sequence of one gender:

From Parallel Waves with same gender in center (Arrangement 0 or 1/2):

“Spin Chain and Exchange the Gears” (the end dancers facing in trade places), or “Acey Deucey” (also from Parallel Two-Faced Lines)

**Plus** calls that change the sequence of both genders:

From Parallel Waves with same gender in center (Arrangement 0 or 1/2):

“Explode the Wave”, “Linear Cycle”, or “Trade the Wave”

From Facing Lines of Normal or Half-Sashayed Couples (Arrangement 0 or 1/2):

“Load the Boat”

**A-1** calls that change the sequence of one gender:

From Facing Lines or Eight Chain Thru with Normal Couples:

“Swap Around” or “Reverse Swap Around” change sequence and partners;

“Square Chain Thru” changes sequence of one gender but maintains partners

**A-1** calls that change the sequence of both genders:

From Facing Lines of Normal Couples: “Double Star Thru”, or “Pass the Sea”

**A-2** calls that change the sequence of one gender:

From Parallel Waves same gender in center (Arrangement 0 or 1/2):

“Slip”, or “Slither”

From Parallel Waves with same gender facing in (Arrangement 1 or 2):

“Scoot and Weave”

**A-2** calls that change the sequence of both genders:

From Parallel Right-Hand Waves with same gender in center (Arrangement 0 or 1/2):

“Recycle Twice”

From Parallel Two-Faced Lines of mixed gender couples: (Arrangement 0, 1/2, 3 or 4):

“Trade Circulate”

**C-1** calls that change the sequence of one gender:

From Parallel Waves with same gender facing in (Arrangement 1 or 2): “Follow Thru”

From Parallel Waves with same gender in center (Arrangement 0 or 1/2):

“Swing the Fractions”, or “Scatter Scoot Chain Thru”

From Normal Couples in Facing Lines or Eight Chain Thru: “Square Chain the Top”

From Parallel Two-Faced Lines with same gender in center (Arrangement 0 or 1/2):

“Cross Roll to a Wave”

**C-1** calls that change the sequence of both genders:

From Normal Facing Lines: “Dixie Sashay”

From Parallel Waves with same gender in center (Arrangement 0 or 1/2):

“Flip the Line”, “Alter the Wave”

From Lines Facing Out: “Vertical Tag the Line”

From Lines Facing Out with ends of opposite gender: “Twist the Line”

**C-2** calls that change the sequence of one gender:

From Parallel Waves or Two-Faced Lines with same gender in center (Arrangement 0 or 1/2): “Tag Your Neighbor”, “Criss Cross the Shadow”

**C-2** call that changes the sequence of both genders:

From Parallel Two-Faced Lines: “Cross and Wheel”

## **ADAPTATIONS FOR WOMEN CALLERS**

Many Sight Resolution Systems were developed by men and therefore focus on the Boy in Couple #1 and his Corner. A woman caller who has danced for a while before beginning to call will likely find this to be a cause of confusion. Her natural focus is on the Girl in Couple #1 and her Corner. When analyzing sequence, the woman’s instinct is to find the corner on the right in a circle. Many of the systems can easily be adapted to this focus. It is much easier to sight call as a woman if you use this focus and avoid using the few systems that cannot be adapted.

## *CALLERLAB: SIGHT AND MODULE RESOLUTION SYSTEMS*

The descriptions in this document have been written to minimize the problem. Generally, the rules refer to paired couples and noted corners and do not refer to a primary couple and a secondary couple. Beware of rules that require the primary couple to be in a certain place. Look for notes to women callers when adaptation is necessary.



## CHAPTER 5

# CONTROLLED SIGHT AND MODULE SYSTEMS

This Chapter discusses several choreographic management systems that require the caller to choose calls from a restricted list. The first system restricts the calls to those danced in a square or circle. The others are systems that mix modular calling with some sight calling. In these systems, the sight calling is generally restricted to calls appropriate for four dancers or calls that begin and end with the same four dancers together.

### CIRCLES ARE EASIEST FOR BEGINNING SIGHT CALLERS

This is a gentle start for a new sight caller and it is the system used to sight call circular sequences and singing call breaks. If only the following calls are used, resolving only requires pairing one couple. That should be easy to do from a Circle by using “Rollaway” or “Ladies In, Men Sashay”. Before beginning, take note of one partner pair.

Look at the first group of calls and think about some common sequences using those calls. Partner pairs should not change when only these calls are used. Call a few sequences using just the first group.

Then look at the second group of calls and think about common sequences using those calls. Gradually add calls from the second group. Practice until it becomes easy to separate partners and then bring them back together. Repeat this process with the third group of calls.

#### First Group of Calls

Circle Left / Circle Right  
Forward and Back  
Dosado  
Swing  
Promenade (All Four Couples)  
Gents or Ladies Promenade Inside  
Allemande Left  
Right and Left Grand  
Weave the Ring

#### Second Group of Calls

Single File Promenade  
Backtrack  
Arm Turns  
Left-Hand Star / Right-Hand Star  
Star Promenade  
Rollaway  
Ladies In, Men Sashay  
Four Ladies Chain  
Four Ladies Chain 3/4

#### Third Group of Calls

Do Paso  
Grand Square  
Walk Around the Corner, See Saw  
Allemande Thar  
Shoot the Star  
Slip the Clutch  
Alamo Swing Thru, Balance  
Box the Gnat (in the circle but not across the square)

Wrong Way Grand

**TWO-COUPLE CHOREOGRAPHY**

The next two systems (Burnt Image and Isolated Sight) both require the ability to call two-couple choreography. One way to practice two-couple choreography is by calling to only two couples. Begin with two facing couples usually standing where Head Couples would be. The goal is to be able to use two-couple calls, move those four dancers into various formations, and then rearrange them to place them back where they began.

**Example of Two-Couple Choreography:**

Head Ladies Chain, Flutterwheel and Sweep a Quarter, Pass the Ocean, Swing Thru, Boys Run, Bend the Line, Star Thru, You're Home

Try doing this using the following list of calls:

Basic Part 1	Basic Part 2	Mainstream
Circle Four	Wheel Around	Turn Thru
Pass Thru	Box the Gnat	Single Hinge
U-Turn Back	Trade	Couples Hinge
Two Ladies Chain	Step to a Wave	Cast Off 3/4
Chain Down the Line	Swing Thru	Spin the Top
Veer Left / Right	Run	Walk and Dodge
Bend the Line	Pass the Ocean	Slide Thru
Right & Left Thru	Wheel and Deal	Fold / Cross Fold
Star Thru	Flutterwheel	Dixie Style to Wave
Square Thru	Reverse Flutterwheel	Tag the Line
California Twirl	Sweep a Quarter	Half Tag
	Touch 1/4	Scoot Back
	Box Circulate	Recycle

Add more calls to the list from whatever program is appropriate. Two-Couple Choreography can take on a life of its own when a full square is not available. For the purposes of learning to sight call, stick to calls that require no more than four dancers.

Two-couple choreography is also a valuable tool to use when teaching a four-person call. Isolating the group of four makes it impossible to stray into the other half of the square.

**Using Two-Couple Choreography in a Sicilian Circle:**

One application of two-couple choreography is known as a Sicilian Circle. From a large circle of couples all facing Promenade direction, designate one couple to “Wheel Around” to face the couple behind. Every other couple does this all around the hall to make several groups of four dancers. Use two-couple choreography and then bring dancers back to their starting location. Create new groups by calling “Pass Thru and move on to the next couple”.

This formation is also used for pre-cued Sicilian Circle Contras. These dances repeat a 64-beat sequence of eight 8-beat calls. This is a nice way to enhance the dancer’s awareness of the music. Here is an example showing when to prompt. Each dash indicates a beat of

music. Prompt “Circle Left” on the last two beats of the introduction so that the dancers begin to Circle Left on the first beat of the 64-beat sequence.

**Sanita Hill Circle** by Ed Durlacher

- - - -; - - Circle Left (8 beats);
- - - -; - - Circle Right (8 beats);
- - - -; - - Opposite Dosado (use 8 beats); (or Ladies Dosado)
- - - -; - - Partner Dosado (use 8 beats); (or Gents Dosado)
- - - -; - - Right-Hand Star (8 beats);
- - - -; - - Left-Hand Star (8 beats);
- - - -; - - Forward and Back (or Opposite Dosado) (8 beats);
- - - -; Pass Thru and move on to the next couple (8 beats);

**BURNT IMAGE (One-Couple Sight)**

By Jack Lasry

Jack Lasry coined the term “Burnt Image” for the system of using memorized routines and, at appropriate spots, interrupting the preplanned routine with some One-Couple Sight creations. At the interruption point, the caller burns an image into mind of one pair of dancers and their specific locations. Then a bit of Two-Couple Sight choreography is used to dance this pair of dancers with another couple. The two-couple calls end with the burnt image couple back in their burnt image spots. The remainder of the preplanned routine is then completed.

The two-couple calls must equally involve all four dancers or both dancers of the same gender. The calls must not move the dancers away from their geographical half of the square. The obvious assumption is that returning two dancers to their original spots will also place the other two dancers back where they began. Any call that violates that assumption must be avoided.

**Example 1:**

**Preplanned Routine:** Heads Lead Right, Circle to a Line, Forward and Back, Two Ladies Chain across, Ladies Chain back into a Promenade


- |  |  |
|--|--|
| <p>1) <b>Begin the Preplanned Routine:</b> Heads Lead Right, Circle to a Line</p> <p>2) <b>The Interruption Point:</b><br/>After the “Circle to a Line” the square is in Partner Lines.</p> <p>3) <b>Take a Burnt Image:</b> Perhaps select Couple #1 at the near end of the line on the caller’s right.</p> <p>4) <b>Call some Two-Couple Sight:</b> Keep the four dancers in the near box together and return Couple #1 to their starting location. Perhaps call “Star Thru, Right and Left Thru, Veer Left, Chain Down the Line”.</p> <p>5) <b>Continue the Preplanned Routine:</b> Two Ladies Chain across, Ladies Chain back into a Promenade</p> |  |
|--|--|

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**Example 2:**

**Preplanned Routine:** Sides Square Thru Four, Swing Thru, Boys Run, Couples Circulate, Wheel and Deal, Pass Thru, Trade By, Left Allemande.

1) **Begin the Preplanned Routine:** Call “Sides Square Thru Four, Swing Thru, Boys Run, Couples Circulate”.

2) **The Interruption Point:** After the “Couples Circulate” the square is in  Parallel Right-Hand Two-Faced Lines.

3) **Take a Burnt Image:** Burn into mind the location of Couple #1.

4) **Call some Two-Couple Sight:** Use calls that keep the four dancers in that line together and return the Burnt Image couple to their original spots.

Such calls might be one of the following:

**Basic:** Chain Down the Line, Star Thru, Right and Left Thru, Veer Left

**Mainstream:** Tag the Line Right, Boys Cross Run, Girls Trade

**Mainstream:** Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Thru, Boys Run

**Plus:** Crossfire, Single Hinge, Fan the Top, Single Hinge and Roll, Right and Left Thru, Veer Left

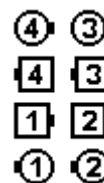
5) **Complete the rest of the Preplanned Routine:** Call “Wheel and Deal, Pass Thru, Trade By, Left Allemande”.

**Example 3:**

**Conversion Module from Corner Box to Partner Line (“Magic Module” from Bill Peters):** Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line

1) **Begin the Preplanned Routine:** Use a Get-In to a Corner Box such as “Heads Touch 1/4 and Head Boys Run”. Begin the Conversion Module by calling “Swing Thru, Girls Circulate, Boys Trade”.

2) **The Interruption Point:**  
After the “Boys Trade” the square is in Parallel Right-Hand Waves, all In Sequence and with Partners.



3) **Take a Burnt Image:** Burn into mind the location of Couple #1.

4) **Call some Two-Couple Sight:** Use calls that keep the four dancers in the wave together.

Such calls might be one of the following:

**Basic:** Swing Thru, Girls Run, Bend the Line, Box the Gnat, Right and Left Thru, Pass the Ocean, Swing Thru

**Mainstream:** Spin the Top, Recycle, Pass the Ocean, Scoot Back

**Plus:** Boys Run, Half Tag, Walk and Dodge, Chase Right, Single Hinge, Scoot Back

5a) **Completion:** Continue the Conversion to a Partner Line by calling “Boys Run, Bend the Line” and use a Get-Out from the Partner Line such as “Reverse Flutterwheel and Sweep a Quarter, Pass Thru, Allemande Left”.

5b) **Alternate Completion:** Or call a Get-Out from the Interruption Point FASR shown above. One such Get-Out is “Turn Thru, Left Allemande, Right and Left Grand”.

## ISOLATED SIGHT (Two-Couple Sight)

An early step in the development of sight calling was the recognition that symmetry allows us to resolve by watching just four dancers. Isolated Sight does that in a very direct way. The idea of Isolated Sight is to use a Get-In to a known FASR, isolate four dancers, focus attention on them, use any series of calls that keep them together, bring them back to the same FASR (not necessarily the same geographic location) as that occupied at the end of the Get-In, and finally use a known Get-Out from that FASR.

Many callers use Isolated Sight when they are first learning to sight call. In its simplest form, the caller creates a Corner Box, uses a few calls that keep the four dancers from one box together in their half of the square, and eventually returns them to the same Corner Box for an Allemande Left. See Example 1 below. It is also possible to create Partner Lines, use a few calls that keep the two facing couples at one end of the lines together, bring the dancers back to Partner Lines and use an appropriate Get-Out. This is really just two-couple choreography being used for two groups of four dancers back-to-back or side-by-side in the square. Experienced callers often sight singing calls using the same Isolated Sight technique.

**Isolated Sight Basic Example:** The following sequence keeps the four dancers very close to the four original geographic locations using either a box or a wave.

**Get-In to a Corner Box:** Heads Square Thru Four (Get-In to a Corner Box)

**Isolated Four:** Swing Thru, Boys Run, Bend the Line, (now Facing Lines)

Right and Left Thru, Flutterwheel, Reverse Flutterwheel, (same Lines)

Pass the Ocean, Ladies Trade, (Corner Box Wave)

**Return to a Corner Box:** Swing Thru, Boys Run, Wheel and Deal (Corner Box)

**Get-Out from a Corner Box:** Allemande Left.

**Isolated Sight Mainstream Example:**

**Get-In to a Partner Line:** Heads Lead Right, Circle to a Line

**Isolated Four:** Pass the Ocean, Swing Thru, Spin the Top, Right and Left Thru,

Dixie Style to a Wave, Boys Trade, Left Swing Thru, Girls Run, Bend the Line,

Two Ladies Chain (Partner Line)

**Get-Out from a Partner Line:** Pass Thru, Wheel and Deal, Centers Swing Thru and

Turn Thru, Left Allemande, Promenade Home

**Isolated Sight Plus Example:** This example uses Plus calls while keeping the dancers near to the original Corner Box geographical locations and resolves there using the Left-Hand Wave Allemande Left FASR instead of the Corner Box.

**Get-In to a Corner Box:** Heads Single Circle to a Wave and Slide Thru

**Isolated Four:** Touch 1/4, Follow Your Neighbor and Spread (now in a Wave)

Girls Trade, Swing Thru, Boys Run, Girls Hinge (now in a Diamond)

Diamond Circulate, Flip the Diamond, Girls Trade (now in a Wave)

Explode and Right and Left Thru (now Facing Couples at one end of Lines)

**Return to an Allemande Left FASR:** Pass the Ocean, Girls Cross Run

(Ends in the Left-Hand Wave that results when dancers in the original Corner Box step to a Left-Hand Wave.)

**Get-Out:** Allemande Left

## RUBBER BAND VARIATION OF ISOLATED SIGHT

The simple Isolated Sight concept can be expanded by placing an imaginary elastic band around the four dancers, and only using calls that keep the four dancers within that elastic band. In fact, some additional calls can also be used as long as the caller knows that the four dancers will begin the call together and end the call together even though they interact with the other four dancers during the call. One such call is "Double Pass Thru".

**Rubber Band Example using Basic Calls:** This example moves the dancers away from the four original geographic locations and then brings them back.

**Get-In:** Heads Flutterwheel and Sweep a Quarter and Pass Thru (Get-In to a Corner Box)

**Isolated Four:** Right and Left Thru and Veer Left (now a Two-Faced Line)

Couples Circulate (now the four dancers are on one side of Parallel Two-Faced Lines)

Ferris Wheel (now they are on one side of a Double Pass Thru Formation)

Double Pass Thru (now back in their original box location but in a new formation)

**Return to a Corner Box:** The paired couple are on the outside facing out so

Leaders Partner Trade restores the original Corner Box FASR.

**Get-Out:** Allemande Left

Using the rubber band idea, it is possible to move the group of four dancers around the square and then reform their starting FASR in a new geographical location. The most commonly used FASR is the Corner Box so the Get-In might be Heads Square Thru Four. The caller sees a paired couple together on the outside of the set (the Sides are still at home) and an unpaired couple facing them in the center. This is the desired goal for resolution. The caller calls a few moves that keep the dancers together within a box, wave, line, column, or other four-dancer formation. When ready to resolve, the caller places the dancers back into an Eight Chain Thru formation with the paired couple on the outside facing the same unpaired couple in the middle. The obvious Get-Out is Allemande Left.

It is helpful to make a list of calls that keep four dancers together. For all of those calls the caller must know where the four dancers will be at the end of the call.

**Rubber Band Example using Basic calls and moving to a new location:**

**Get-In:** Heads Touch 1/4, Head Boys Run (Get-In to a Corner Box)

**Isolated Four:** Dosado, Swing Thru, Boys Run, (now a Two-Faced Line)

Couples Circulate, Bend the Line (now all in one line)

Pass Thru, Wheel and Deal, Zoom (now in a Box with pair on outside)

**Return to a Corner Box FASR:** Centers Square Thru 3 (interact but come back)

(Four now in the same Corner Box FASR but geographically rotated 90 degrees.)

**Get-Out:** Allemande Left

**Rubber Band Example using Mainstream calls and moving to a new location:**

**Get-In:** Heads Swing Thru and Spin the Top, Extend (Get-In to a Corner Box Wave)

**Isolated Four:** Slide Thru, Pass Thru, Bend the Line (now in one Line)

Pass Thru, Wheel and Deal (now all together in Double Pass Thru formation)

Double Pass Thru, Centers In, Cast Off 3/4 (now in a Box at one end of Facing Lines)

Star Thru, Double Pass Thru (now in Completed Double Pass Thru)

Leaders Partner Trade (now in one box of an Eight Chain Thru)

**Return to a Corner Box FASR:** Step to a Wave and Recycle

(Four now in the same Corner Box FASR but geographically rotated 180 degrees)

**Get-Out:** Allemande Left

## ACROSS THE STREET VARIATION OF ISOLATED SIGHT

This variation should only be attempted when simple Isolated Sight has been mastered. This breaks up the usual group of four so that dancers have an opportunity to dance with everyone in the set.

The "Street" is an imaginary line drawn across the set splitting the Head men and their partners. (Or it might go the other way splitting the Side men and their partners.) Dancers are Across the Street if they are dancing on the opposite side of that line from where they squared up.

**The important rule is that the street must be crossed twice.** Either the same four dancers must cross twice, or four dancers must cross at one time and later the other four dancers must cross. An example of four dancers crossing the street would be "Centers Pass Thru", where two dancers from the Isolated group of four cross in one direction and two dancers from the other group of four cross in the other direction.

Note that the dancers do cross the street in the examples of the previous section; however, all four isolated dancers cross it together in one or two moves. In the more complex use of Across the Street, just two of the dancers cross the street and dance a few moves with those already there before either re-crossing the street or being joined across the street by the other two in the isolated four.

**Example 1:** The Chicken Plucker is a commonly used application of this.

**Get-In to a Corner Box:** Heads Flutterwheel and Sweep a Quarter and Pass Thru

**Begin Chicken Plucker – Heads move Across the Street:**

Right & Left Thru, Centers Arch, Dive Thru, Centers Pass Thru

**Use Isolated Sight or Zero Module:**

Swing Thru, Boys Run, Bend the Line, Reverse Flutterwheel, Star Thru

**2nd Half of Chicken Plucker – Heads return Across the Street:**

Right and Left Thru, Centers Arch, Dive Thru, Centers Pass Thru

**Corner Box Get-Out:** Allemande Left

**Example 2:** This sequence begins with an Across the Street Get-In and those active during the Get-In come back across the street to find their corner.

**Across the Street Get-In:** Heads Star Thru and Pass Thru

**Use Isolated Sight:** Swing Thru, Spin the Top, Right and Left Thru, Slide Thru,  
Pass Thru (Heads are still across the street, but they are about to cross back.)

**Heads Cross the Street to face Corner:** Trade By, Allemande Left

**Example 3:** This sequence begins with a Corner Box Get-In, four dancers are moved across the street and then the other four dancers are moved across.

**Get-In to a Corner Box:** Heads Star Thru and California Twirl, Dosado

**Use Across the Street Isolated Sight:**

- Swing Thru, Boys Run (now the same four are together in a Two-Faced Line)
- Couples Circulate (Heads moved across the street to make a new four)
- Chain Down the Line (new four are together at one end of Lines)
- Pass the Ocean, Swing Thru, Boys Run (new four together in a Two-Faced Line)
- Couples Circulate (Sides moved across the street, now all four together in one Line)

**Return to a Corner Box (flip-flopped):** Wheel and Deal

**Corner Box Get-Out:** Touch 1/4, Girls Run, Box the Gnat, Pass Thru, Allemande Left

**Plus Example:** This sequence requires a clear understanding of the changes occurring during Double Pass Thru, Track II (equivalent to a Centers Pass Thru and Step to a Wave, but the square rotates 180 degrees) and Relay the Deucey (True Zero Flip-Flop).

**Across the Street Get-In with flip-flop:** Heads Star Thru, Double Pass Thru, Track II

**Using a True Zero Flip Flop to keep four together:** Ladies Trade, Relay the Deucey

**Heads Cross the Street to a Corner Box:** Recycle, Pass Thru, Trade By

**Corner Box Get-Out:** Touch 1/4, Follow Your Neighbor, Allemande Left

## CONTROLLED RESOLUTION and MANIPULATION SYSTEM (CRaMS)

By Jerry Story

This system teaches the caller how to intentionally move to a known FASR, move the dancers

around by “calling with a purpose”, and then resolve from this FASR. It is largely a modular system mixed with a bit of Isolated Sight and Burnt Image. Its power lies in its direct use of 16 different Stations. These Stations are precisely the same FASRs as in the Table Showing the Sixteen Sequence and Relationship Possibilities for Facing Lines of Normal Couples.

## ELEMENTARY CRaMS

The Elementary CRaMS teaches four Primary Stations (All In Sequence in a Partner Line, Corner Line, Right-Hand Lady Line and Opposite Line) and how to intentionally engineer these Stations and launch resolutions (Get-Outs). The caller learns one or more Get-Ins and Get-Outs for each Station. While in the Station the caller may use a few Zeros or Equivalentents, a couple of memorized modules or perhaps a bit of Burnt Image, Isolated Sight or Mental Image to move the dancers and return them to the same station. Then the caller uses the known Get-Out to resolve.

For a theme tip, the caller would develop a set of modules using the theme. These modules

could then be used in more than one Station. Or instead of the modules, the caller might use a bit of themed Burnt Image or Isolated Sight while in various Stations.

### Example 1:

**Get-In to a Right-Hand Lady Line:**

Heads Lead Right, Swing Thru, Girls Circulate, Boys Run, Bend the Line

**Dixie Style Theme Zero:** (This might be Burnt Image or a Module)

Right and Left Thru, Dixie Style to a Wave, Boys Trade

Left Swing Thru, Girls Trade and Run, Bend the Line

**Get-Out to Home that works if Men are in their Right-Hand Quadrant:**

Right and Left Thru, Slide Thru, Pass to the Center, Centers Slide Thru, Home



**Example 2:**

**Get-In to Opposite Line:**

Heads Pass the Ocean, Extend, Boys Circulate, Recycle and Sweep a Quarter

**Another Dixie Style Theme Zero:** (This might be Burnt Image or a Module)

Reverse Flutterwheel, Dixie Style to a Wave,

Boys Cross Run, Swing Thru, Boys Run, Bend the Line

**Get-Out from Opposite Line:**

Pass the Ocean, All 8 Circulate, Recycle, Veer Left, California Twirl, Promenade

**ADVANCED CRaMS**

In the Advanced form of CRaMS, the system is expanded in several ways.

- a) Callers learn to make use of all 16 Stations.
- b) Callers learn to recognize Stations and their geography.
- c) Callers learn to maintain the Station while moving the dancers from one quadrant to another.
- d) Callers learn to change from one Station to another.
- e) Callers learn to engineer both the Station and the quadrants so that At-Home Resolutions can be used.
- f) Callers learn to recognize the four Primary Stations on the fly and engineer an appropriate Get-Out.

**Example 3 showing setup and use of an At-Home Resolution:**

**Get-In to a Right-Hand Lady Wave Out of Sequence:**

Sides Right and Left Thru, Heads Square Thru 4, Step to a Wave

**Isolated Sight:**

Ladies Trade, Single Hinge, Walk and Dodge, Partner Trade, Pass the Ocean

**Engineer the setup necessary to use the desired Get-Out:**

Girls Trade, Swing Thru

**At-Home Resolution from this setup:**

All 8 Circulate Once and a Half, Hinge, Boys Run, You're Home

**Example 4: Theme an Extended Application of Spin the Top**

This example begins using the same Right-Hand Lady Out of Sequence Station as Example 3. However, the beginning quadrant location is different so the Get-Out is adjusted accordingly.

**Get-In to a Right-Hand Lady Line Out of Sequence:**

Heads Square Thru Two, Spin the Top, Boys Run, Bend the Line, Circle to a Line

**Move dancers within one quadrant:** Note that Man #1 is positioned to dance in his Opposite Lady Quadrant. Now call some dancing that keeps current partners together and returns them to the same Quadrant:

Spin the Top, Boys Run, Bend the Line, Reverse the Flutter,

Pass Thru, Tag the Line, Face Out, Bend the Line, Pass the Ocean

**Engineer the setup necessary to use the desired Get-Out:**

Girls Trade, Swing Thru

**Confirm position for Get-Out:**

Man #1 and his Right-Hand Lady are now in a Right-Hand Lady Station with all In Sequence. Furthermore, they are in the correct geographic location for the following Get-Out. You are now ready to launch the Get-Out.

**At-Home Resolution from this setup:**

All 8 Circulate Once and a Half, Box the Gnat, Wrong Way Grand,  
Slide Thru, You're Home

Please refer to separate Advanced CRaMS documentation for more details about moving dancers between Stations and engineering Get-Outs.

**SAMPLE SETS OF GET-INS AND GET-OUTS FOR EACH OF THE STATIONS:**

(Also see the Get-Outs from Normal Facing Lines FASRs in Chapter 14.)

**The first eight stations are Normal Facing Lines of four with both halves of the line assuming the same relationship.**

**Station #1a** (Partner Line) (= Zero Line) (Facing Lines, all with Partner and In Sequence)

(Ends are facing their Corner, Center Gents are facing their Right-Hand Lady)

(Centers are standing beside their Corner.)

Get-In: Sides Lead Right, Circle to a Line

Get-Out: Star Thru, Square Thru 3, Left Allemande

**Station #1b** (Facing Lines, all with Partner and all Out of Sequence)

(End Gents are facing their Right-Hand Lady, Centers are facing their Corner.)

(Center Gents are standing beside their Right-Hand Lady.)

Get-In: Sides Lead Right, Circle to a Line, Right and Left Thru

Get-Out: Star Thru, Pass Thru, Left Allemande

**Station #2a** (Corner Line) (Facing Lines, all with Corner and all In Sequence)

(Centers are facing their Partner, Ends are facing their Opposite.)

(Ends are twice removed from their Partner in the same line.)

Get-In: Heads Square Thru, Slide Thru

Get-Out: Star Thru, Dive Thru, Centers Square Thru 3, Left Allemande

Get-Out: Square Thru 3, Allemande Left

Get-Out: Flutterwheel and Sweep a Quarter, Allemande Left

Get-Out: Box the Gnat, Pass Thru, Ends Fold, Left Allemande

**Station #2b** (Facing Lines, all with Corner and all Out of Sequence)

(Ends are facing their Partner, Centers are facing their Opposite.)

(Centers are standing beside their Partner.)

Get-In: Heads Square Thru, Slide Thru, Right and Left Thru

Get-Out: Slide Thru, Left Allemande

Get-Out: Pass Thru, Ends Fold, Pass Thru, Right and Left Grand

**Station #3a** (Opposite Line) (Facing Lines, all with Opposite and all In Sequence)

(End Gents are facing their Right-Hand Lady, Centers are facing their Corner.)

(All Partners are diagonally across from each other.)

Get-In: Head Ladies Chain, Sides Star Thru, Pass Thru, Circle to a Line  
Get-Out: Star Thru, Pass Thru, Trade By, Square Thru 3, Left Allemande

**Station #3b** (Facing Lines, all with Opposite and all Out of Sequence)  
(Ends are facing their Corner, Center Gents are facing their Right-Hand Lady.)  
(All Partners are diagonally across from each other.)

Get-In: Head Ladies Chain, Sides Star Thru, Pass Thru, Circle to a Line,  
Right and Left Thru  
Get-Out: Star Thru, Pass Thru, Trade By, Pass Thru, Left Allemande

**Station #4a** (Right-Hand Lady Line)  
(Facing Lines, Gents with Right-Hand Lady, all In Sequence)  
(Ends are facing their Partner, Centers are facing their Opposite.)  
(Centers are standing beside their Partner.)

Get-In: Heads Star Thru, Pass Thru, Slide Thru, Right and Left Thru  
Get-Out: Square Thru, Trade By, Left Allemande  
Get-Out: Touch 1/4, Column Circulate, Boys Run, Pass Thru, Allemande Left

**Station #4b** (Facing Lines, Gents with Right-Hand Lady, all Out of Sequence)  
(Ends are facing their Opposite, Centers are facing their Partner.)  
(Ends are twice removed from their Partner in the same line.)

Get-In: Heads Star Thru, Pass Thru, Slide Thru  
Get-Out: Star Thru, Pass Thru, Trade By, Left Allemande  
Get-Out: Pass the Ocean, Girls Circulate, Boys Run, Promenade

**The next eight Stations are Facing Lines of four with half the line assuming one relationship and the other half assuming another.**

**Station #5a** (Left Side with Partner, Right Side with Opposite, Men In Sequence)  
(All Gents are facing their Right-Hand Lady. Corners are in the same line.)

Get-In: Sides Square Thru, Circle to a Line, Right and Left Thru  
Get-Out: Pass Thru, Wheel and Deal, Centers Square Thru 3, Left Allemande

**Station #5b** (Left Side with Opposite, Right Side with Partner, Men Out of Sequence)  
(All Gents are facing their Right-Hand Lady. Corners are in same line.)

Get-In: Sides Square Thru, Circle to a Line.  
Get-Out: Touch 1/4, Circulate 1 1/2, Girls Trade, Girls U-turn Back, Left Allemande

**Station #6a** (Left Side with Opposite, Right Side with Partner, Men In Sequence)  
(All are facing their Corner so Corners are in the same box.)

Get-In: Four Ladies Chain, Sides Square Thru, Circle to a Line, Right and Left Thru  
Get-Out: Pass the Ocean, Recycle, Left Allemande

**Station #6b** (Left Side with Partner, Right Side with Opposite, Men Out of Sequence)  
(All are facing their Corner so Corners are in the same box.)

Get-In: Four Ladies Chain, Sides Square Thru, Circle to a Line  
Get-Out: Pass Thru, Wheel and Deal, Centers Pass Thru, Left Allemande

**Station #7a** (Left Gent with Right-Hand Lady, Right Side with Corner, Men In Sequence)  
(All are facing their Opposite.) (Ends are twice removed from Partner and Centers are standing beside Partner in an "I've got his, he's got mine" line.)

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Get-In: Heads Lead Left, Veer Right, Boys Trade, Couples Circulate, Bend the Line

Get-Out: Pass Thru, Boys Trade, Courtesy Turn, Promenade

Get-Out: Pass the Ocean, Swing Thru, All 8 Circulate, Right and Left Grand

**Station #7b** (Left Side with Corner, Right Gent with Right-Hand Lady, Men Out of Sequence)

(All are facing their Opposite.) (Ends are twice removed from Partner and Centers are standing beside Partner in an "I've got his, he's got mine" line.)

Get-In: Heads Lead Left, Veer Right, Boys Trade, Couples Circulate, Bend the Line, Right and Left Thru

Get-Out: Spin the Top, All 8 Circulate, Right and Left Grand

Get-Out: Pass the Ocean, Girls Trade, All 8 Circulate, Boys Run, Promenade

**Station #8a** (Left Side with Corner, Right Gent with Right-Hand Lady, Men In Sequence)

(All are facing their Partner in an "I've got his, he's got mine" box.)

Get-In: Heads Lead Right, Slide Thru, Right and Left Thru

Get-Out: Dixie Style to a Wave, Boys Circulate, Left Allemande

Get-Out: Two Ladies Chain into Promenade

Get-Out: Pass the Ocean, Swing Thru, Right and Left Grand

**Station #8b** (Left Gent with Right-Hand Lady, Right Side with Corner, Men Out of Sequence)

(All are facing their Partner in an "I've got his, he's got mine" box.)

Get-In: Heads Lead Right, Slide Thru

Get-Out: Spin the Top, Right and Left Grand

Get-Out: Right and Left Thru, Two Ladies Chain into Promenade

Get-Out: Pass the Ocean, Girls Trade, Boys Run, Promenade

## DANCING THROUGH THE SIXTEEN STATIONS:

Note that for most of these Stations, the dancer locations match the version of the FASR shown in the Table of 16 possibilities. However, for Stations #2, #5 and #6 the locations of the dancers within the FASR are rotated with respect to those shown in the Table.

### **Begin with a Partner Line:**

Sides Lead Right, Circle to a Line Station #1a

Right and Left Thru Station #1b

Flutterwheel Station #8a

Right and Left Thru Station #8b

Flutterwheel Station #1a

### **Convert to a Corner Line:**

Touch 1/4, Circulate, Boys Run, Slide Thru Station #2a

Right and Left Thru Station #2b

Flutterwheel Station #6a

Right and Left Thru Station #6b

Flutterwheel Station #2a

### **Convert to an Opposite Line:**

Touch 1/4, Circulate, Boys Run, Slide Thru Station #3a

Right and Left Thru	Station #3b
Flutterwheel	Station #7a
Right and Left Thru	Station #7b
Flutterwheel	Station #3a

**Convert to a Right-Hand Lady Line:**

Touch 1/4, Circulate, Boys Run, Slide Thru	Station #4a
Right and Left Thru	Station #4b
Flutterwheel	Station #5a
Right and Left Thru	Station #5b
Flutterwheel	Station #4a

**Resolve:**

Square Thru, Trade By, Left Allemande

## RECOGNIZING CRaMS STATIONS AND RESOLVING

By Barry Johnson

This resolution system allows the caller free use of any appropriate choreography. It is primarily intended for use by callers who are already comfortable with resolving by moving dancers into a Corner Box or a Partner Line, and who have worked within the Elementary CRaMS framework using the four Primary Stations.

CRaMS is a system of calling that encourages the use of modules or extemporaneous calling while working within a framework of known dancer relationships. The fundamental tenet of CRaMS is this: if you know the relationships between the dancers, then resolving the square is simple.

In CRaMS terminology, the Partner Line is the “Station” where everyone is with their Partner and the Corner Box is the “Station” where everyone is with their Corner. A caller who uses CRaMS extends that comfort zone just a little further by using two more “Stations”: one where every man is with his Opposite Lady, and a final Station where every man is with his Right-Hand Lady. This system explains how to recognize when the dancers are in each of these four Stations, and then how to resolve using that knowledge.

### Stations

A Station is simply a group of four dancers (two men and two ladies) that have known relationships to one another.

At first glance, it would seem that there are many different possibilities. After all, callers are very good at scrambling the squares. So how many possibilities are there? The answer might surprise you. If we use symmetric choreography, and if we ignore (for the moment) sequence and arrangement, it turns out that there are exactly four possible Stations:

- Each man’s Partner is somewhere within his group
- Each man’s Corner is somewhere within his group
- Each man’s Opposite Lady is somewhere within his group
- Each man’s Right-Hand Lady is somewhere within his group

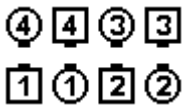
There are no other possibilities. If we split the square in half into two groups of two men and two ladies, at any point in the sequence of calls, exactly one of those four conditions will be true.

That seems like a strong statement. It's actually stronger than it seems, because the same relationship will be true for both men in a group at the same time. Both men will have either their Partner, Corner, Opposite or Right-Hand Lady in the group. In fact, by symmetry, the relationships will be exactly the same in the other group as well. Baring dancer error and if we are using symmetric choreography, there simply are no other possibilities. Look at the Sixteen Sequence and Relationship Possibilities Charts in Chapter 2 to convince yourself of this fact.

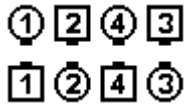
**Recognizing Stations**

The key to recognizing Stations on the fly is to find pairings anywhere in the square, and to realize what those pairings mean. Consider any box of four dancers with two men and two ladies. For the purpose of recognizing the Stations, the formation and arrangement of the dancers in the group of four does not matter. If we see original partners anywhere in the group of four, it counts. Of course, there can only be three possibilities: there are no pairs, one pair, or two pairs of original partner couples in the box.

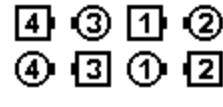
If there are two pairs, you are in the Partner Station!



or



or

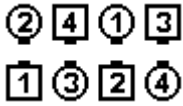


Partner Line

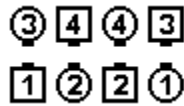
All Partners Facing

Lead Right Box

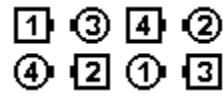
If there are no pairs, you are in the Opposite Lady Station!



or



or

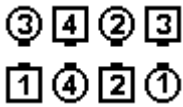


Opposite Line

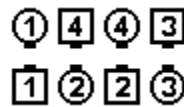
Partners both in one line

Opposites Facing

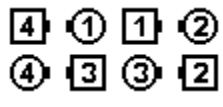
If there is only one pair, then you have to take a second look at the group. Look for the paired man's (or lady's) corner. If the corner is in the same group, then you have a Corner Station, otherwise it is a Right-Hand Lady Station (Across the Street).



or



or



Corner Line

Right-Hand Lady Line

Right-Hand Lady Box Out

**Recognizing stations when you only know two couples:**

Usually the caller can only recognize the dancers in two adjacent couples. If so, you can still recognize stations on the fly, but it takes a little more work. Look at your groups of four, finding the dancers you recognize.

*If all four known dancers are together:*

Of course, if you see both of your known couples in the same group of four, then the dancers are obviously in the Partner Station.

*If three of your four known dancers are together:*

Whenever you have three of your four known dancers together, then they will either be in the Corner or the Right-Hand Lady Station. So which is it? Simple – do you see your known corners in that box? If so, the dancers are in the Corner Station. If you do not see both of your known corners, then the dancers are in the Right-Hand Lady Station.

*If just two of your four known dancers are together:*

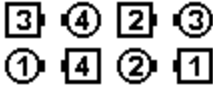
If your two known couples are paired up in the same group, or if they are paired up in different groups of four, then you are in the Partner Station.

If you see just the two men or just the two ladies from your known couples in the same group of four, then you are in the Opposite Lady Station.

If you see just one known man and one known lady who are not partners, then you are in the Opposite Lady Station.

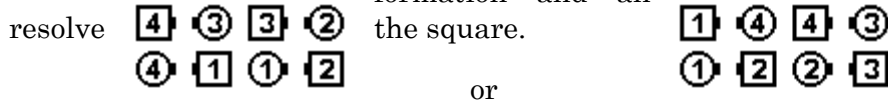
It might take a few seconds to figure out these pairings, just keep calling while you are looking. Call some easy sight calling or zeros that keep the groups intact while you sort things out.

**Using Stations to Resolve**

These  resolutions assume that the caller first converts to Normal Couples. Then the resolution process requires placement of the known partner or corner pairs in a certain location within a Normal Eight Chain Thru formation or within Normal Facing Lines.

*Resolving from Corner Stations:*

Resolution from Corner Stations is trivial: There will be only one paired couple in each group of four. Simply put that paired couple on the outside of a Normal Eight Chain Thru formation and an “Allemande Left” will resolve the square.



*Resolving from Right-Hand Lady Stations:*

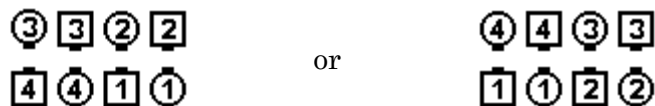
Resolving from a Right-Hand Lady station is just as easy. You just put the paired couple on the inside of a Normal Eight Chain Thru formation, and everyone will be In Sequence. If you wish, just call “Pass Allemande Left”.



or

*Resolving from Partner Stations:*

Again, we can use visual pairings to help us correctly resolve from Partner Stations. If you have boxes in a known Partner Station, arrange Normal Facing Lines where every man has his partner. Look for pairings of corners: If you see corners facing each other on either end of the lines or corners adjacent to each other in the center, you have Partner Lines. If not, a “Right and Left Thru” will give you Partner Lines. A Get-Out is “Star Thru, Square Thru 3, Left Allemande”.

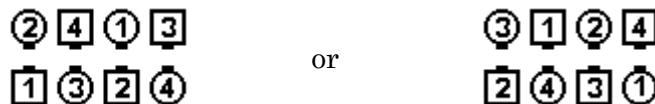


*Resolving from Opposite Lady Stations:*

Once again, the secret is looking for a pair of corners. This time you want corners facing as the centers of Normal Facing Lines. From this station, if you see corners as temporary partners in Facing Lines, then call “Two Ladies Chain”. If you then see your corners facing each other on the end of the lines, do a “Right and Left Thru”.

If you have identified an Opposite Lady Station because you see just the two men or just the two ladies from your known couples in one box, then place your known corners on opposite ends of one Normal Facing Line.

In either of the two cases above, everyone will then have their Opposite Lady as a temporary partner, and they will all be In Sequence. A Get-Out is “Star Thru, Pass Thru, Trade By, Square Thru 3, Allemande Left”.





## CHAPTER 6

# UNLIMITED CLASSIC RESOLUTION SYSTEMS

In the preceding chapters we have discussed the concepts and skills needed to move a square from a random setup to a known FASR and then back to a properly resolved Static Square. This chapter discusses various versions of a widely used system that we have named the “Classic Resolution System”. This is the system that in its basic form always ends with either “Pass Thru, Allemande Left” or “Square Thru 3, Allemande Left”.

Readers are encouraged to refer back to Chapters 2, 3 and 4 as needed. We will be using the terminology defined in Chapter 2 and 3, and requiring the caller to use the skills described in Chapter 4.

The generalized description explains the goal for each step without specifying exactly how the caller should accomplish the goal. There are many possible ways to reach the four goal FASRs, and experienced sight callers would try to minimize the number of calls needed to reach the goals. Newer sight callers often need more structure to help them efficiently reach the goals. The various versions specify certain formations and calls to use while Normalizing, Pairing, and moving the couples into the four goal FASRs. The main descriptions were written in parallel so that they all work through the process using the same seven steps.

### GENERAL DESCRIPTION OF THE CLASSIC RESOLUTION SYSTEM

A caller using this system moves the dancers into one of four FASRs, recognizes which FASR has been created, and then uses a known module to resolve from that FASR.

**The four goal FASRs are:**

1. Facing Lines, Normal Couples, All In Sequence, All with Partner
2. Facing Lines, Normal Couples, All Out of Sequence, All with Partner
3. Double Pass Thru, Normal Couples, All In Sequence, Outsides with Partner,  
Centers beside their Opposite and facing their Partner
4. Double Pass Thru, Normal Couples, All Out of Sequence, Outsides with Partner,  
Centers beside their Opposite and facing their Partner

This system assumes that the caller can manage the necessary formations, pair two dancers when desired, and normalize the formation with ease. There are several versions of this system that are more structured applications of the same procedure. Usually a sight caller learning this system would begin with one of the more structured versions and then progress to an understanding of the generalized system.

**0) Note two adjacent couples:** Before beginning to call, note one set of corner dancers and their partners. It is also useful to note the location of home for one partner pair in order to avoid calling "Promenade" when the dancers are already at home.

**1) Normalize the Formation:** When ready to resolve, use calls that change the formation into one with Normal Couples or Parallel Waves with same gender in the Center (0 or

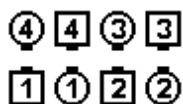
1/2). This step may be unnecessary if such a formation already exists. This step may be delayed until after the couples are paired.

**2) Pair at least one couple:** Use calls that pair up one couple. Assuming symmetry, this will automatically also pair up the diagonally opposite couple. (If couple #1 is paired then couple #3 should also be paired.) When Step 1 and Step 2 are completed the setup should be Normalized and have at least one noted partner pair together.

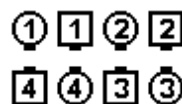
**3) Count Partner Pairs and determine the route to follow:** Assuming symmetry, the pairing of one couple will automatically also pair up the diagonally opposite couple. If both noted corner dancers are with their partners then all four couples should be paired. Count the pairs. If all four couples are paired continue with Step 4. If exactly two couples are paired go to Step 6.

**4) If Four Pairs, make Facing Lines:** If all four couples are paired, maintain the pairing and change the formation to Facing Lines with Normal Couples.

**5) Determine the sequence state by asking, "Are Corners adjacent?"** If the noted corner dancers are adjacent (in the center of the line or around the end) then all the dancers are In Sequence. If the noted corner dancers are not adjacent (opposite ends of one line or facing each other across the center) then all the dancers are Out of Sequence.



Corners Adjacent, so In Sequence



Corners not adjacent, so Out of Sequence

These are goal FASRs #1 and #2 listed above. Having determined the sequence state, use an appropriate Get-Out module for Facing Lines In Sequence (go to 5a) or Facing Lines Out of Sequence (go to 5b).

**5a) Four Pairs Get-Out if In Sequence:** If the dancers are In Sequence the simple resolution is to call "Circle Left, Allemande Left". The classic get-out is "Star Thru (or Slide Thru), Square Thru Three, Allemande Left".

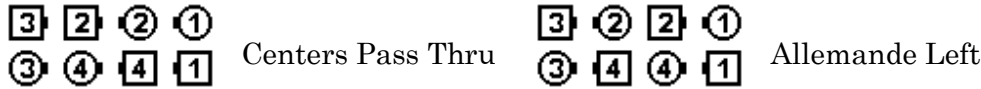
**5b) Four Pairs Get-Out if Out of Sequence:** If the dancers are Out of Sequence, call "Star Thru (or Slide Thru), Pass Thru, Allemande Left".

Since both Get-Outs begin with "Star Thru", that allows the caller a bit more time to visualize whether "Square Thru 3" or "Pass Thru" will bring the noted corners together. (At Mainstream "Star Thru" can be replaced by "Slide Thru".)

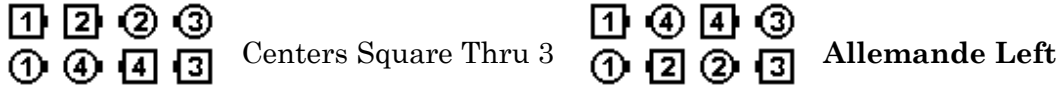
**6) If Two Pairs, put them on the outside of a Double Pass Thru formation:** If exactly two of the four couples are paired, maintain the pairing and use calls that change into a Double Pass Thru formation with the paired couples on the outside.

**7) Determine the sequence state by asking, "Are Corners facing?"**

**7a) Two Pairs Get-Out if Corners Facing:** If the noted corner dancers are facing each other with one dancer between them, call "Centers Pass Thru, Allemande Left" or an equivalent Get-Out module. Note that they are all In Sequence and Centers Pass Thru doesn't change that. This is goal FASR #3 listed above. (Also see step 7c.)



**7b) Two Pairs Get-Out if Corners Not Facing:** If the noted corner dancers are not facing each other (one is diagonally behind the other), call "Centers Square Thru Three" to turn the center dancers around and bring the two corners together for an Allemande Left or use an equivalent Get-Out module. This is goal FASR #4 listed above. Note that they are all Out of Sequence and the Centers Square Thru Three results in the necessary change in the Sequence State for both Boys and Girls. (Also see step 7c.)



**7c) Get-Outs if outside pair is at home:** If the outside couples are standing in their home positions, then the resolution calls given in steps 7a and 7b may be replaced with an appropriate at-home resolution module or a bit of Isolated Sight applied to the center four dancers. Showing Sides at the home positions:



## CLASSIC PARALLEL TWO-FACED LINES RESOLUTION SYSTEM

This Resolution System uses the following Basic calls: Ferris Wheel, Circulate, Zoom, Trade, Square Thru 3, Bend the Line, Star Thru, Pass Thru, Allemande Left, Promenade, Forward and Back, and Circle Left.

**0) Note two adjacent couples:** Before beginning to call, note one set of corner dancers and their partners.

**1) Make Normal Parallel Two-Faced Lines:** When ready to resolve, use calls that change the formation to Parallel Two-Faced Lines (right or left-handed) with Normal Couples. If this is difficult, see the section on "Formation Management" in Chapter 4.

**2) Pair at least one couple by using Circulates and Trades:** Look for the noted couples in search of paired partners. If there is at least one pair, move on to Step 3. If "Centers Trade" gives a pairing, call it. Otherwise call "Ends Circulate". One line should contain both members of one of the noted partner pairs. If the partners are not together, call "Centers Trade". The formation should now be Parallel Two-Faced Lines with Normal Couples and at least one couple paired.

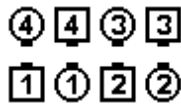
Note: Three calls should always be sufficient to make a pair; however, sometimes the best route is not clearly seen. If dancers are going in circles with "Circulate and Trade" consider using a "California Twirl" and moving in the other direction. Or, call a Two-Faced Line Zero Module to break up the process. Example from Normal Parallel Right-Hand Two-Faced Lines: "Chain Down the Line, Pass the Ocean, Swing Thru, Boys Run".

**3) Count partner pairs and determine the route to follow:** Assuming symmetry, the pairing of one couple will automatically also pair up the diagonally opposite couple. If

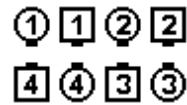
Couple #1 is paired, then Couple #3 should also be paired. If both noted corner dancers are with their partners, then all four couples should be paired. Count the pairs. If all four couples are paired, continue with Step 4. If exactly two couples are paired, go to Step 6.

4) **If Four Pairs, make Facing Lines:** If all four couples are paired call “Bend the Line” to make Facing Lines of Normal Couples.

5) **Determine the sequence state by asking, “Are corners Adjacent?”** Call “Forward and Back” while observing the sequence state. If the noted corner dancers are adjacent (in the center of the line or around the end), then all the dancers are In Sequence. If the noted corner dancers are not adjacent (opposite ends of one line or facing each other across the center), then all the dancers are Out of Sequence.



Corners Adjacent, so In Sequence



Corners not adjacent, so Out of Sequence

5a) **Four Pairs Get-Out if In Sequence:** If the dancers are In Sequence, the simple resolution is to call “Circle Left, Allemande Left”. The classic Get-Out is “Star Thru, Square Thru Three, Allemande Left”.

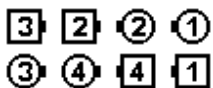
5b) **Four Pairs Get-Out if Out of Sequence:** If the dancers are Out of Sequence, call “Star Thru, Pass Thru, Allemande Left”.

Since both Get-Outs begin with “Star Thru”, the caller has a bit more time to visualize whether “Square Thru 3” or “Pass Thru” will bring the noted corners together. (In Mainstream, “Star Thru” can be replaced by “Slide Thru”. In Plus, “Star Thru” can be replaced by “Load the Boat”.)

6) **If Two Pairs, call “Ferris Wheel”:** From Parallel Two-Faced Lines of Normal Couples with exactly two of the four couples paired, the next goal is a Double Pass Thru formation with the paired couple on the outside. One option is to call “Ferris Wheel” and if that places the paired couple on the inside, call “Zoom” to put them on the outside. Another option is to place the paired couple facing out by using “Couples Circulate” if needed, and then call “Ferris Wheel” to achieve the Double Pass Thru formation.

7) **Determine the sequence state by asking, “Are corners facing?”**

7a) **Two Pairs Get-Out if Corners Facing:** If the noted corner dancers are facing each other with one dancer between them, call “Centers Pass Thru, Allemande Left”.

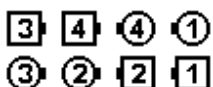


Centers Pass Thru

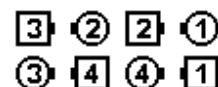


Allemande Left

7b) **Two Pairs Get-Out if Corners Not Facing:** If the noted corner dancers are not facing each other (one is diagonally behind the other), call “Centers Square Thru Three” to turn the center dancers around and bring the two corners together for an “Allemande Left” or use an equivalent Get-Out Module.



Centers Square Thru 3 Allemande Left



### **CONSOLIDATED VIEW OF PARALLEL TWO-FACED LINES:**

Once there is at least one pair, here is a consolidated way of thinking about the steps.

**4) If all four couples are paired:** Call “Bend the Line, Star Thru (or Slide Thru)”.

**6) If only two couples are paired:** Call “Ferris Wheel” and if needed to place the pairs on the outside call “Zoom”.

**5 & 7 Resolve)** Bring the corners together or make the sequence correct using either “Pass Thru” or “Square Thru 3”. If all are paired, then all are active. If only two couples are paired, the action is directed to the Centers.

### **HALF CLASSIC PARALLEL TWO-FACED LINES RESOLUTION SYSTEMS**

Some callers prefer to limit the Get-Outs that must be remembered by doing more adjustment while the dancers are in Two-Faced Lines. There are two possible routes to follow. One route is to always pair exactly two opposite couples. The other route is to always pair all four couples. The next two systems have been developed to follow these two routes. Both require only four steps and use just Circulates and Trades for pairing.

### **HALF CLASSIC WITH EXACTLY TWO OPPOSITE COUPLES PAIRED**

**(As Simple As 4-3-2-1) By “Bear” Miller**

This is a simple, 4-step resolution system that uses Two-Faced Lines during the pairing process and reduces the Get-Out options to two. The known FASR goals are Normal Two-Faced Lines with exactly two couples paired. The calls required for this system include Circulate, Trade, Bend the Line, Wheel and Deal, and Zoom.

**Step 0: Note two adjacent couples and the corner relationship**

**Step 1: Move the square into Normal Parallel Two-Faced Lines**

**Observe:** Depending on how you look at them, you will have one of the following sequences:

- 4-0 or 0-4, all of the noted dancers are in one line
- 3-1 or 1-3, three of the noted dancers are in one line
- 2-2, two of the noted dancers are in one line

**Step 2: The goal here is 3-1 or 1-3. Call “Ends Circulate” if needed.**

Assuming Normal Parallel Two-Faced Lines, calling “Ends Circulate” just once will convert the 4-0, the 0-4, or the 2-2 case to a 3-1 case. Use pawns to see that it will always work.

**Observe:** Find the line that contains three noted dancers.

**Step 3: Both dancers of one of the noted couples will be in the line containing three noted dancers. Use “Centers Trade” if necessary to pair that couple.**

**Step 4: Use the “Exactly Two Pairs” half of the classic resolution.**

- a) Either call “Ferris Wheel” or call “Bend the Line, Pass Thru, Wheel and Deal”

- b) If the paired couple is in the Center, call “Zoom”.
  - c) If the noted corner dancers are facing each other with one dancer between them, call “Centers Pass Thru, Allemande Left”.
- If not, call “Centers Square Thru Three, Allemande Left”.

## **HALF CLASSIC TWO-FACED LINES WITH ALL FOUR COUPLES PAIRED**

**By John Marus**

When a caller is learning the sight resolution process, it is possible to reduce the Get-Outs needed to just two by always pairing both noted couples.

This is a good “Level 1” for beginning sight callers because of its simplicity. There are only four steps to remember and accomplish. All of the pairing is done from Parallel Two-Faced Lines which is one of the easiest formations for seeing and creating partner pairings. Also, Parallel Two-Faced Lines are easy to form and easy to maintain, so this reduces formation management difficulties.

The known FASR goals are Normal Facing Lines with all partners paired. The calls required for this system include Circulate, Trade, Bend the Line, and whatever calls are in the Get-Out Modules used.

### **Step 0: Note two adjacent couples**

### **Step 1: Move the square into Normal, Parallel Two-Faced Lines**

### **Step 2: Use Circulates and/or Trades to pair up BOTH Key Couples**

This is fairly easy to do from Parallel Two-Faced Lines. One Circulate and/or one Trade should pair one couple. Move them to be facing out. If the other couple is not paired, call “Ends Circulate and Centers Trade”. All will be paired.

### **Step 3: Call Bend the Line**

This converts the formation to Normal Facing Lines with all paired.

### **Step 4: Are Corners Adjacent?**

**If yes, it is a Partner Line; call a Get-Out Module.**

**If no, it is an Out of Sequence Partner Line; call a Get-Out Module.**

### **Get-Outs from a Partner Line In Sequence:**

- All Circle Left, Allemande Left
- Two Ladies Chain across, Two Ladies Chain back into a Promenade
- Star Thru, Square Thru 3, Allemande Left
- Touch 1/4, Column Circulate, Boys Run, Allemande Left

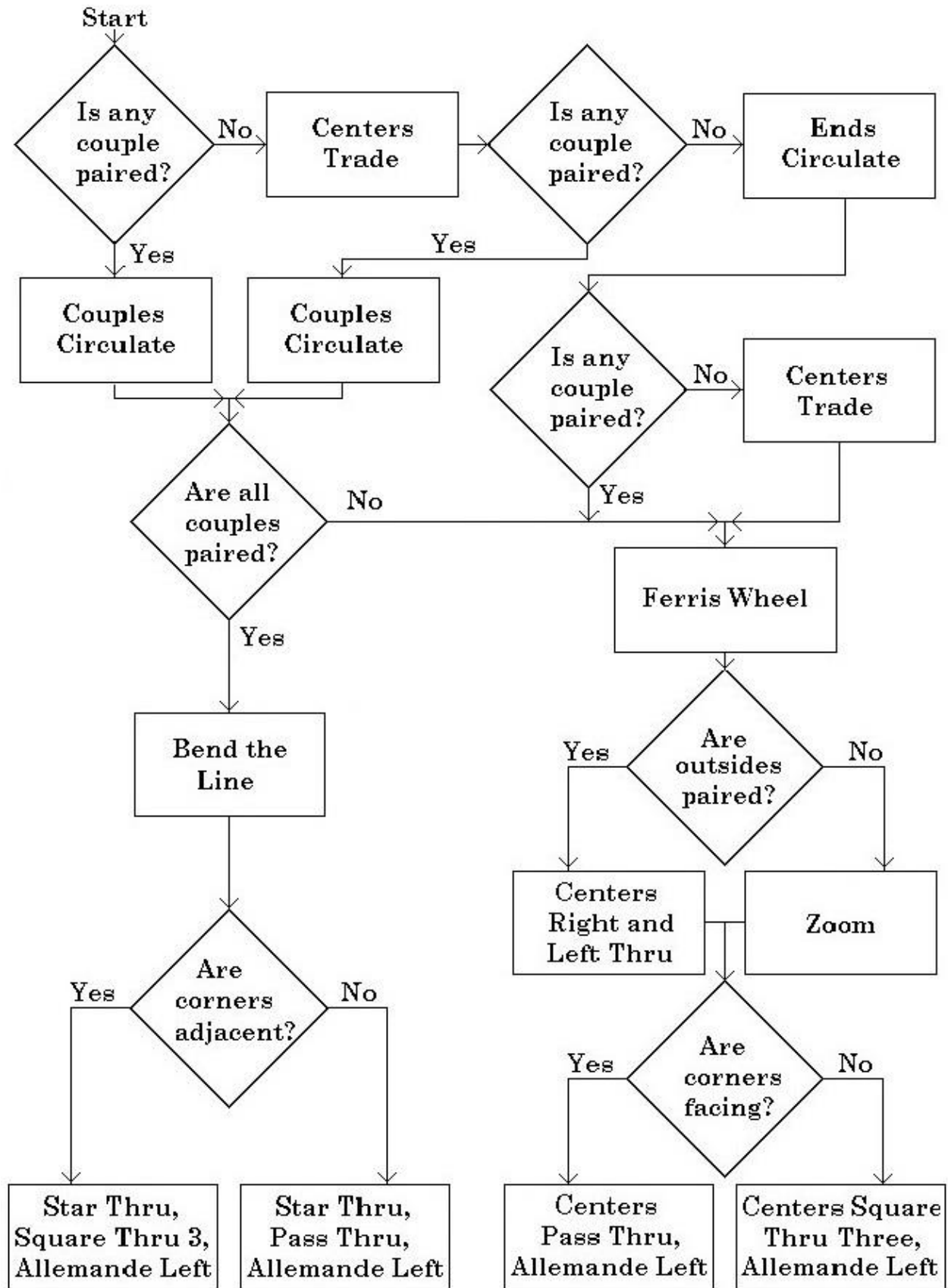
### **Get-Outs from a Partner Line Out of Sequence:**

- Star Thru, Pass Thru, Allemande Left
- Pass the Ocean, Boys Run, Promenade
- Flutterwheel, Reverse Flutterwheel into a Promenade
- Touch 1/4, Column Circulate, Boys Run, Square Thru 3, Trade By, Allemande Left

Refer to “Circulate and Trade to a Promenade” in Chapter 8 for a discussion of ways to streamline this system.

## **CLASSIC TWO-FACED LINES RESOLUTION SYSTEM FLOW CHART**

Bill Davis often illustrated the Parallel Two-Faced Line Resolution System using a Flow Chart. Diamonds are decision points. Rectangles are actions. Work down from the top left following the arrows.





## CLASSIC FACING LINES RESOLUTION SYSTEM

This resolution system uses the following Basic calls: Zoom, Wheel and Deal, Square Thru 3, Star Thru, Bend the Line, Two Ladies Chain, Pass Thru, Allemande Left, Promenade, Forward and Back, and Circle Left.

**0) Note two adjacent couples:** Before beginning to call, note one set of corner dancers and their partners.

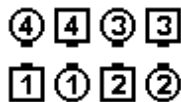
**1) Change to Facing Lines with Normal Couples:** When ready to resolve, use calls that change the formation to Facing Lines with Normal Couples. If this is difficult, see the section on “Formation Management” in Chapter 4.

**2) Pair at least one couple:** The next goal is to pair one of the noted couples. Look first for a lucky pairing. If there is a pairing, move on to Step 3. A simple pairing technique is to use “Two Ladies Chain” to put at least one set of partners in the same line. If that set of partners is not paired with each other, call “Pass Thru, Bend the Line, Forward and Back, Two Ladies Chain”. At this point the formation should be Facing Lines of Normal Couples with at least one paired couple. This process is discussed and diagramed in the “Pairing” section of Chapter 4. “Two Ladies Chain” can be replaced by “Flutterwheel” or “Reverse Flutterwheel”.

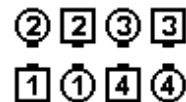
**3) Count partner pairs and determine the route to follow:** Assuming symmetry, the pairing of one couple will automatically also pair up the opposite couple. If Couple #1 is paired, then Couple #3 should also be paired. If both noted corner dancers are with their partners, then all four couples should be paired. Count the pairs. If all four couples are paired, continue with Step 4. If exactly two couples are paired, go to Step 6.

**4) If Four Pairs, call “Forward and Back”:** Using “Forward and Back” gives the caller time to observe the sequence state and decide on an appropriate Get-Out. Try to avoid overusing this call. If thinking time is needed, consider replacing “Forward and Back” by a Geographical Zero such as “Right and Left Thru, Flutterwheel, Reverse Flutterwheel”.

**5) Determine the sequence state by asking, “Are corners adjacent?”** If the noted corner dancers are adjacent (in the center of the line or around the end), then all the dancers are In Sequence. If the noted corner dancers are not adjacent (opposite ends of one line or facing each other across the center), then all the dancers are Out of Sequence.



Corners Adjacent, so In Sequence



Corners not adjacent, so Out of Sequence

**5a) Four Pairs Get-Out if In Sequence:** If the dancers are In Sequence, the simple resolution is to call “Circle Left, Allemande Left”. The classic Get-Out is “Star Thru, Square Thru Three, Allemande Left”.

**5b) Four Pairs Get-Out if Out of Sequence:** If the dancers are Out of Sequence, call “Star Thru, Pass Thru, Allemande Left”.

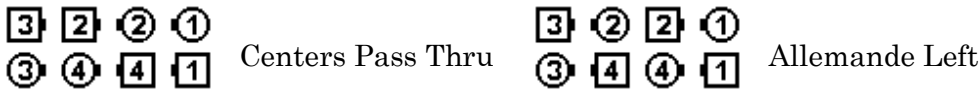
Since both Get-Outs begin with “Star Thru”, the caller has a bit more time to visualize whether “Square Thru 3” or “Pass Thru” will bring the noted corners together. (In

Mainstream, “Star Thru” can be replaced by “Slide Thru”. In Plus, “Star Thru” can be replaced by “Load the Boat”.) With experience it is possible to recognize the Get-Out as the pairing is completed allowing a smooth presentation of properly timed calls.

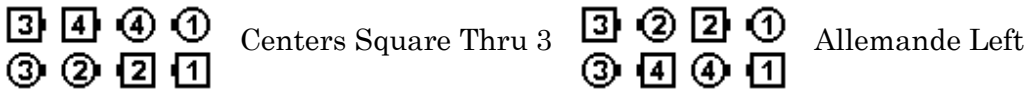
**6) If Two Pairs, call “Pass Thru, Wheel and Deal” and maybe “Zoom”:** From Facing Lines of Normal Couples with exactly two of the four couples paired, call “Pass Thru, Wheel and Deal”. If that places the paired couples on the inside, call “Zoom” to put them on the outside of a Double Pass Thru formation.

**7) Determine the sequence state by asking, “Are corners facing?”**

**7a) Two Pairs Get-Out if Corners Facing:** If the noted corner dancers are facing each other with one dancer between them, call “Centers Pass Thru, Allemande Left”.



**7b) Two Pairs Get-Out if Corners Not Facing:** If the noted corner dancers are not facing each other (one is diagonally behind the other), call “Centers Square Thru Three” to turn the center dancers around and bring the two corners together for an Allemande Left or use an appropriate Get-Out Module.



## FACING LINES RESOLUTION SYSTEM (PRIMARY MAN ON LEFT)

By Ed Foote

This system is one of the original versions of the Classic System discussed above. It differs from the above in two significant ways; the focus is on a primary man and secondary girl, and the Primary Man must be placed on the left end of Normal Facing Lines.

I. Establish your primary and secondary couples.

A. **Establish a primary couple.** This should be the easiest couple in the square for you to recognize.

B. **Establish the secondary couple.** This is always the couple immediately to the left of the primary couple in a squared set.

II. Call anything you want (that will work and is appropriate). When you want to get the square to a Left Allemande:

A. **Get the square to Facing Lines.** This lets you see what is going on.

B. **Get the square to “Normal” Facing Lines (Boy-Girl-Boy-Girl)** if it is not already this way.

**Important:** In steps II A and II B, do not think about the primary couple or secondary couple and who they have for a partner. If you think about this, it will make things a lot more confusing for you when you are learning the system.

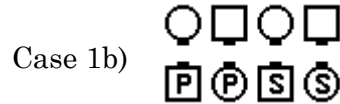
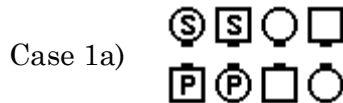
C. **Get primary man with his partner on the left side of Normal Facing Lines** of four. This should take no more than 4 to 6 calls to accomplish. (Use a “Right and Left Thru” if needed to put Man #1 on the end, and then see the pairing discussion in Step 2 of the Classic Facing Lines System above.)

D. **Find the secondary girl and determine if she is with her partner.**

1. **If she has her original partner:**

a. **Across from primary couple:** Call “**Left Allemande**” immediately or use a memorized Get-Out such as “Slide Thru, Square Thru 3/4, Left Allemande”.

b. **In same line as primary couple:** Call “**Star Thru, Pass Thru, Left Allemande**”.

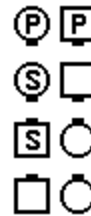


2. **If Secondary Girl does not have her original partner,** she will have her opposite. When this is so, automatically call “**Pass Thru, Wheel and Deal.**”

a. One of 2 calls will now bring everyone to his corner: either “**Centers Pass Thru**” or “**Centers Square Thru 3/4.**” Merely look at the square and determine which of these calls will bring the Secondary Girl to the primary man for a Left Allemande, and then call it.



Centers Pass Thru



Centers Square Thru 3

## FACING LINES MEMORY KEYS

Both of these applications of the Classic Facing Lines Resolution System require pairing of the primary couple. Some students find these memory keys useful aids to the learning process.

### PASSIONATE OR SQUARE

By Ken Ritucci

**0) Note a primary couple** and the man’s corner and her partner as a secondary couple. (Note to women callers using a primary couple and her corner: To use this Memory Key, interchange all references to primary and secondary dancers.)

**1) Get Them:** Pair the primary man and his partner.

**2) Put Them:** Place them on the Left End of Normal Facing Lines.

**3) Look Across:** Check for the presence of one or both of the Secondary Couple in the pair directly across from the primary couple.

**4) Use the Memory Keys to move to an Allemande Left.**

**5a) If both** dancers of the Secondary Couple are there, call “**Circle Left, Allemande Left**”.



**5b) If neither** of the dancers in the Secondary Couple is there, call **Star Thru, Pass Thru, Allemande Left**”.

**6a) If only the Woman** in the Secondary Couple is there, remember “**Women are Passionate**” and call “**Pass Thru, Wheel and Deal, Centers Pass Thru, Allemande Left**”. “Passionate” is the memory key to “Centers Pass Thru”.



**6b) If only the Man** in the Secondary Couple is there, remember “**Men are Square**” and call “**Pass Thru, Wheel and Deal, Centers Square Thru 3, Allemande Left**”. “Square” is the memory key to “Centers Square Thru 3”.

## FRIENDS

By Bill Peters

Bill Peters referred to “Friends and Enemies” or “Friends and Strangers” to help callers remember the needed calls. The dancers in the secondary couple are thought of as “Friends” of the primary man. (LA = Left Allemande)

- 1) **Pair the primary man and his partner.**
- 2) **Place them on the Left End of Normal Facing Lines.**
- 3) **Look Across and check for the presence of Friends.**
- 4) **Use one of four Get-Outs depending on the Friends seen.**
  - a) If both are Friends, call “Circle Left, Allemande Left”
  - b) If neither is a Friend, call “Star Thru, Pass Thru, Allemande Left”
  - c) If a Girl Friend call, “Pass Thru, Wheel and Deal, Centers Pass Thru, LA”
  - d) If a Boy Friend call, “Pass Thru, Wheel and Deal, Centers Square Thru 3, LA”

## CLASSIC DIVE THRU RESOLUTION SYSTEM

This Resolution System uses the following Basic Part 1 calls: Dive Thru, Square Thru 3, Right and Left Thru, Star Thru, Bend the Line, Two Ladies Chain, Pass Thru, Allemande Left, Promenade, Forward and Back, and Circle Left.

While very similar to the Classic Facing Lines Resolution System, this system uses Dive Thru instead of Wheel and Deal and Zoom so that it can be used with dancers who have only learned the Basic Part 1 Program (through Dive Thru).

This is an easy and very useful addition to a Basic caller’s repertoire. It provides variety to the dancers, and in some cases a faster resolution than the Classic Parallel Two-Faced Lines or Facing Lines Systems.

0) **Note two adjacent couples:** Before beginning to call, note one set of corner dancers and their partners.

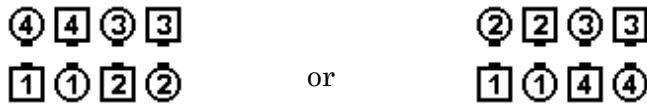
1) **Change to Facing Lines with Normal Couples:** When ready to resolve, use calls that change the formation to Facing Lines with Normal Couples. If this is difficult, see the section on “Formation Management” in Chapter 4.

2) **Look for partner pairs either together or facing each other.** Three times out of four there should be at least one such partner pair. If there is such a pair, go to Step 3.

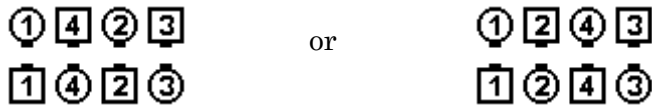
2a) **Make pairs if necessary:** If there are no such pairs, look along the line to see if partners are in the same line. If they are not in the same line, call “Two Ladies Chain”. To bring partners in the same line together, call “Pass Thru, Bend the Line”. There are diagrams of this process in the “Pairing” section of Chapter 4.

3) **Count Partners Paired or Facing:** At this point there are **three possibilities.**

Case 1: All four couples are paired. Go to Step 4.



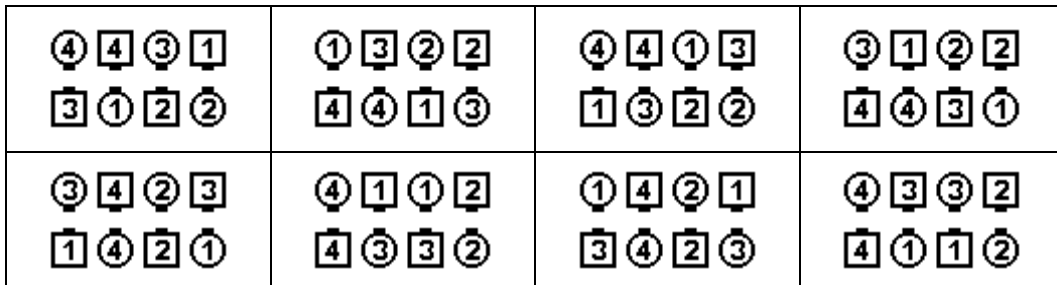
Case 2: All four couples are facing their partner.



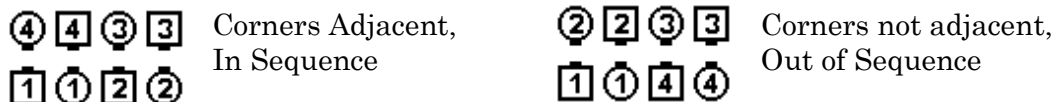
Call “Two Ladies Chain” to change Case 2 to Case 1, then go to Step 4.

If you see that the men are In Sequence, call “Two Ladies Chain into a Promenade”.

Case 3: Exactly two couples are paired or facing their partner. Go to Step 6.



4) **If Four Pairs, call “Forward and Back” and determine the Sequence:** Case 1 and 2 above lead to Step 4 with all four couples paired. Call “Forward and Back” while observing the sequence state. If the noted corner dancers are adjacent (in the center of the line or around the end), then all the dancers are In Sequence. If the noted corner dancers are not adjacent (opposite ends of one line or facing each other across the center), then all the dancers are Out of Sequence.



**5a) Four Pairs Get-Out if In Sequence:** If the dancers are In Sequence, the simple resolution is to call “Circle Left, Allemande Left”. The classic Get-Out is “Star Thru, Square Thru Three, Allemande Left”.

**5b) Four Pairs Get-Out if Out of Sequence:** If the dancers are Out of Sequence, call “Star Thru, Pass Thru, Allemande Left”.

Since both Get-Outs begin with “Star Thru”, the caller has a bit more time to visualize whether “Square Thru 3” or “Pass Thru” will bring the noted corners together. (In Mainstream, “Star Thru” can be replaced by “Slide Thru”.)

**6) If Two Pairs, place them in the center with partners facing:** From Facing Lines of Normal Couples with exactly two of the four couples paired or facing their partner, call either or both of “Right and Left Thru” and “Two Ladies Chain” as needed to place the two dancers in one paired couple facing each other in the center of the lines. Look at the eight diagrams in Case 3 above and figure out how to accomplish this goal for each of them.



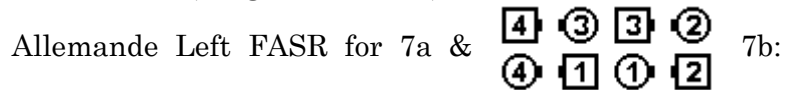
**6a) Then call “Star Thru, Centers Arch, Dive Thru”.** These calls should place the paired couples on the outside of a Double Pass Thru formation.



**7) Determine the sequence state by asking, “Are corners facing?”**

**7a) Two Pairs Get-Out if Corners Facing:** If the noted corner dancers are facing each other with one dancer between them, call “Centers Pass Thru, Allemande Left”. (Diagram A above)

**7b) Two Pairs Get-Out if Corners Not Facing:** If the noted corner dancers are not facing each other (one is diagonally behind the other), call “Centers Square Thru Three” to turn the center dancers around and bring the two corners together for an Allemande Left or use an equivalent Get-Out Module. (Diagram B above)



**CLASSIC DIVE THRU VARIATION USING PRIMARY COUPLE:**

By Trevor Day

**0) Note a Primary Couple and a Secondary Couple.**

The secondary couple must be the Man’s Corner and her Partner.

**1) Get everyone into Normal Couples.**

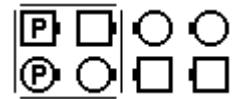
2) Make Normal Facing Lines with the Primary Man on one end.

3) Make Normal Facing Lines with the Primary Couple facing each other on one end: Maintaining the Normal Facing Lines, move girls until the primary girl is on the end of the line facing her original partner. This can be accomplished by using some combination of “Two Ladies Chain”, “Pass Thru” and “Bend the Line”.



4) Automatically call “Star Thru, Right and Left Thru, Dive Thru”

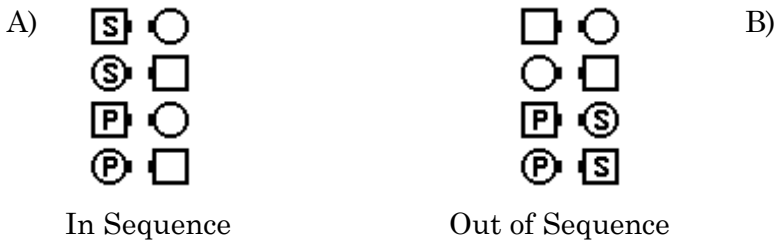
while observing the number of secondary dancers in the group of four that includes the primary couple.



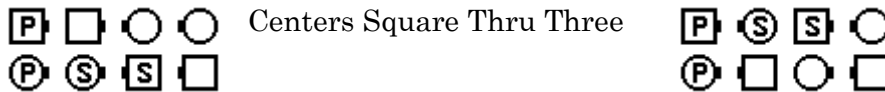
5) If there are zero or two secondary dancers within the group of four that includes the primary couple, then everyone is paired as shown below (0 in A, 2 in B).



Call “Centers Pass Thru, Circle to a Line”. This ends in All Paired Facing Lines either In or Out of Sequence. Determine sequence in the usual way by looking for adjacent corners. The case shown in diagram A above will produce Normal Lines In Sequence (A below). The case shown in diagram B above will produce Normal Lines Out of Sequence (B below). Use appropriate Get-Outs.



6a) If only the Secondary Girl is in the group of four, call “Centers Square Thru 3, Left Allemande”.



6b) If only the Secondary Boy is in the group of four, call “Centers Pass Thru, Left Allemande”.



**Alternative View and Adaptation for Women Callers:**

Step 3) Make Normal Facing Lines with either Key Couple facing each other on the end.

Step 4) Call “Star Thru, Right and Left Thru, Dive Thru”.

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Step 5) If zero or two dancers from the other Key Couple are present, call “Centers Pass Thru,

Circle to a Line”. Then look for adjacent corners to determine the Get-Out.

Step 6) If one dancer from the other Key Couple is present, look for known corners and bring

them together.



## CHAPTER 7

# RESOLVING USING SPECIFIC CALLS

The various versions of the Classic Resolution System require a caller to pair at least one couple. Having one pair, the caller must then analyze the setup to answer a question. From that point on the system is a series of “If you see this, then call this” steps. The systems in this chapter use this same approach.

The first system uses Parallel Waves to quickly pair at least one couple. It then uses calls from the Basic Program to convert to a Corner Box or Partner Line FASR.

The other three Systems require the Mainstream call “Turn Thru”. They all use various “Swing Thru, Turn Thru” Get-Outs instead of using a Partner Line Get-Out. In all three cases, these systems are designed to key on primary and secondary couples as normally chosen by men. At the end of each one there is a section describing an Alternative View and Adaptation for Women Callers. Callers who prefer the freedom to pair either Key Couple should also consider these alternative views. Callers using the Advanced Program should note that “Swing Thru, Turn Thru” is equivalent to “Swap Around”.

The last system also uses the Mainstream call “Recycle”. This can be a very useful call during the resolution process. Some additional options for using “Recycle” are described at the end of that section.

## OCEAN WAVES TO CORNER BOX OR PARTNER LINE

By Calvin Campbell

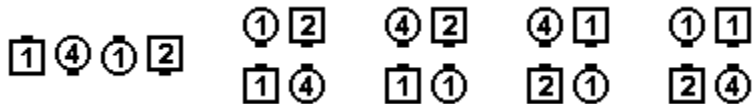
In calling a dance routine, we constantly either move people through Ocean Waves or can create Ocean Waves. This method uses Trades primarily to change the sequence of the boys or girls and Circulates to get partners into the same Ocean Wave. It aims for a Corner Box or Partner Line FASR and assumes that the caller knows a collection of Get-Out Modules for each. If the Conversion from Parallel Ocean Waves to Eight Chain Thru or Facing Lines cannot be easily done using sight, then modules can be worked out for the various possibilities.

- 0) Before beginning to call, **note one set of corner dancers and their partners.**
- 1) **Make Parallel Right-Hand Waves with girls in the center and count partner pairs:** In a Right-Hand Ocean Wave with girls in the center (0 Arrangement - BGGB) only three partner pairing conditions can exist. Look at the wave and determine which situation is present.
  - a) No pairs in the wave
  - b) One pair in the wave
  - c) Two pairs in the wave
- 2) **If no pairs, call “Girls (or Boys) Circulate”:** If there are no partner pairs within the wave (adjacent or not), Circulate either the Girls or the Boys and that will place the two dancers of one partner pair in the same Wave.

**3) If one pair, convert to a Normal Eight Chain Thru with one pair:** If there is only one couple together in the same wave, then convert the formation to a Normal Eight Chain Thru formation (Each couple has a boy on the left and a girl on the right) with the couple paired on either the inside or the outside.

Possible Conversions from Parallel BGGB Right-Hand Waves to Eight Chain Thru Formation with four different ending relationships for one starting wave (shown below):

- Swing Thru, Boys Run, Bend the Line, Star Thru
- Swing Thru, Boys Run, Wheel and Deal
- Swing Thru, Boys Run, Bend the Line, Reverse Flutterwheel and Sweep a Quarter
- Swing Thru, Boys Run, Chain Down the Line, Flutterwheel and Sweep a Quarter



Use some combination of “Dive Thru”, “Centers Pass Thru”, and “Right and Left Thru” to make a Corner Box:

a) Outside couple paired and the inside couple unpaired



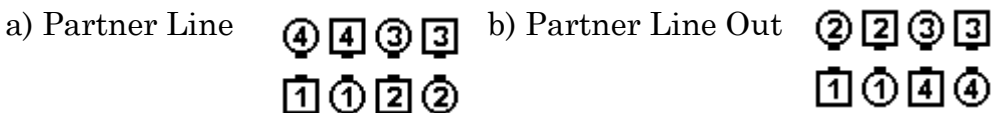
- i) If the dancers in the outside couple are facing their corners, you have a Corner Box.
- ii) If the dancers in the outside couple are not facing their corners, then they must be Across the Street. “Dive Thru, Centers Pass Thru, Right and Left Thru” or any equivalent series of calls will result in a Corner Box. (The inside couple is in the same place but the outside paired couple have moved across to the opposite side.)

b) Outside couple unpaired and the inside couple paired



- i) If the dancers in the outside couple are facing their corners, then a “Right and Left Thru” or “Dive Thru, Centers Square Thru 3” will result in a Corner Box.
- ii) If the dancers in the outside couple are not facing their corners, then they must be Across the Street. “Dive Thru, Pass Thru” will result in a Corner Box.

**4) If two pairs, convert to Normal Facing Lines:** If there are two couples in the same wave, go to Normal Facing Lines with both couples paired. There are only two possibilities. Use “Right and Left Thru” if needed to make a Partner Line.



- a) The couples are all In Sequence: This is a Partner Line.
- b) The couples are Out of Sequence: Use “Right and Left Thru” or any equivalent.

- 5) Step 3 ended in a Corner Box. Step 4 ended in a Partner Line. To complete the resolution, **use an appropriate Get-Out.** (See the Corner Box and Partner Line Get-Out lists in Chapter 14.)

## PARALLEL TWO-FACED LINES SIGHT RESOLUTION SYSTEM

By Ed Foote

- I. A. Establish a **primary** couple. This should be the easiest couple in the square for you to recognize.
- B. Establish the **secondary** couple. This is always the couple immediately to the left of the primary couple in a squared set.

II. Call anything danceable. When you want to resolve with a Left Allemande:

**A. Get the square to Normal, Parallel Right-Hand Two-Faced Lines** (boys on end, girls in center). Important: While doing this, do **not** think about the primary or secondary couple and who they have for a partner. This will make things a lot more confusing for you when you are learning the system.

**B. Circulate the boys until the primary man is with his original partner.** To speed this up, a “Ladies Trade” will often help.

**C. Now look at the secondary girl.** You want her in the **same line** with the primary couple. If she is not already there, “Circulate” the couples.

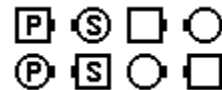
**D. Call “Wheel and Deal”.**

**E. You want the primary couple on the outside of the set.** If not there, call “Right and Left Thru”.

**F. Look at the boy beside the secondary girl to determine the Get-Out.**

1. If she has her original partner,

call “Swing Thru, Turn Thru, Left Allemande”.



2. If she does not have her original partner,

call “Left Allemande”.



### Additional Tips:

- 1) In Step B, never have the Boys Circulate 3 times. If that appears to be necessary, then call a Girls Trade either at the start or after the Boys Circulate twice.
- 2) For variety, have the Girls Circulate instead of the Boys in Step B.
- 3) In order to “stall” to give yourself time to find the primary dancer or the secondary girl, memorize a few Two-Faced Line “Zeros” which you can call while you are checking things out. Example: “Ferris Wheel, Centers Pass Thru, Swing Thru, Boys Run”.

### Alternative View and Adaptation for Women Callers:

- B) Pair either of the noted couples.
- C) Circulate to bring the known corner into the same line with the pair.
- D) Call “Wheel and Deal”.
- E) If there is only one pair, use “Right and Left Thru”, if needed, to put the pair on the outside of the set. Call “Allemande Left”.

F) If there are two pairs, use “Right and Left Thru”, if needed, to put the noted boy corner on the outside (Ladies In Sequence). Call “Swing Thru, Turn Thru, Allemande Left”.

## SWING THRU, TURN THRU RESOLUTION SYSTEM

From Garry Dodds

0) **Note two adjacent couples:** Before beginning to call, select a primary couple and the man’s corner and her partner as a secondary couple.

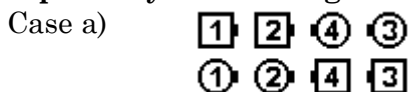
1) **Get the square to Normal Parallel Two-Faced Lines.**

2) **Pair the primary couple and place them facing out.** (Use Circulates and Trades)

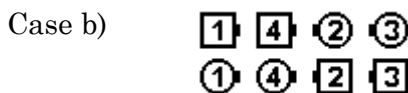
3) **Call “Ferris Wheel”.**

4) **Is the secondary couple paired?**

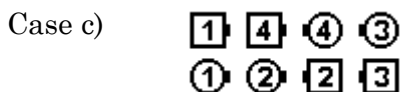
**Is the primary man facing his corner (with one dancer between them)?**



a. **All are paired. Primary man is facing his corner:**  
call “Centers Swing Thru, Turn Thru, Allemande Left”.



b. **All are paired. Primary man is not facing his corner:**  
call “Centers Swing Thru, Box the Gnat, Square Thru 3, Allemande Left”,  
or call “Right and Left Thru, Swing Thru, Turn Thru, Allemande Left”.



c. **Secondary couple is not paired. Everyone is facing their corner:**  
call “Centers Pass Thru, Allemande Left”.



d. **Secondary couple is not paired. There are no facing corners:**  
call “Centers Square Thru 3, Allemande Left”  
or call “Centers Step to a Wave, Ladies Trade, Swing Thru, Turn Thru, LA”.

### Alternative View and Adaptation for Women Callers:

Pair any couple and place them on the outside of a Normal Double Pass Thru.

Determine the cases as follows, then use the same Get-Outs or see Get-Outs in Chapter 14.

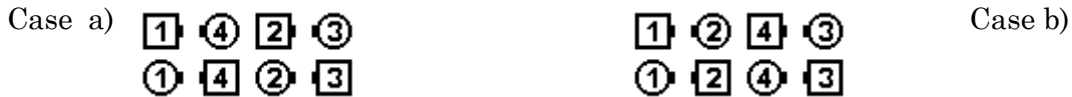
Case a) All paired, Ladies In Sequence (or see girl inside facing corner boy outside)

- Case b) All paired, Ladies Out of Sequence
- Case c) Paired on outside, everyone facing their corner
- Case d) Paired on outside, no facing corners

## RECYCLE RESOLUTION SYSTEM

From Tim Marriner

- 0) Note a **primary couple** and the man's corner and her partner as a **secondary couple**.
- 1) Make **Parallel Right-Hand Waves with Girls in the Center** (Arrangement 0 – BGGB) and **pair the primary couple using Circulates and/or Trades**.
- 2) Call **“Recycle”** and if necessary a **“Right and Left Thru”** to place the **primary couple on the outer part** of a normalized Eight Chain Thru formation.
- 3) **Analyze the situation by looking at the secondary couple:**



- a) If the primary and secondary are **paired and in the same box**, call **“Swing Thru, Turn Thru, Allemande Left”**.
- b) If the primary and secondary are **paired but not in the same box**, call **“Right and Left Thru, Swing Thru, Turn Thru, Allemande Left”**.



- c) If only the secondary **girl is in the same box** (Corner Box), call **“Allemande Left”**.
- d) If only the secondary **boy is in the same box** (Across the Street Box) (= Right-Hand Lady Box Out of Sequence), call **“Square Thru 3, Trade By, Allemande Left”**.

**Parallel Left-Hand Waves:** This works just as well from Parallel Left-Hand Waves with the Girls on the Ends (GBBG – Arrangement 0 for Left-Hand Waves) as long as the dancers can do the Recycle.

### Alternative View and Adaptation for Women Callers:

- 1) Make Parallel BGGB Right-Hand or GBBG Left-Hand Waves (both Arrangement 0). Pair either noted couple using Circulates and/or Trades.
- 2) Call **“Recycle”** and if necessary **“Right and Left Thru”** to place a paired couple on the outer part of a Normal Eight Chain Thru formation.
- 3) Use the Get-Outs above but rethink the cases. One option follows:
  - Case a) All paired, Girls In Sequence: **“Swing Thru, Turn Thru, Left Allemande”**  
(Memory Key: If **inside** girl is facing corner then girls **In Sequence**)

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Case b) All paired, Girls Out of Sequence: “Right and Left Thru, Swing Thru, Turn Thru, Left Allemande”

Case c) Outsides Paired, all facing corner: “Allemande Left”

Case d) Outsides Paired, no facing corners: “Square Thru 3, Trade By, Left Allemande”

### **Alternative Get-Outs after Recycle:**

- 1) **All Paired:** If during the “Recycle” it becomes obvious that all are paired:
  - a) Call “Sweep a Quarter” and proceed from Partner Lines In or Out of Sequence.
  - b) Or call “Veer Left” (or “Veer Right” if it was a Left-Hand Wave) and proceed to use an appropriate Get-Out to a Promenade from all paired in Parallel Two-Faced Lines (some combination of “Couples Trade” and “Partner Trade”).
  
- 2) **One Pair Inside:** If after the “Recycle” the paired couple is on the inside with an unpaired couple outside:
  - a) Call “Dive Thru” or “Pass to the Center” and observe where the known corners are.
  - b) Call either “Centers Square Thru 3” or “Centers Pass Thru” to bring corners together for an “Allemande Left”.
  
- 3) **One Pair Outside:** If after the “Recycle” the paired couple is on the outside with an unpaired couple inside:
  - a) If known corners are facing call “Allemande Left”.
  - b) If known corners are not facing call “Veer Left, Couples Circulate, Chain Down the Line, Slide Thru (or Pass Thru), Allemande Left”.

## CHAPTER 8

# PAIRING ALL FOUR COUPLES

The two systems described in this Chapter both accomplish the majority of the resolution process during the pairing step. Using Parallel Waves or Two-Faced Lines they pair all four couples in an efficient manner. Get-Outs are available for all of the resulting FASRs.

### OCEAN WAVE RESOLUTION SYSTEM

By Dave Wilson, Documented by Clark Baker

This system uses Ocean Waves and the calls Swing Thru and Acey Deucey (or Ends Circulate, Centers Trade) to pair dancers. Sequence is determined by comparing distances from home. There are a series of Get-Outs specifically designed for the four possibilities for Parallel Right-Hand Waves and another series for Parallel Left-Hand Waves. These Get-Outs largely end in Right and Left Grand. Because all of the sorting action occurs in Ocean Waves, this system virtually eliminates formation management difficulties.

This could be used for Basic dancers. The use of “Acey Deucey” is not mandatory (“Ends Circulate and Centers Trade” can be used instead). The Get-Outs have been ordered according to increasing vocabulary. There are some Basic and Mainstream Get-Outs for each possibility.

#### Step 0: Memorize Couples

You will need to be able to quickly identify at least two couples in the square (one head and one side) and where their home positions are. You don't have to think of these as primary and secondary couples. The question you will be asking yourself is “In this ocean wave, who has partners?” Pick dancers for which this question will be easy to answer. You will need to be able to quickly remember the home position of your two couples. This will also be useful when you start doing “At-Home” resolves. You could always pick Couple #1 and Couple #4. If you don't work that way, make sure you know the home position of your two couples.

#### Step 1: Ocean Waves

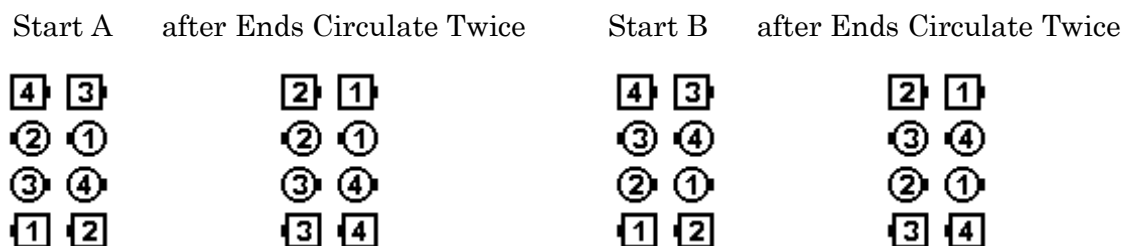
You are sight calling and it is time to resolve. Get the dancers into Parallel Right-Hand Ocean Waves with same gender in the center (either BGGB or GBBG which are Arrangements 0 and 1/2).

#### Step 2: Ocean Waves holding onto Partner

Our next goal is to have everyone in the ocean waves holding onto their partner. We are going to accomplish this using only the calls **Swing Thru** and **Acey Deucey**. Look at one of the ocean waves and see if the dancers in that wave also have their original partners in the same wave. They don't have to be holding onto them, just in the same wave. How many people have their partner in the same wave? There are three possible answers:

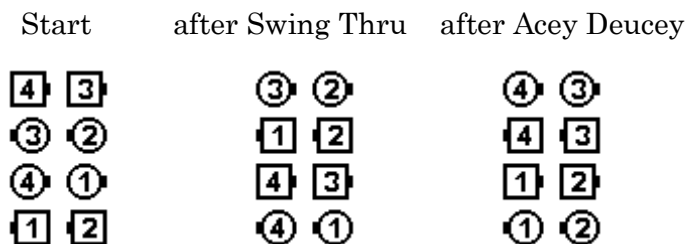
- a) **Zero have their partners in the same wave:** Call “Ends Circulate Twice” or, if you want to keep the centers busy, an alternative is “Acey Deucey, Acey Deucey”. Now every dancer has their partner somewhere in the wave.

**Examples:**



- b) **One known couple has their partner in the same wave:** Using “Swing Thru” once or twice if needed place one member of the matched couple at the end of the wave facing out (either gender). Then call “Acey Deucey”. Now every dancer has his or her partner somewhere in the same wave.

**Example:**



- c) **Both known couples have their partners in the same wave:** No action needed.

Now that everyone has their partner somewhere in their wave, we want dancers to be holding onto their partners. If they are not, call “Swing Thru”.

**Step 3: Determining sequence**

Assume you have memorized two partner pairings (a head couple and a side couple) and their home positions. In the ocean waves, **look at how far each noted couple is from its home.**

- If they are the same distance from home, then the dancers are In Sequence.
- If they are a different distance from home, then the dancers are Out of Sequence.

**Step 4: The Ending**

From here it is just a matter of memorizing a set of Get-Outs for each situation. The following section list some commonly used Get-Outs for the various Callerlab Programs.

**GET-OUTS FROM ALL PAIRED, PARALLEL RIGHT-HAND OCEAN WAVES**



B1 = Basic Part 1, B2 = Basic Part 2, M = Mainstream, P = Plus, Ext = Extended Application

A1 and A2 are Advanced. C1, C2 and C3A are Challenge.

RLG = Right and Left Grand, LA = Left Allemande, PR = Promenade

**Parallel Right-Hand Waves, In Sequence, Boys on the End:**

④ ④ ③ ③

① ① ② ②

**B1:** Girls U-Turn Back, Wrong Way Promenade

**B2:** Box the Gnat, RLG

**B2:** Boys Run, PR

**B2:** Swing Thru, Boys Trade, RLG

**M:** Boys Fold, Single File Promenade

**M:** Recycle, Swing Thru, RLG

**M:** Scoot Back, RLG

**M:** Centers Trade, Recycle, Square Thru 3, LA

**M:** Spin Chain Thru, Girls Circulate (or Extend), RLG

**P:** Explode and Roll, RLG

**P:** Single Hinge, Follow Your Neighbor, Extend, LA

**P:** Relay the Deucey, Boys Run, PR

**P:** Spin Chain the Gears, Boys Run, PR

**P:** Swing Thru and Roll, Boys Pass Thru, Star Thru, California Twirl, PR

**A1:** Pass In and Roll, RLG

**A2:** In Roll Circulate Twice, RLG

**A2:** Recycle, Veer Left, Trade Circulate, PR

**A2:** Remake, Split Circulate, RLG

**A2:** Single Hinge, Extend, Spin the Windmill Left, LA

**A2:** Switch to an Hourglass, Hourglass Circulate, Flip the Hourglass, RLG

**C1:** Cross By, LA

**C1:** Flip Back, Split Counter Rotate, Peel Off, PR

**C1:** Relay the Top, Cross By, LA

**C1:** Single Hinge, Cross Your Neighbor, PR

**C1:** Step and Fold, Single File Promenade

**C1:** Tally Ho, Extend, RLG

**C2:** Half Crazy Spin the Top, RLG

**Parallel Right-Hand Waves, In Sequence, Boys in the Center:**

④ ④ ③ ③

① ① ② ②

**B1:** RLG

**B1:** Girls U-Turn Back, PR

**B2:** Boys Run, Partner Trade (or California Twirl), PR

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**B2:** Swing Thru, Boys Circulate, Girls Cross Run, LA

**B2:** Swing Thru, Girls Run, Wheel and Deal, RLG

**M:** Turn Thru, LA

**M:** Spin the Top, Boys Run, Couples Hinge, PR

**M:** Swing Thru, Boys Circulate, Girls Cross Fold, LA

**P:** Single Hinge and Roll, Pass Thru, LA

**P:** Trade and Roll, Slide Thru, PR

**P Ext:** Relay the Deucey, RLG

**P Ext:** Spin Chain the Gears, RLG

**A1:** Acey Deucey, Cast a Shadow, PR

**A2:** Slip, Slide, Swing, Slither, PR

**C1:** Relay the Top, RLG

**C2:** Boys Kick Off, Girls Pass Thru, Cross Chain and Roll, RLG

**C2:** Scoot Backers Motivate but Star 1/4, RLG

**Parallel Right-Hand Waves, Out of Sequence, Boys on the End:**

② ② ③ ③

① ① ④ ④

**B1:** Right Arm Turn one-quarter, Girls U-Turn, Star Thru, Pass Thru, LA

**B1 Ext:** Split Circulate Twice, RLG

**B2:** Centers Trade, Swing Thru, RLG

**B2:** Girls Trade, Swing Thru, Girls U-Turn Back, PR

**B2:** Swing Thru, Boys Run, Veer Right, LA

**M:** Ladies Trade, Swing Thru, Turn Thru, LA

**M:** Recycle, Veer Left, California Twirl, PR

**P:** Explode the Wave, Partner Trade and Roll, RLG

**P:** Fan the Top, Single Hinge, Walk and Dodge, LA

**P:** Girls Run, Boys Hinge, Diamond Circulate, Flip the Diamond, RLG

**P:** Linear Cycle, Left Square Thru 4, LA

**P:** Linear Cycle and Roll, Girls Peel Off, RLG

**P:** Single Hinge, Split Circulate 1 1/2, Flip the Diamond, RLG

**P:** Trade the Wave, Extend, LA

**P Ext:** Fan the Top, Spin the Top, RLG

**A1:** Explode and Cross Trail Thru to your Corner, LA

**A1:** Explode the Wave, Partner Tag, LA

**A1:** Girls Trade and Run, Turn and Deal, Pass Thru, LA

**A1:** Lockit, (Each 4) Explode the Wave, LA

**A2:** Boys Fold, Trail Off, PR

**A2:** Recycle Twice, RLG

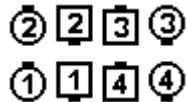
**A2:** Slip, Slide and Slither, PR

**A2:** Split Counter Rotate 1/2, RLG

**A2:** Girls Run, Mini Busy, Chain Reaction, RLG  
**A2:** Motivate but Star 3/4, All 8 Circulate, RLG  
**A2:** Out Roll Circulate Twice, RLG  
**A2:** Split Circulate, Single Wheel, Pass and Roll, RLG  
**A2:** Switch to a Diamond, Diamond Circulate, Flip the Diamond, RLG

**C1:** Ah So, Split Recycle, RLG  
**C1:** Ah So, Walk and Dodge, LA  
**C1:** Relay the Top but Star 3/4, Boys Run, PR  
**C1:** Scoot and Weave, Flip Back, RLG  
**C1:** Step and Fold, Trail Off, PR  
**C1:** Quarter Thru, 2/3 Recycle, RLG  
**C1:** 2/3 Recycle, Follow Thru, Partner Trade, PR  
**C1:** Tandem Trade, RLG  
**C2:** Step and Folders Coordinate, PR

**Parallel Right-Hand Waves, Out of Sequence, Boys in the Center:**



**B1:** Girls U-Turn Back, Bend the Line, Star Thru, Pass Thru, LA  
**B2:** Swing Thru, Swing Thru, RLG

**M:** Scoot Back, Split Circulate Twice, RLG  
**M:** Boys Run, Tag the Line, Face Left, PR  
**M Ext:** Centers Trade, Recycle, RLG  
**M Ext:** Spin the Top, Spin the Top, RLG

**P:** Hinge and Roll, Square Thru 3, LA  
**P Ext:** Explode and Load the Boat, RLG  
**P Ext:** Explode and Pass the Ocean, RLG  
**P Ext:** Explode and Slide Thru, LA  
**P Ext:** Trade the Wave, Do Paso, Keep her, Boys turn and Promenade  
**P Ext:** Trailers Run, Chase Right, RLG

**A1:** Lockit, Lockit, RLG  
**A2:** Centers Run, Tag the Line, Zig Zag, RLG  
**A2:** Centers Run, Trade Circulate, PR  
**A2:** Out Roll Circulate Double, Boys Run, PR  
**A2:** Slip, Slide, Slip, Slide, RLG

**C1:** Slip, Swing the Fractions, RLG  
**C1:** Left Swing Thru and Roll, Cross Chain and Roll, RLG  
**C1:** Flip the Line, Face Left, PR  
**C1:** Relay the Top but Star 3/4, RLG  
**C2:** Crazy Scoot Back, RLG  
**C2:** Explode and Left Swing Along, LA  
**C2:** Scoot Backers Motivate but Star 3/4, RLG  
**C2:** Split Counter Coordinate, Half Tag, RLG

**C2:** Swing Thru, Swap the Wave, LA  
**C2:** Boys Trade, Detour, File to a Line, PR  
**C2:** Boys Trade, Flip the Line 3/4 and Counter, LA  
**C3A:** Slip, Scoot Reaction, RLG

### **THIS METHOD IN DISGUISE**

At first you might fault this method as being boring or repetitious and perhaps subject to overflow. In fact, dancers will prefer someone who can resolve quickly and accurately over those callers who start to resolve, make a mistake, try again, and spend over half their calling time resolving. The “fun” of dancing generally isn’t happening while a caller is trying to resolve. Let’s limit that time to 10%. Once the concept is mastered, here are some ways to avoid repetition and overflow.

#### **Disguise #1**

You can disguise what you are doing. For example, instead of calling “Swing Thru” use “Scoot Back, Centers Trade”. In the case where the ocean wave has one set of partners and you have to get one of them to be a lead end, note that the maximum action needed is “Swing Thru 1 1/2”. You can hide what you are doing with Zeros and Equivalentents.

#### **Disguise #2**

When you become better with the system, consider using the following for the case when each ocean wave contains no partners:

Zero have their partners: Call “All 8 Circulate”. Now you have two alternatives:

- 1) Everyone has their partner and they are holding onto them.
- 2) It is still the case that no one has partners. Call “Swing Thru, All 8 Circulate”. Now everyone has their partner and they are holding onto them.

#### **Disguise #3**

The initial step asked you to get them into right-hand ocean waves and then to get them with their partner. In fact, the entire method will work from left-hand ocean waves just as well (assuming that your dancers are up for it).

### **GET-OUTS FROM ALL PAIRED, PARALLEL LEFT-HAND OCEAN WAVES**

#### **Change to a Right-Hand Wave:**

It is useful to note that in each case, calling “Centers Cross Run, new Centers Trade” or “Trade the Wave” will change the Left-Hand Wave to a Right-Hand Wave. It will also change the sequence and change the gender in the center. Refer to the Right-Hand Wave Get-Out List for the appropriate additional options.

#### **Parallel Left-Hand Waves, In Sequence, Boys in the Center**

④ ④ ③ ③  
① ① ② ②

**B1:** Boys U-Turn Back, PR  
**B1:** Girls/Boys Circulate, LA

**M:** Boys Fold, Single File Promenade Home

**M Ext:** Recycle and Sweep a Quarter, Slide Thru, Pass Thru, LA

**P:** Extend, LA

**P:** Hinge and Roll, RLG

**A1:** Cast a Shadow, Girls Circulate, Cast a Shadow, LA

**A2:** Single Wheel, RLG

**C1:** Cross By, Quarter Top, RLG

**C1:** Scoot Chain Thru, 2/3 Recycle, LA

**C1:** Tally Ho, Cross By, RLG

**C2:** Boys Trade, Alter and Circulate, RLG

**C2:** Walk and Dodge, Wheel the Ocean, RLG

**Parallel Left-Hand Waves, In Sequence, Boys on the End:**



**B1:** Boys U-Turn Back, Wrong Way Promenade

**B2:** Girls Run, PR

**M:** (Left) Spin Chain Thru, Girls Circulate Two, LA

**M Ext:** Left Swing Thru, Recycle, Square Thru Three, LA

**P:** ... and Spread, RLG

**P:** (Left) Cast Off 3/4 and Roll, RLG

**P:** Left Hinge and Roll, Pass Thru, LA

**P:** Scoot Back, Extend, LA

**A1:** Turn and Deal and Cross, LA

**A2:** Half Circulate, All 8 Left Swing Thru, LA

**A2:** Single Wheel, Wrong Way Grand

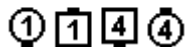
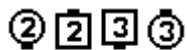
**C1:** Ah So and Cross, LA

**C1:** Split Counter Rotate 1/4, In Tandem Peel and Trail, RLG

**C1:** Step and Fold, Peel Off, PR

**C2:** Rims (or Hubs) Trade Back, LA

**Parallel Left-Hand Waves, Out of Sequence, Boys in the Center:**



**B1:** Boys U-Turn Back, Bend the Line, Star Thru, Pass Thru, LA

**B2:** Boys Trade, Left Swing Thru, Girls Run, PR

**B2:** Left Swing Thru Double, Girls Circulate, LA

**M:** (Left) Spin the Top, Girls Run, Couples Hinge, PR

**M Ext:** Recycle, Veer Right, PR

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**P:** Linear Cycle, Left Square Thru 4, LA  
**P:** Left Swing Thru, Left Swing Thru, Extend, LA  
**P:** Swing Thru, Swing Thru, Extend, LA  
**P:** Scoot Back, Trade the Wave, RLG  
**P:** Trade the Wave, Scoot Back, RLG

**A1:** Lockit Twice, Extend, LA  
**A2:** Left Quarter Thru, Scoot Chain Thru, LA  
**A2:** Left Swing Thru, Switch the Wave, PR  
**A2:** Swing and Mix, RLG  
**A2:** Switch to a Diamond, Cut the Diamond, PR

**C1:** Ah So, Walk and Dodge, LA  
**C1:** Alter the Wave, RLG  
**C1:** Boys Trade, Scatter Scoot Chain Thru, LA  
**C1:** Fan the Top, Ah So and Roll, RLG  
**C1:** Flip the Line, Face Left, PR  
**C1:** Mix, Cross By, LA  
**C2:** Boys Cross Kick Off, Stretched Box Slide Thru, PR

### Parallel Left-Hand Waves, Out of Sequence, Boys on the End:

② ② ③ ③

① ① ④ ④

**B1:** Chain Down the Line, Each Four Circle Left 1/4, Pass Thru, LA  
**B2:** Girls Run, Couples Trade, PR  
**B2:** Girls Trade, Girls Run, Boys Trade, PR

**M:** Tag the Line, Face Left, PR  
**M:** Half Tag, Split Circulate, Single Hinge, Boys Run, PR

**P:** Trade the Wave, RLG  
**P Ext:** Explode and Load the Boat, RLG

**A1:** Mix, RLG  
**A2:** Centers Scoot and Weave, All Diamond Chain Thru, RLG  
**A2:** Half Tag, Split Counter Rotate, Peel Off, PR  
**A2:** Slip, Swing, Slither, PR

**C1:** Alter the Wave, Boys Run, PR  
**C2:** All 8 Counter Rotate, 3/4 Tag and Little More, RLG  
**C2:** Cross Concentric Scoot Back, RLG  
**C2:** Split Counter Rotate 1/4, Single Cross Trade and Wheel, RLG

### Acknowledgments

This documentation is based on notes taken by Larry Kilgallen, a discussion with Dave Wilson, and feedback from Justin Legakis, C. Scott Ananian, and Gary Feldman.

## CIRCULATE AND TRADE TO A PROMENADE

During the editing of this document, it was recognized that Parallel Two-Faced Lines are used to resolve in a manner similar to the Ocean Wave System just discussed. Parallel Two-Faced Lines are an easy formation for pairing, require no formation changes during resolution, and have simple Get-Outs to a Promenade. If used proficiently, this system requires only four calls to go from any Normal, Parallel Two-Faced Lines to a Promenade.

**Step 0:** Before beginning to call, **note one set of corner dancers and their partners.** It is also useful to know the **home position** of the couples.

### **Step 1: Move the square into Normal, Parallel Two-Faced Lines:**

The calls used to achieve this goal will depend on the program being danced. See the section on Formation Management and Normalizing for suggestions on how to achieve the goal. Most callers would aim for Parallel Right-Hand Two-Faced Lines, but Parallel Left-Hand Two-Faced Lines will also work.

### **Step 2: Use Circulates and/or Trades to pair up BOTH noted couples.**

Pairing one couple is usually easy, but pairing them both is sometimes difficult. Two processes are described below. The first process allows the caller to focus on one noted couple, pair them, and then pair the second noted couple. The second process requires information about all four dancers in one line. It is easiest to use when calling to a square of four known partner pairs. In all of this discussion “Centers” and “Ends” are used to make it applicable to Parallel Left-Hand as well as Parallel Right-Hand Two-Faced Lines. It may be easier to think in terms of “Boys” and “Girls” as appropriate.

## TWO PROCESSES FOR PAIRING ALL COUPLES

**Process 1** – More obvious but less efficient for some cases:

- a) Is anyone paired? If yes, then you have at least one pair.
- b) If no, then if “Centers Trade” gives a pairing, call it.  
Otherwise call “Ends Circulate”
- c) There will now be at least two dancers from one couple in each line.  
If the pair in the line is not together, call “Centers Trade”.
- d) There will now be at least one paired couple. Are all couples paired?  
If yes, then you have finished pairing (skip Steps e and f).
- e) If no, and if the paired couple is not facing out, call “Couples Circulate”.
- f) To pair the second couple call “Ends Circulate, and Centers Trade”.  
All should now be paired.

**Process 2** – More efficient but more difficult to see the needed action:

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This process will work for all of the possible Normal, Parallel Two-Faced Line FASRs. It will accomplish the desired pairing within two calls if the caller is observant and understands the process.

Look for partners in one line. The partners don't have to be holding on to each other, just in the same line. How many dancers have their partner in the same line? There are three possibilities:

**a) All dancers have their partners in the same line:**

If needed call "Centers Trade" to make all paired with partner.

**b) Some dancers have their partner in the same line:**

If partners are together, call "Centers Trade" to separate them. (Exactly two pairs occur when the sequences of the boys and girls are different. "Centers Trade" changes the sequence of one gender. We want the sequence to be the same.)

Then call either "Ends Circulate" or "Centers Circulate" as needed to bring the partners together. Automatically the other couples will also be paired.

**c) No dancers have their partner in the same line:**

Call "Ends Circulate Twice", then if needed call "Centers Trade".

Note: If you see partner pairs in one box, then another option is to call "Couples Circulate, Centers Trade".

**Pairing Examples: Calls in Process 1 first (P1), and in Process 2 second (P2).**

For Process 1, the action steps are separated by semicolons.

1. 

4	3
4	3
1	2
1	2

 (All have partners in the same line, all paired)  
No action needed
  
2. 

4	3
1	2
4	3
1	2

 (All have partners in the same line, not together)  
P1) Centers Trade  
P2) Centers Trade
  
3. 

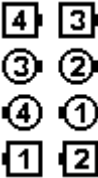
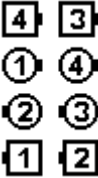
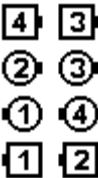
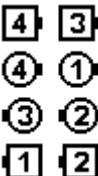
4	3
2	1
3	4
1	2

 (No partners in the same line)  
P1) Ends Circulate; Centers Trade; Ends Circulate, Centers Trade  
P2) Ends Circulate twice
  
4. 

4	3
3	4
2	1
1	2

 (No partners in the same line)  
P1) Ends Circulate; Centers Trade, Ends Circulate  
P2) Ends Circulate twice, Centers Trade  
P2 alternate) Couples Circulate, Centers Trade



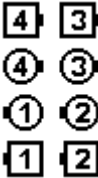
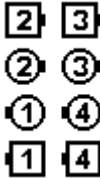
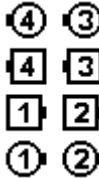
5.  (Some partners in the same line, not together)  
 P1) Centers Trade; All Circulate; Ends Circulate, Centers Trade  
 P2) Centers Circulate
6.  (Some partners in the same line, not together)  
 P1) Centers Trade; Ends Circulate, Centers Trade  
 P2) Ends Circulate
7.  (Some partners in the same line, together)  
 P1) (have pair facing out); Centers Trade, Ends Circulate  
 P2) Centers Trade, Ends Circulate
8.  (Some partners in the same line, together)  
 P1) Couples Circulate; Centers Trade, Ends Circulate  
 P2) Centers Trade, Centers Circulate

Now all couples are paired. The remaining steps require a determination of the sequence and an appropriate Get-Out. One option is to use the Classic approach and convert the Parallel Two-Faced Lines into Facing Lines so that sequence can be determined by looking for adjacent corners. (See the “Half Classic System with All Four Couples Paired” in Chapter 6.) A second option is to determine the sequence while the dancers are in the Two-Faced Lines and Get-Out directly from there.

**Step 3: Determine the Sequence:**

For callers who prefer to depend on the location of corners to determine the sequence, here is a memory aid that works for either Right-Hand or Left-Hand Parallel Two-Faced Lines. When the center corner is in front of the outside corner, the square is In Sequence.

**Memory Key: “If Center Corner is In Front, then In Sequence”**

- |   |   |  |   |
|---|---|--|---|
|  |  |  |  |
| a) In Sequence  | b) Out of Sequence  | c) In Sequence   | d) Out of Sequence  |

**Step 4: Use an Appropriate Get-Out:**

Here are a few simple Get-Outs. See the “Parallel Two-Faced Lines FASRs” section of the Snapshot Get-Out list in Chapter 14 for more ideas. The four cases match with the diagrams in Step 3 above.

Case a) All Paired, In Sequence, Normal, Parallel Right-Hand Two-Faced Lines:  
 “California Twirl (or Partner Trade), Promenade”

Case b) All Paired, Out of Sequence, Normal, Parallel Right-Hand Two-Faced Lines:  
 “Couples Trade, Partner Trade, Promenade”

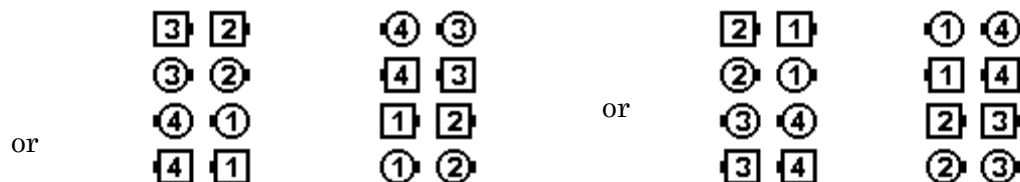
Case c) All Paired, In Sequence, Normal, Parallel Left-Hand Two-Faced Lines:  
 “Promenade”

Case d) All Paired, Out of Sequence, Normal, Parallel Left-Hand Two-Faced Lines:  
 “Couples Trade, Promenade”

**At-Home Resolutions:**

If the home position for one couple is known and they are facing towards home, then it is possible to use one of the following At-Home Resolutions:

From All Paired, In Sequence, Normal, Parallel Two-Faced Lines, call “Half Circulate”, or “Circulate 1 1/2”, then “Bend the Line at home”.



Half Circulate and Bend the Line

Circulate 1 1/2 and Bend the Line

From All Paired, Out of Sequence, Normal, Parallel Two-Faced Lines when the couple facing out is facing towards their home, call “Ferris Wheel and Centers Sweep a Quarter to home”.



## CHAPTER 9

# RESOLVING TOWARD SPECIFIC GOALS

In contrast to the systems described in Chapters 6, 7, and 8, the systems in this chapter do not specify the calls to use in resolving. Instead they set out specific goals for the placement of the dancers. The caller has freedom to choose calls that will achieve the goals. This potentially provides more variety for the dancers but it requires more skill and knowledge on the part of the caller. All of these systems assume competence with Isolated Sight, the ability to change partners easily, and capable formation management.

These three systems all use the same three important underlying concepts.

- **Important Concept 1:** In a Corner Box FASR half of the square contains a partner pair and their corners.
- **Important Concept 2:** In a Partner Line FASR half of the square contains two partner pairs and two of the dancers will be corners.
- **Important Concept 3:** A caller using Isolated Sight with just Two-Couple Choreography can move a group of four dancers into any desired box configuration.

Think about combining these 3 concepts into a system of resolution. To make a Corner Box FASR we need a partner pair and their corners in half of the square, and then we just need to rearrange the four dancers. To make a Partner Line FASR, we need two partner pairs present in half of the square, and then we just need to rearrange the four dancers. That is what these systems do.

The first system brings the noted corners together, and then looks for partner pairs. The second system simply looks for three or four noted dancers together including the corner pair. The third system looks for potential partner pairs, and then looks for the noted corner.

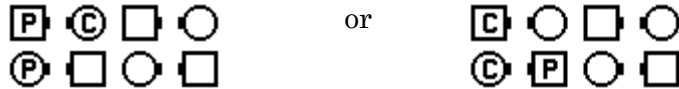
## CORNER PAIRING SYSTEM

By Tim Marriner

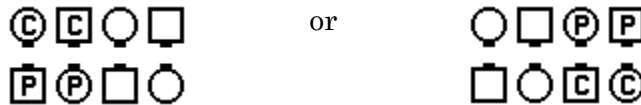
0. Before beginning to call **note one set of corner dancers and their partners.**
1. **Dance the noted corner pair together.** The diagrams given here assume that the caller noted two adjacent couples and is thinking of them with “P” as the primary couple and “C” as the couple who squared up to the left or clockwise of the primary couple. We want Man “P” in the same group of four as his original corner, Lady “C”.
2. **Analyze** the situation within their half of the square looking for partners. There are three possibilities:
  - a) Exactly one of their partners is also in that group of four dancers.
  - b) Both of their partners are also in that group of four dancers.
  - c) Neither of their partners is in that group of four dancers.

**3. Complete the resolve** based on the analysis above.

- a) **Exactly one partner pair:** Without changing the group of four dancers, dance the partner pair together and place them on the outer part of a normalized Eight Chain Thru formation. Automatically, this will place all dancers In Sequence facing their corner. The obvious Get-Out is “Allemande Left”.



- b) **Two partner pairs:** Dance the partners together and into a Partner Line. The simplest Get-Out is “All Circle Left, Allemande Left”.



- c) **No partner pairs:** Keep the noted corner pair together and dance them to another couple.



This other couple will automatically contain both of their partners. If the original partners are facing in an Eight Chain Thru formation, call either “Pass Thru” or “Square Thru 3” as needed to bring corners together for an “Allemande Left”. Or dance the primary and secondary partners together to a Partner Line. The simplest Get-Out is “All Circle Left, Allemande Left”.

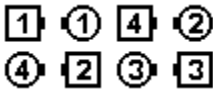
**TWO POWERFUL TOOLS**

Here are two powerful tools for resolving certain FASRs. These Fundamental Tools are used as part of the Corner Pairing System discussed above and as part of the Three State System discussed next. The Fundamental Tools apply to Normal Facing Lines or Eight Chain Thru formations and aim for an Allemande Left. The Extended Tools explain how the caller might apply the Tools to many formations and aim for any one of several resolutions.

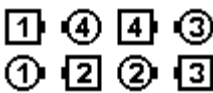
Without any planning or pairing on the caller’s part, a setup appropriate for the use of Tool 1 will occur 1/4 of the time and a setup appropriate for use of Tool 2 will also occur 1/4 of the time. They occur separately so half the time one of these tools will lead directly to a resolution.

**FUNDAMENTAL TOOL ONE (Noted Corners and Exactly One Partner):**

Before beginning to call, note one set of corners and their partners. When ready to resolve make Normal Couples and change the formation to Facing Lines or Eight Chain Thru. Look for the noted dancers. If one-half of the formation contains exactly three of the four noted dancers including the noted corner pair, then Tool 1 can be applied.

**Example 1 (Eight Chain Thru):**  Three of the four noted dancers are in one box.

The goal is to place the dancers in an Allemande Left FASR. There are several possibilities but let us focus first on the Corner Box FASR. Mentally, the caller must think of the version of the Corner Box FASR with the existing partner pair on the outside.

**Corner Box FASR Goal:**  **Allemande Left**

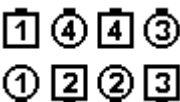
The same four dancers are present in one-half of the example and in one-half of the Corner Box FASR. Therefore, we should be able to use two-couple choreography to rearrange those four dancers into the correct setup for an Allemande Left.

Some possible ways to achieve this goal from Example 1 above:

- B1:** Two Ladies Chain, LA
- B2:** Reverse Flutterwheel, LA
- M:** Touch 1/4, Walk and Dodge, Partner Trade, Slide Thru, LA
- P:** Fan the Top, Linear Cycle, LA

Refer back to the Table of Sixteen Sequence and Relationship Possibilities for Facing Lines of Normal Couples to see that Tool 1 can be applied to 2a, 2b, 6a and 6b. These are the Corner Lines In and Out of Sequence, and the Two Pairs facing their Corner FASRs. Can you find a way to apply Tool 1 to each of these four cases? The goal is to keep the four dancers at one end together and move the paired couple to the outside of a Normal Eight Chain Thru.

Another possible goal is to keep the four dancers together and dance them to Normal Lines Facing Out with the paired couple back-to-back on the end. When Allemande Left is called the dancers will adjust to face their corner.

**Lines Facing Out Goal:**  **Allemande Left**

Some possible ways to achieve this goal from Example 1 above:

- B1:** Circle Left 3/4, Pass Thru, LA
- M:** Left Touch 1/4, Walk and Dodge, LA
- P:** Step to a Wave, Ladies Trade, Explode and Square Thru 3, LA
- A1:** Box the Gnat, Touch 1/4 and Cross, LA

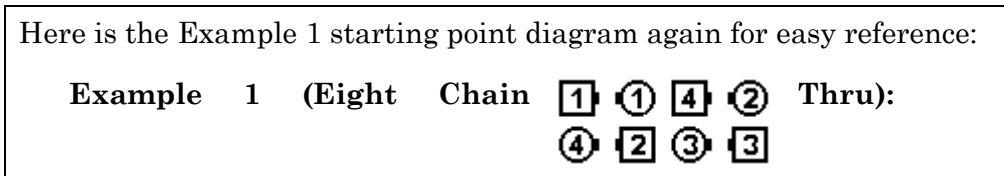
**EXTENDED TOOL ONE (Noted Corners and Exactly One Partner):**

**Begin Anywhere:**

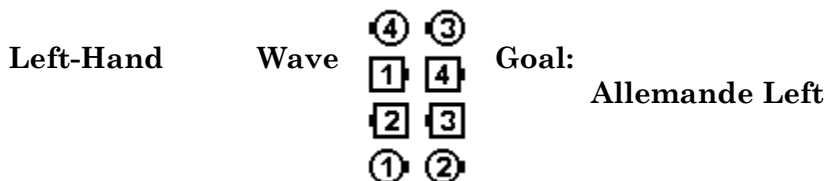
Tool 1 can be extended in two ways. One extension is to remove the requirement that the dancers be in a certain formation before looking for the three noted dancers including the corner pair. The caller might see the three dancers within any easily isolated half of any formation. If the transition to a Corner Box FASR or Lines Facing Out Allemande Left FASR is obvious, then there is no need to go via any specific route.

**Use Other FASRs:**

The second extension is to consider aiming for any one of the other possible FASRs that lead directly to a resolution. Look back to Chapter 2 at the Allemande Left FASRs and at the other FASRs that lead directly to a resolution and find which ones might be created while keeping the same four dancers together.



In addition to the Corner Box FASR and the Lines Facing Out FASR shown above, there is a third way to position the dancers for an Allemande Left. That goal is the Allemande Left FASR from Parallel Left-Hand Waves (Corner Box, Step to a Left-Hand Wave).



Some possible ways to achieve this goal from Example 1 above:

- B2:** Dosado to a Wave, Girls Cross Run, LA
- M:** Slide Thru, Dixie Style to a Wave, LA
- P:** Swing Thru, Scoot Back, Trade the Wave, LA
- A1:** Slide Thru, Pass the Sea, Boys Trade, LA

In the other FASRs leading directly to a resolution, there is a Right and Left Grand FASR that could be used for the same four dancers. If the dancers are in a Trade By formation with all Half-Sashayed and the partner pair on the outside, then we can call Right and Left Grand.



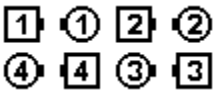
Some possible ways to achieve this goal from Example 1 above:

- B1:** Right and Left Thru, Two Ladies Chain and Half Sashay, Pass Thru, RLG
- B2:** Circle Left 1/4, Touch 1/4, Girls Run, Pass Thru, RLG
- B2 Ext:** Step to a Wave, Girls Run, Wheel and Deal, Pass Thru, RLG
- M:** Pass the Ocean, Each Four Swing Thru, Single Hinge, Girls Run, RLG
- P:** Fan the Top, Girls Run, Bend the Line, Pass Thru, RLG

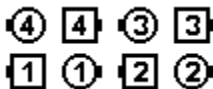
**FUNDAMENTAL TOOL TWO (Two Pairs):**

Before beginning to call, note one set of corners and their partners. When ready to resolve, make Normal Couples and change the formation to Facing Lines or Eight Chain Thru. Look for the noted dancers. If one-half of the formation contains all four of the noted dancers, then Tool 2 can be applied. Also, if one-half of the formation contains both dancers in one of

the noted partner pairs and the other half of the formation contains both dancers in the other noted partner pair, then Tool 2 can be applied.

**Example 2 (Eight Chain Thru):**  Both members of each partner pair are in the same box.

The goal is to place the dancers in an Allemande Left FASR. When all dancers are paired, the most common goal is a Normal Trade By formation with all In Sequence and Partners back-to-back. If both noted corners are present in the group of four, the dancers will be In Sequence when those corners are facing out.

**Trade By Goal:**  **Allemande Left**

The same four dancers are present in the one-half of the example and in one-half of the Trade By Goal. Therefore, we should be able to use two-couple choreography to rearrange those four dancers into the correct setup for an Allemande Left.

Some possible ways to achieve this goal from Example 2 (shown above):

- B1:** Square Thru 3, LA
- M:** Step to a Wave, Ladies Trade, Recycle, Pass Thru, LA
- P:** Pass the Ocean, Explode the Wave, LA
- P:** Veer Left, Crossfire, Walk and Dodge, LA

A closely related situation occurs when the box of four dancers includes exactly one of the noted partner pairs. In that case the other pair must be in the other box of four dancers. Two-couple choreography is again sufficient to place the dancers in a correct position for an Allemande Left. The goal is to keep the four dancers together and move them to a Trade By formation with the paired couple back-to-back and the noted corner facing into the center. That known corner will automatically be facing the other noted corner. This is what happens in the example above if the noted couples are #1 and #2.

Refer back to the Table of Sixteen Sequence and Relationship Possibilities for Facing Lines of Normal Couples to see that Tool 2 can be applied to 1a, 1b, 8a, and 8b. These are the Partner Line, Out of Sequence Partner Line, and all Partners Facing FASRs. Can you find a way to apply Tool 2 to each of these four cases? The goal is to keep the four dancers at one end together and move them to a Trade By Allemande Left FASR.

**EXTENDED TOOL TWO (Two Pairs):**

Tool 2 has the same types of extensions as Tool 1.

**Begin Anywhere:** The first extension is to watch for a moment when the four dancers in an easily isolated half of any formation include all four of the noted dancers. Then aim directly for the Trade By Allemande Left FASR.

**Use Other FASRs:** The second extension is to consider aiming for any one of the other possible FASRs that lead directly to a resolution.

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In the Allemande Left FASRs, the other option is to aim for a Partner Line and turn it into a Circle or use another known Get-Out.

**Partner Line Goal:**    **④ ④ ③ ③**  
                                  **① ① ② ②**                                    **Circle Left, Allemande Left**

Some possible ways to achieve a Partner Line from Example 2 (shown again below):

- B1:** Star Thru, Right and Left Thru, Circle Left, LA
- B2:** Flutterwheel and Sweep a Quarter, All Circle Left, LA
- M:** Slide Thru, Right and Left Thru, All Circle Left, LA
- P:** Step to a Wave, Linear Cycle, All Circle Left, LA

Here is the Example 2 starting diagram again for easy reference:

**Example 2:**       **① ① ② ②**  
                                  **④ ④ ③ ③**

Among the Right and Left Grand FASRs, we can aim for Parallel Right-Hand GBBG Waves with all In Sequence and with Partners.

**Parallel Right-Hand Waves Goal:**       **④ ③**  
    **④ ③**  
    **① ②**       **Right and Left Grand**  
    **① ②**

Some possible ways to achieve this goal from Example 2 above:

- B2:** Dosado to a Wave, Ladies Trade, Swing Thru, RLG
- M:** Swing Thru Double, Scoot Back, RLG
- P:** Right and Left Thru, Single Circle to a RLG
- P:** Swing Thru, Boys Run, Ladies Hinge, Flip the Diamond, RLG
- A1:** Pass the Ocean, Lockit, Scoot Back, RLG

Also from the Right and Left Grand FASRs, we can aim for an Eight Chain Thru formation with all Half-Sashayed, facing Partners and In Sequence.

**Eight Chain Thru Goal:**       **④ ④ ③ ③**  
    **① ① ② ②**                                    **Right and Left Grand**

Some possible ways to achieve this goal from Example 2 above:

- B2:** Square Thru but on 3 Box the Gnat, RLG
- P:** Step to a Wave, Girls Trade and Run, Half Tag, Trade and Roll, RLG

From the Wrong Way Grand FASRs, we can aim for a Normal Eight Chain Thru formation with all facing Partners and In Sequence.

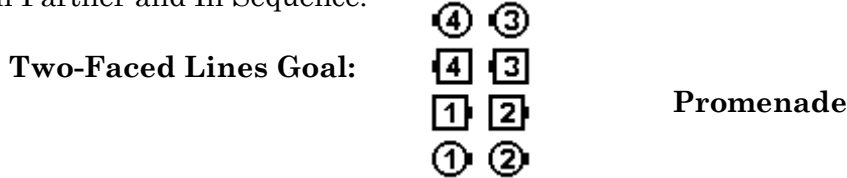
**Eight Chain Thru Goal:**       **④ ④ ③ ③**  
    **① ① ② ②**                                    **Wrong Way Grand**



Some possible ways to achieve this goal from Example 2 above:

- B1:** Square Thru but on 3 begin a Wrong Way Grand
- M:** Slide Thru Twice, Wrong Way Grand
- P:** Single Circle to a Wave, Trade the Wave, Left Hinge and Roll, Wrong Way Grand

From the Promenade FASRs, we can aim for Normal Parallel Left-Hand Two-Faced Lines, all with Partner and In Sequence.



Some possible ways to achieve this goal from Example 2 above:

- B1 Ext:** Left Dosado to a Left-Hand Wave, Boys U-Turn Back, PR
- B2:** Right and Left Thru and Veer Left, Girls Trade, Partner Trade, PR
- P:** Slide Thru, Touch 1/4, Peel Off, PR

**WHEN THE TOOLS DO NOT APPLY:**

If the tools do not apply, then either regroup the dancers so that one of the tools does apply, or opt for another system of resolution. Here are effective ways to regroup the dancers. When neither tool applies there are only two possibilities.

**Possibility 1:** Exactly three noted dancers are present in one group of four. The three dancers must include members of one partner pair. If Tool 1 does not apply, then a corner must be missing. The missing corner must be in the other half of the square. Depending on the formation, it may be easiest to pair the partners as a couple first. Move both dancers of the partner pair (or move the other two dancers) into the other half of the square. Tool 1 can now be applied.

**Possibility 2:** Exactly two noted dancers (not partners) are present in one group of four. Their partners must be in the other half of the square. Depending on the formation it may be easiest to pair the two noted dancers as a couple first. Move the two noted dancers (or move the other two dancers) into the other half of the square. Tool 2 can now be applied.

**THREE STATES RESOLUTION SYSTEM**

By Daryl Clendenin

The Two Fundamental Tools discussed in the previous section are an important part of Daryl's system. As an introduction to his system, read and learn to apply the Fundamental Tools (not the Extended Tools). The underlying theory of this system is that a caller can look at a group of four dancers in half of any FASR and see one of three resolution states. Once the resolution state is recognized, the caller has a specific, attainable goal that will result in a resolution.

In symmetric choreography there are essentially three Allemande Left FASRs. We call Allemande Left from more than three formations, but after the dancers adjust their facing direction to do the Allemande Left there are only three possibilities.

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- 1) **STATIC SQUARE:** Dancers will adjust to this when Allemande Left is called from a Circle, Center Star, or Allemande Thru.
- 2) **CORNER BOX** (or Eight Chain Thru): Dancers will adjust to this when Allemande Left is called from Lines Facing Out or Parallel Left-Hand Waves.
- 3) **TRADE BY:** Dancers will adjust to this when Allemande Left is called from Facing Lines or Left 3/4 Tag.

The goal is to place all the dancers in the correct relative locations within a 2 x 4 grid for an Allemande Left. In this system the two goals are the Corner Box (Eight Chain Thru Allemande Left FASR) or the Trade By Allemande Left FASR.

### STEP-BY-STEP:

#### Step 0: Pick Two Key Corner Couples

Before beginning to call, note one set of corner dancers and their partners.

#### Step 1: Determine the State of the Square

No matter what the formation, you can decide on the state of the square by visually splitting the square into two four-dancer groups and checking the dancers in one of those groups for possible partner pairs. There are three possibilities:

**State Zero (no possible partner pair):** The group of four contains exactly one dancer from each of the noted corner couples.

**State One (one possible partner pair):** The group of four contains either exactly one or exactly three of the four dancers in the noted corner couples. If three dancers of the noted corner couples are present, then two of them must be partners so we can create exactly one partner pair. If only one of the dancers in the noted corner couples is present in the four being checked, then the other half of the square must contain the other three so you can create exactly one partner pair there.

**State Two (two possible partner pairs):** The group contains zero, two who are partners, or all four dancers from the noted corner couples. If all four dancers in the corner couples are present, then it is possible to make two partner pairs. If none of the four dancers are present, then they all must be in the other half of the square so two partner pairs can be formed there. If there are two who are partners, then they can make one pair and the second pair must be in the other half of the square.

#### Step 2: Dance them to Normal Facing Couples (This step may be omitted.)

For newer sight resolution callers, it is usually easiest to change the formation and arrangement to Normal Facing Couples (each man with a girl on his right). As long as the four-dancer group is kept together, the state of the square will stay the same. The Normal Facing Couples might be in either an Eight Chain Thru formation or a Facing Line formation.

#### Step 3: Use the State to decide which resolution goal should be used

State	Group of Four Dancers	Resolution Goal
-------	-----------------------	-----------------

One	One possible partner pair	Eight Chain Thru Allemande Left FASR Lines Facing Out Allemande Left FASR Left-Hand Wave Allemande Left FASR
Two	Two possible partner pairs	Trade By Allemande Left FASR
Zero	No possible partner pair	Change the group of four and reanalyze

**Step 4: Move the dancers to the Resolution Goal as described in the appropriate State One, State Two, or State Zero section below.**

**Note about the examples:**

The resolutions are not meant to be memorized. They are intended to clarify the concept, suggest some useful calls and combinations for attaining the goals, and demonstrate the many possibilities. The examples also show how this system easily accommodates various program lists. (**B1 = Basic Part 1, B2 = Basic Part 2, M = Mainstream, P = Plus, A1 = Advanced 1, A2 = Advanced 2**)

**I. STATE ONE RESOLVES TO A CORNER BOX ALLEMANDE LEFT FASR:**

- 1) **STATE ONE:** The caller identifies a State One situation (half of the square contains three of the four dancers in the noted corner couples and the other half of the square contains the other one). The caller focuses on the four-dancer group that contains exactly three dancers from the originally noted corner couples.
- 2) The optional next step is to keep these four dancers together and dance them into Normal Couples in either an Eight Chain Thru or a Facing Line formation.
- 3) **GOAL ONE:** The goal is to place the paired couple together on the outside of an Eight Chain Thru formation and also to recognize what needs to be done to bring corners together facing each other in the Eight Chain Thru formation. If during this process the dancers are in a recognized FASR for which a Get-Out Module is known, then that module may be used. Callers are encouraged to reach the goal using any smooth choreography that occurs to them.

This system is easiest to apply when the third dancer is the noted corner of one member of the partner pair. For this case, achieving the goal merely requires a bit of two-couple choreography that places the pair on the outside of an Eight Chain Thru with Normal Couples. This is discussed as Fundamental Tool 1 in the preceding section and illustrated here in examples a, b, and c.

If the third dancer is not the noted corner but instead that corner's partner, then the choreography must include some call that moves either the partner pair or the other two dancers across the set to find their corner. This is illustrated in examples d, e, and f.

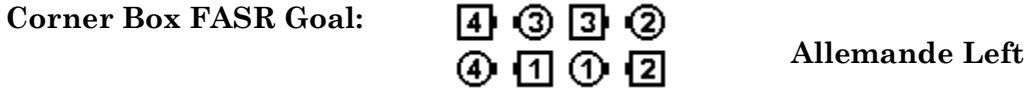
Remember that symmetry ensures that it is sufficient to place the three noted dancers in their correct locations. The fourth dancer must be the corner of the other member of the paired couple.

- 4) **RESOLUTION ONE:** Dancers are moved to the Corner Box Allemande Left FASR or one of the other very close grid locations. In addition to the stated goal of an Eight Chain Thru formation with Partners on the outside facing their corners in the center, it is also

possible to call Allemande Left from Lines Facing Out with dancers in the same grid locations as for the Eight Chain Thru, or from Parallel Left-Hand Waves where a step back would place dancers in the same grid locations.

**THE GOAL: Corner Box (Eight Chain Thru Allemande Left FASR)**

Normal Couples, Outsides paired with their Partner, Insides beside their Opposite and facing their Corner



To make visualization easier, the dancer numbers in the examples match the dancer numbers in the diagram above. In reality, the caller would think of the Corner Box in general terms placing the partner pair on the outside and whichever known corner was present in the correct inside location.



**Three Examples of one pair and the noted corner in the left half of the setup:**

When the four dancers who must be together in a Corner Box are already together, achieving the goal merely requires a bit of two-couple choreography.



**Box is State One, Line is State One**

Focus on the Box and change to Eight Chain Thru for a Corner Box or Left Waves Resolve:

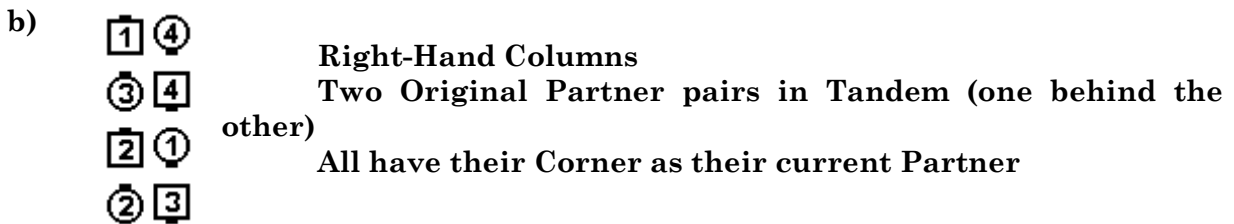
- B1:** Star Thru, Allemande Left
- M:** Slide Thru, Allemande Left

Focus on the Box and change to Lines Facing Out Resolve:

- B1:** Pass Thru, Allemande Left

Focus on the Box and change to Parallel Left-Hand Waves Resolve:

- M:** Dixie Style to a Wave, Boys Trade, Allemande Left
- A1:** Pass the Sea, Allemande Left



**Box is State One, Column is State One**

Focus on the Box and change to Eight Chain Thru for a Corner Box Resolve:

**B1:** Face In, Each Four Circle Left 3/4, LA

**M:** Single Hinge, Girls Trade, Recycle and Sweep a Quarter, LA

**P:** Boys Run, Swing Thru, Hinge and Roll, LA

Focus on the Box and change to Lines Facing Out Resolve:

**M:** Boys Run, Touch 1/4, Walk and Dodge, LA

Focus on the Box and Change to Parallel Left-Hand Waves Resolve:

**B2:** Boys Run, Star Thru, Pass the Ocean, Girls Cross Run, LA

c) **1** **2**

**4** **1** **Parallel Right-Hand Waves**

**3** **2** **One Wave has one Original Partner pair and a noted Corner**

**4** **3** **All have their Corner as their current Partner**

**4** **3**

**Box is State One, Wave is State One**

Focus on the Wave and change to Corner Box Resolve:

**B2:** Swing Thru, Boys Run, Wheel and Deal and Sweep 1/4 and 1/4 more, LA

**B2:** Girls Trade, Girls Run, Veer Right, U-Turn Back, LA

**M:** Ladies Trade, Recycle, LA

**P:** Explode and Slide Thru, LA

**P:** Swing Thru, Boys Run, Half Tag, Trade and Roll, LA

**A1:** Ladies Trade and Run, Turn and Deal, LA

**A2:** Ladies Trade, Swing Thru, Single Wheel, LA

Focus on the Wave and change to Lines Facing Out Resolve:

**B2:** Girls Run, Bend the Line, Box the Gnat, Square Thru 3, LA

**P:** Explode the Wave, LA

Focus on the Wave and change to Parallel Left-Hand Waves Resolve:

**M:** Swing Thru, Scoot Back, Girls Cross Run, LA

**P:** Trade the Wave, LA

**A1:** Mix, LA

**Three Examples of one pair and the noted corner's partner in a box or wave:**

Either the pair or the other two dancers must move across the set.

Typical moves that take dancers across the set are:

“Centers Pass Thru”, “Trade By”, or “All 8 Circulate”

d) **4** **3** **3** **2** **Facing Lines, Original Partners facing on the Ends**  
**4** **1** **1** **2** **Third noted dancer present, but not the noted Corner**

**Box is State One, Line is State One**

Focus on the Box, move the centers across the set to a Corner Box Resolve

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- B1:** Star Thru, Centers California Twirl and Pass Thru, LA
- B2:** Square Thru Four, Trade By, LA
- M:** Pass the Ocean, Ladies Trade, Recycle, Pass Thru, Trade By, LA
- P:** Pass the Ocean, Trade the Wave, All 8 Circulate, (Left Waves) LA
- A1:** Pass In and Centers Roll, Centers Left Square Thru 2, LA

Focus on the Box, move the ends across the set to a Corner Box Resolve

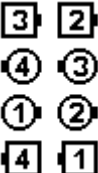
- M:** Pass the Ocean, All 8 Circulate, Girls Trade, Recycle, LA
- P:** Pass the Ocean, All 8 Circulate, Explode and Slide Thru, LA
- A1:** Pass the Sea, All 8 Circulate, Boys Trade, Recycle, LA

- 
- e)  **Facing Lines, Original Partners facing in the Center**  
**Third noted dancer present, but not the noted Corner**

**Box is State One, Line is State One**

Focus on the Box, move the ends across the set to a Corner Box or Left Waves Resolve:

- B1:** Star Thru, Dive Thru, Centers Pass Thru, LA
- B2:** Star Thru, Pass Thru, Trade By, LA
- M:** Slide Thru, Pass to the Center, Centers Pass Thru, LA
- P:** Pass the Ocean, All 8 Circulate, Single Hinge, Follow Your Neighbor, LA
- A1:** Pass the Sea, All 8 Circulate, (Left Wave) LA

- 
- f)  **1 Right-Hand Waves**  
**One has both members of a noted Partner pair.**  
**1, 2 noted dancer is present, but not the noted Corner.**

**Box is State One, Wave is State One**

Focus on the Wave, move those facing in Across the Street and resolve:

- B2:** Swing Thru, Boys Run, Wheel and Deal, Pass Thru, Trade By, LA
- B2:** All Eight Circulate, Swing Thru, Boys Run, Wheel and Deal, LA
- M:** All Eight Circulate, Swing Thru, Spin the Top, Slide Thru, LA
- A2:** Trade Circulate, (Left Wave) LA

Focus on the Wave, move those facing out Across the Street and resolve:

- B2:** Swing Thru, Boys Run, Couples Circulate, Chain Down the Line, Pass Thru,  
(Lines Facing Out) Allemande Left
- P:** Swing Thru, Scoot Back, Spin Chain the Gears, Recycle, LA

## II. STATE TWO RESOLVES TO A TRADE BY ALLEMANDE LEFT FASR:

- 1) **STATE TWO:** The caller identifies a State Two situation (half of the square contains zero, two who are partners, or all four dancers from the noted corner couples). The caller focuses on the four-dancer group that contains two or four dancers from the original noted corner couples.

2) The optional next step is to keep these four dancers together, and use calls that change to an Eight Chain Thru formation with Normal Couples or to Facing Lines with Normal Couples. This gives the potential to easily move the dancers to a resolution that uses the Trade By Allemande Left FASR.

3) **GOAL TWO:** The goal is to place partners back-to-back in a Trade By formation with all the dancers In Sequence so that corners are in the correct location for an Allemande Left. (All dancers will be In Sequence if the dancers on the outside of the Trade By formation have their original corner beside them, and the dancers in the center of the Trade By formation have their corner in front of them.)

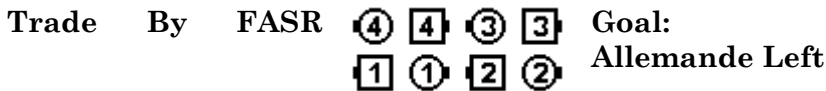
This system is easiest to apply when both noted partner pairs are within the group of four dancers. The first three examples focus on a group of four dancers containing Couples #1 and #4.

If the noted couples are in the positions of Couples #1 and #2, then the mental goal might be to place Couple #1 back-to-back in the lower left corner and to check at the end that Couple #2 is in the correct place. Reconsider the examples with this possibility in mind.

4) **RESOLUTION TWO:** Maneuver the dancers to an Eight Chain Thru formation with the recognized partners facing each other. Depending on the sequence, the Trade By Allemande Left FASR will be achieved by a “Pass Thru” or a “Square Thru Three Quarters” (or equivalents of the same).

**THE GOAL: Trade By Allemande Left FASR**

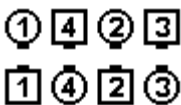
Normal Couples, All In Sequence, All back-to-back with their Partners.

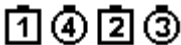


**Three examples with Couples #1 and #4 in the left half of the setup:**

All of the resolutions in these three examples move the dancers to the positions shown in the

Trade By FASR goal above.

a)  Facing Lines, All Original Partners Facing



**Box is State Two, Line is State Zero**

Focus on the Box and change to Trade By Resolve:

**B1:** Each Four Circle Left 3/4, Pass Thru, LA

**M:** Flutterwheel, Slide Thru, Pass Thru, LA

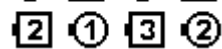
**M:** Pass the Ocean, Recycle, Pass Thru, LA

**P:** Slide Thru, Single Circle to a Wave, Boys Trade, Turn Thru, LA

**A1:** Swap Around, Partner Tag, LA

**A1:** Left Wheel Thru, LA

b)  Right-Hand Columns



All dancers have their Original Partner beside them.

Box is State Two, Column is State Zero

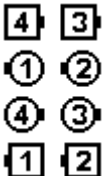
Focus on the Box and change to Trade By Resolve:

**B2:** Boys Run, Step to a Wave, Girls Trade, Pass Thru, LA

**M:** Partner Trade, Walk and Dodge, LA

**P:** Single Hinge, Ladies Trade, Explode the Wave, LA

**A1:** Boys Run, Reverse Swap Around, LA

- 
- c)  All Right-Hand Waves,  
Wave has both members of two Original Partner pairs

Box is State Zero, Wave is State Two

Focus on the Wave and change to Trade By Resolve:

**B2:** Swing Thru, Boys Trade and Run, Veer Right, LA

**M:** Recycle, Square Thru 3, LA

**P:** Linear Cycle and Sweep a Quarter, Pass Thru, LA

---

The following example may be viewed as State Two if the focus is on the Line.

- d) s, All Original Partners in same line

Box is State Zero, Line is State Two

Focus on the Line and change to Trade By Resolve:

**B1:** Pass Thru, Bend the Line, Each 4 Circle Left 1/4, Pass Thru, LA

**B2:** Pass Thru, Wheel and Deal, Double Pass Thru, Leaders Partner Trade, Square Thru 3, LA

**M:** Pass Thru, Ends Fold, Spin the Top, Slide Thru, Pass Thru, LA

**P:** Pass the Ocean, Spin Chain the Gears, Swing Thru, Turn Thru, LA

**A1:** Left Wheel Thru, Trade By, Pass Thru, LA

**A2:** Touch 1/4, Checkmate the Column, Turn and Deal, Pass Thru, LA

### III. STATE ZERO REQUIRES A CHANGE IN THE MIX OF FOUR DANCERS:

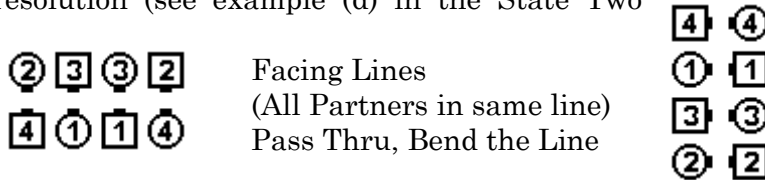
1) **STATE ZERO:** The caller looks at a group of four dancers and sees that there is no possibility of creating a partner pair. (The implication is that there are two noted dancers who are not partners and two others.)

2) **Two possibilities exist:**

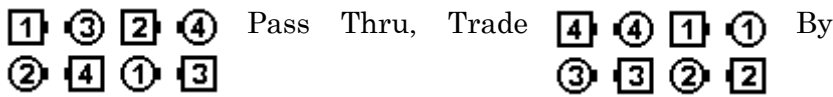


**Possibility 1)** Changing the focus from line to box or vice versa might change the state. Or a simple change in couple grouping might change the state.

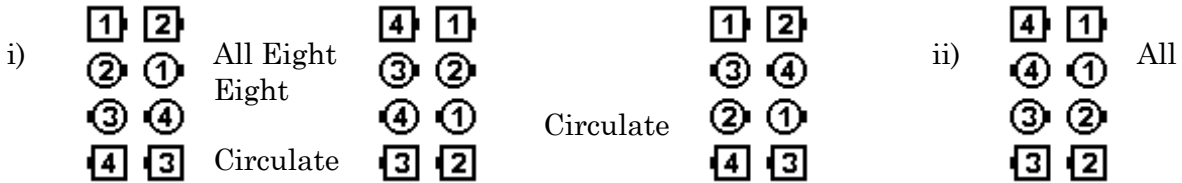
- a) For Facing Lines, there may be a State Zero in the box when there is a State Two in the line. In that case the caller may focus on the line and proceed to a State Two resolution (see example (d) in the State Two section).



- b) For an Eight Chain Thru formation, there may be a State Zero in the box that can easily be changed to a State Two by calling "Pass Thru, Trade By".



- c) There are similar cases for Two-Faced Lines and Waves. "All 8 Circulate" will turn these possibilities into a State Two.

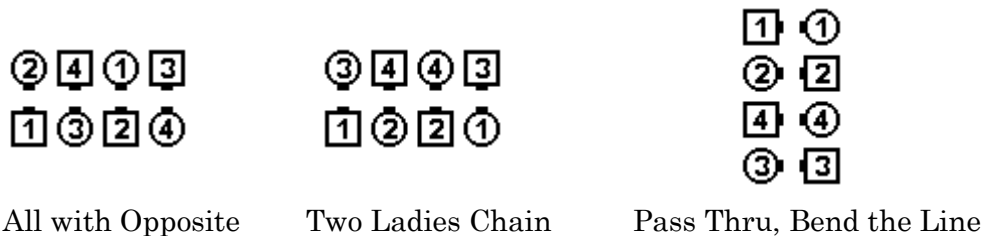


**Possibility 2)** If the calls shown in Possibility 1 do not improve the situation, then just exchanging couples will not change the resolution state. The calls used must change the partner relationships and move at least one dancer to the other group. After using such calls, the caller should reanalyze the resolution state. It should be either a One or a Two.

**Basic procedure for changing from State Zero to State One or State Two:**

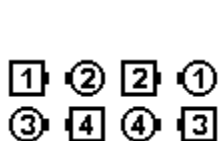
- a) **From Normal Facing Lines:** Call any partner changing movement that maintains the Facing Lines such as "Two Ladies Chain", "Flutterwheel", or "Reverse Flutterwheel". Then call "Pass Thru, Bend the Line".

Example: In this case the change is from State Zero to a Box in State Two

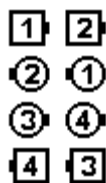


- b) **From a Normal Eight Chain Thru formation:** Achieve the necessary regrouping by calling “Step to a Wave, Ends (or Centers) Circulate”.

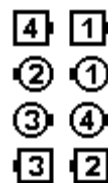
Example: In this case the change is from State Zero to a Wave in State One



State Zero



Step to a Wave



Ends Circulate

More Get-Outs for dealing with the State Zero situation from Facing Lines and Eight Chain Thru formations can be found in Chapter 14 in the section “Pairs of Get-Outs when All with their Opposite”.

## **CHAPTER 10**

# **RESOLUTIONS WHEN USING LIMITED CALL LISTS**

This chapter discusses resolution systems that are designed for use with dancers whose vocabulary is limited. This might apply to beginning dancers or to casual community dancers. The first two systems bring partners together from a Circle using Rollaway or Ladies In, Men Sashay. For dancers with more vocabulary, the same process or the same clues can be used to establish an all In Sequence Circle, and then more complex Circle calls can be used to bring partners together.

There are three systems previously described that should be considered when calling to dancers with a limited vocabulary. Although these systems usually use a few more calls than the systems described in this chapter, they can be used for dancers with a vocabulary of 30 to 40 calls.

- 1) Isolated Sight discussed in Chapter 5
- 2) Classic Dive Thru Resolution System discussed in Chapter 6
- 3) Circulate and Trade to a Promenade discussed in Chapter 8

Resolving using sight calling requires the caller to accomplish three things. Both the boys and girls must be In Sequence and the partners must be together. There are two barriers to doing this. One is the difficulty of seeing when the men and ladies are both In Sequence. The other is figuring out how to make the necessary changes when the vocabulary of the dancers is very limited.

Examine the list of calls that are usually taught first to beginning dancers. The obvious way to change the sequence of the ladies is “Two Ladies Chain”. From Facing Lines the obvious way to change the sequence of everyone at once is to call “Right and Left Thru”. The sequence of everyone can also be changed using “Pass Thru and Bend the Line”. Circles and simple calls danced in a circle are very powerful resolution tools. When both the boys and girls are In Sequence, judicious use of “Rollaway” or “Ladies In, Men Sashay” will bring partners together.

One often unnoticed and very useful call is “Each Four Circle Left”. Think about the results when Each Four Circle Left 1/4, 1/2 or 3/4. When dancer vocabulary is very small, “Each Four Circle Left Halfway” is equal to “Right and Left Thru”. “Each Four Circle Left 1/4 (or 3/4)” will change Facing Lines to Eight Chain Thru and move paired couples to the outside.

The choice between the systems depends on how easily the caller can identify sequence and how easily Get-Outs are memorized. These systems are primarily intended to be used for a relatively short period of time while dancers learn enough vocabulary for the caller to use less repetitive resolutions. Remember that for most new dancers “Circle Left” is a comfort zone that gives them a chance to relax and move to the music.

For an accomplished sight caller teaching a beginner class, these systems are very useful. Once the concept is learned, any one of them can be easily adapted for occasional use with all dance groups.

## VERY, VERY BASIC RESOLUTION

By Susie Kelly

Once the square is normalized, this process requires only the following calls: Two Ladies Chain, Pass Thru, Bend the Line, Forward and Back, Circle Left, Rollaway, Ladies In, Men Sashay, Allemande Left, and Promenade.

### First Identify:

Identify two adjacent couples before you start calling. Take note of the sequence of the men.

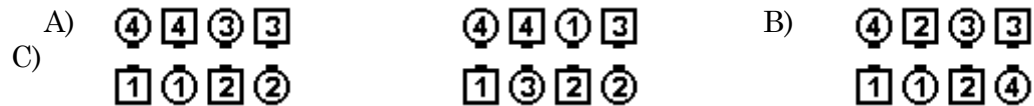
### Call an appropriate series of calls and then Pair One Couple:

Having called awhile, normalize if necessary, and then get any man together with his partner by using calls such as Two Ladies Chain. (Symmetry will ensure that his opposite is also paired up.)

### Next get Boys In Sequence:

Next get your boys in facing lines in the right order by Passing Thru and Bending the Lines as necessary. The paired couple can be in either half of the line, so long as the men are In Sequence.

Facing Lines with at least one pair and boys In Sequence:



### Finally Resolve:

If by chance every boy has his partner at this point, you can simply call “Circle Left”. (This is Diagram A above.)

Otherwise, call “Two Ladies Chain, all Circle Left” (for Diagrams B and C above).



Then call either “Rollaway” (for Diagram B above with partner pair on right), or “Ladies In, Men Sashay” (for Diagram C above with partner pair on the left).

Miraculously, you will have partners together. Which one you have to call depends on which couple had their partner before the Two Ladies Chain. Work it out and see what I mean.

## EVEN SETUPS AND RESTRICTED SIGHT

By John Marus

This system is a way to sight call to dancers with limited vocabulary, and to control the number of resolution possibilities. This discussion is focused on calling using the Basic Part 1 Program. In order to reduce the number of possibilities, it restricts the setups to those that are “even”, and either pairs or avoids the use of calls that would change to an “odd” setup.

“Even” setups are those where the number of key dancers in half of the square is even (0, 2 or 4). The common starting points are Partner Line, Lead Right Box, and Lead Left Box. Notice that in all three cases, all partners are paired.

### EVEN SETUP GET-INS

Partner Line	Lead Right Box	Lead Left Box
Heads Lead Right, Each Four Circle Left 3/4	Heads Lead Right	Heads Circle Left 3/4 and Pass Thru
Heads Lead Right, Circle to a Line	Head Ladies Chain, Heads Star Thru and Pass Thru	Head Ladies Chain, Heads Star Thru and California Twirl

Many of the calls in the Basic Part 1 Program maintain partner pairs. If partners are kept together, we will never be far from a resolution. As a starting point, create some choreography that maintains partner pairs. Resolve by going to Partner Lines and calling “All 8 Circle Left, Allemande Left”.

### BASIC PART 1 PROGRAM CALLS THAT MAINTAIN PARTNER PAIRS:

Dosado	U-Turn Back	Couples Circulate
Promenade	Courtesy Turn	Right and Left Thru
Right and Left Grand	Lead Right	California Twirl
Left-Hand Star (full turn)	Veer Left	Square Thru 1, 3 or 5
Right-Hand Star	Veer Right	Circle to a Line
Pass Thru	Bend the Line	Dive Thru

#### Example 1:

- Get-In to a Partner Line:** Heads Lead Right, Each Four Circle Left 3/4,  
**Maintain Partners:** Facing Dancers Dosado, Right and Left Thru, Pass Thru,  
 Bend the Line, Square Thru 3, Bend the Line  
**Get-Out from Partner Line:** All 8 Circle Left, Allemande Left, Promenade Home

The two calls “Two Ladies Chain” and “Star Thru” each change partners. From Normal Facing Couples calling either of these calls twice or calling one after the other will change partners and then bring them back together. Square Thru 2 (or 4) also changes partners. None of these calls change the “evenness” of the square unless called to just the center four dancers.

The calls that will change the state from even to odd are those that move just two dancers across the center such as: Ends Circulate, Centers Circulate, Column Circulate, and Center Two Ladies Chain. If such calls are avoided, or are called in pairs, a square that begins in the even state will maintain that state.

### Resolving from an “Even” Setup:

Because the setup is even and symmetric, pairing just one couple will ensure that all four couples are paired. That means that it should always be relatively easy to pair up all the couples and create a Partner Line In or Out of Sequence (see the section in Chapter 4 on Seeing Sequence). From there the caller can use a known Get-Out (See Chapter 14).

### The Process:

0. Note two adjacent couples, particularly one dancer’s partner and corner.
1. Get in to an “even” setup.
2. Call material that does not change the setup to an “odd” situation.
3. Pair one couple and form Normal Facing Lines.
4. Determine the sequence and call an appropriate Get-Out Module.

In Step 3, if you choose to make Normal Facing Lines first and then move the partners together, there are four possibilities:

- A) Partners are already together – no action needed.
- B) Partners are facing – call “Two Ladies Chain”.
- C) Partners are in one line – call “Pass Thru, Bend the Line, Two Ladies Chain”.
- D) Partners are diagonally opposite – call “Two Ladies Chain” to make case C.

### Example 2:

<b>Get-In to a Lead Right Box:</b>	Head Ladies Chain, Heads Star Thru and Pass Thru
<b>Some “Even” Choreography:</b>	Star Thru, Right and Left Thru
<b>Pair up the Couples:</b>	Two Ladies Chain
<b>Get-Out from a Partner Line:</b>	All Circle Left, Allemande Left

### Example 3: Using a Half-Sashayed Line and a BBGG Line:

<b>Get-In to a Lead Left Box:</b>	Heads Circle Left 3/4, Pass Thru
<b>Some “Even” Choreography:</b>	Right and Left Thru, Rollaway, Center Four Right and Left Thru and Rollaway Everybody Pass Thru and U-Turn Back
<b>Make Normal Facing Lines:</b>	Center Four Right and Left Thru and Rollaway
<b>Make Partner Pairs:</b>	Two Ladies Chain
<b>Partner Line Out of Sequence Get-Out:</b>	Star Thru, Pass Thru, Allemande Left

### Possible Shortcut for Opposite Lines:

Normal Facing Lines with “even” setups include Opposite Lines. From Opposite Lines a quick way to bring partners together is to use “Star Thru, Centers Arch, Dive Thru, Centers Pass Thru”. At this point all dancers will be facing their partner in an Eight Chain Thru

formation. All that is required to bring corners together is a “Pass Thru” if the dancers are all In Sequence, or a “Square Thru Three” if the dancers are all Out of Sequence. Look for the known corners and visualize which is needed.

**Example 4: Resolve begins from an Opposite Line:**

**Get-In to a Lead Right Box:** Heads Lead Right  
**Some “Even” choreography:** Veer Left, Couples Circulate,  
Ladies Chain Down the Line, Square Thru 3,  
Bend the Line, Forward and Back, Two Ladies Chain,  
**Bring Partners together:** Star Thru, Centers Arch, Dive Thru, Centers Pass  
Thru  
**Partners Facing, find Corner:** All Pass Thru, Allemande Left

**Changing an Odd Setup to an Even Setup:**

If somehow an “Odd” Setup is created (1 or 3 dancers from the noted couples in one half of the square), then it is helpful to have a plan for recovery. If the “Odd” setup is not noticed earlier, the pairing process will not produce the expected result of all four couples paired. Instead, the result will be two men paired with their partner and the other two men paired with their opposite.

To change the state from odd to even, use a call that moves just two dancers across the center. If the square is in Normal Facing Lines, the easiest correction is to place the mismatched ladies on the end of the lines. Then call “End Two Ladies Chain Diagonally” to pair all partners.

**PAIRED AND CORNER ADJACENT RESOLUTION SYSTEM**

**By Dottie Welch**

This system was developed for use with beginning dancers and for callers who find it difficult to see sequence without some dancer pairing confirmation. Once the square is normalized, this process requires only the following calls: Two Ladies Chain, Pass Thru, Bend the Line, Forward and Back, Circle Left, Rollaway, Ladies In, Men Sashay, Allemande Left, and Promenade.

This system brings at least one couple together either as partners or facing each other, uses the presence or absence of adjacent corners to check sequence, and resolves using Circle Left.

The idea of aiming for partners to be facing takes some adjustment for callers who have been aiming for partners to be side-by-side. Once that adjustment is made this system is easy to learn.

The memory key is: **Dancers are In Sequence in Normal Facing Lines**

**a) if All Partners are Paired and Corners are Adjacent,**

**b) or if Partners are Facing in the Center and Corners are Adjacent.**

The following two bits of choreographic theory are being applied here:

- 1) When dancers are in Normal Facing Lines, a call containing a “Pass Thru” action will change the sequence of both boys and girls.

- 2) When exactly two couples are paired in Normal Facing Lines, the sequences of the boys and girls are different. Calling “Two Ladies Chain” will make the sequence the same.

Be aware that “Bend the Line” followed by “Two Ladies Chain” is awkward so insert “Forward and Back” between them.

**Quick Summary of the Paired and Corner Adjacent Resolution Steps:**

- Step 0) Before calling, note two adjacent couples and the corner pair.
- Step 1) Make Normal Facing Lines when ready to resolve.
- Step 2) Place at least one partner pair together or facing.
- Step 3) If all four couples can be paired by using “Two Ladies Chain”, do so.  
If there are only two potential pairs, place those partners facing in the center.
- Step 4) Determine the sequence by looking for adjacent corners.
- Step 5) If corners are not adjacent, change the sequence of both genders.
- Step 6) Call “Circle Left” and bring partners together as necessary.

**Detailed Explanation:**

**Step 0) Note two adjacent couples** before you begin calling. You will need to know the partner pairs and the adjacent corner dancers.

**Step 1) Make Normal Facing Lines** when you are ready to resolve.

**Step 2) Place at least one partner pair together or facing.**

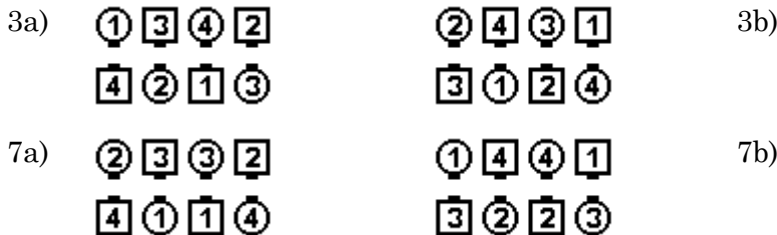
(Symmetry ensures that the opposite couple is also together or facing.)

Much of the time this is surprisingly easy because it will already be the case and just needs to be identified. The explanation here shows how to deal with the few cases where action must be taken.

**Is any partner pair together or facing?**

**If yes, then you have completed this step.** Look at the Table of Sixteen Sequence and Relationship Possibilities in Chapter 2 to see that six of the possibilities have at least one partner pair together. They are 1a, 1b, 5a, 5b, 6a, and 6b. Six more of the possibilities have partners facing each other. They are 2a, 2b, 4a, 4b, 8a and 8b.

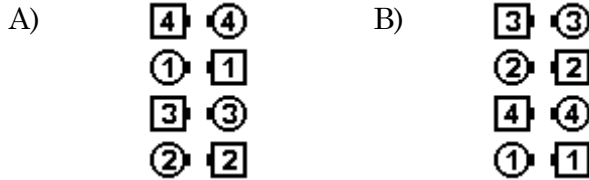
**If no, there are four possible FASRs:**



If there are no partner pairs together or facing, look down the line for partners in the same line. In 7a and 7b partners are in the same line. If there are no partners in the same line (FASR 3a or 3b), then call “Two Ladies Chain” to place partners in the same line (3a becomes 7a and 3b becomes 7b).

When you have partners in the same line, call “Pass Thru, Bend the Line, Forward and Back” with the following two possible results:





Now all partners are facing and Step 2 has been completed.

**Step 3) Follow Route A if there are four potential pairs.**

**Follow Route B if there are only two potential pairs.**

**Route A) If all four couples can be paired by calling “Two Ladies Chain”, do so.**

If all Partners are facing each other (Diagrams A and B just above), call “Two Ladies Chain”. For the case shown in Diagram B, if you see in time that the result will be In Sequence finish with “into a Promenade” and the resolution is complete.

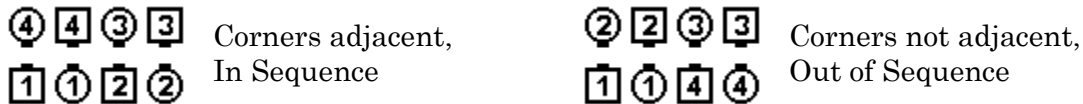
**Route B) If there are only two pairs, place those partners facing in the center.**

If exactly two sets of partners are paired or facing, use the calls “Two Ladies Chain” and “Each Four Circle Left Halfway” to place the two dancers of one partner pair facing each other in the center. (If “Right and Left Thru” is available it can be used instead of “Each Four Circle Left Halfway”.)

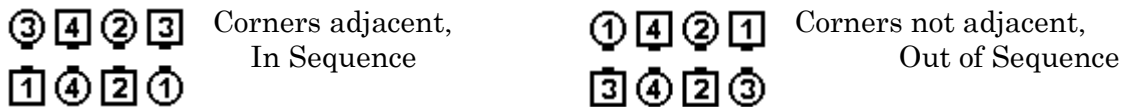
**Step 4) Determine the Sequence by looking for adjacent corners.**

At this point the sequence of the boys should be the same as the sequence of the girls. Are the noted corners adjacent? If so, then both boys and girls are In Sequence. If not, then both boys and girls are Out of Sequence.

**Route A) If all four couples are paired, look for adjacent corners either in the center or around the end. If present, then the dancers are all In Sequence.**



**Route B) If partners are facing in the center, look for adjacent corners who are currently partners. If present, then the dancers are all In Sequence.**

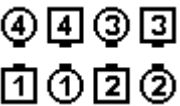
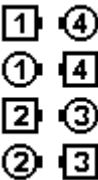
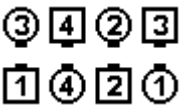
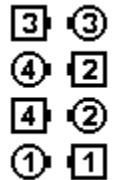


**Step 5) If corners are not adjacent, change the sequence of both genders.**

If corners are not adjacent in Step 4, then the dancers are Out of Sequence. Change the sequence using “Pass Thru, Bend the Line” (or “Right and Left Thru” if available).

**Step 6) Call “Circle Left” and bring partners together as necessary.**

There are three possibilities at this point. Call “All Circle Left” and look at the dancers to determine what call must be used to make Normal Paired Couples.

<p>A: (In) </p>	<p>A: (Was Out) </p>	<p>B: (In) </p>	<p>B: (Was Out) </p>
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Case A (In) was a Partner Line, Case A (Was Out) has become a Partner Line after “Pass Thru, Bend the Line”. For both A and B call “Circle Left, Allemande Left, Promenade”.

Case B (In) was a Corner Line: Call “Circle Left, Rollaway, Allemande Left, Promenade”.

Case B (Was Out) has become a Right-Hand Lady Line after “Pass Thru, Bend the Line”. Call “Circle Left, Ladies In, Men Sashay, Allemande Left, Promenade”.

**Example 1:**

- a) 

1	2	4	3
1	2	4	3

 Facing Lines in Arrangement #1 (BBGG), Must Normalize, Call “Centers Pass Thru, and Centers U-Turn Back”
- b) 

1	2	4	3
1	2	4	3

 Facing Lines, Normal Couples, all Facing Partner, Pair them by calling “Two Ladies Chain”
- c) 

2	2	3	3
1	1	4	4

 All Paired but Corners Not Adjacent so Not In Sequence, Call “Each Four Circle Left Half”
- d) 

1	1	4	4
2	2	3	3

 All Paired, Corners Adjacent so In Sequence, Call “All 8 Circle Left, Allemande Left”

**Example 2:**

- a) 

3	3	2	4
2	4	1	1

 Facing Lines in Arrangement #4 (GBBG), Must Normalize, Call “Couples with the Girl on the right Rollaway”, “All Pass Thru and U-Turn Back”
- b) 

2	4	1	1
3	3	2	4

 Normal Facing Lines, Exactly Two Partner Pairs Call “Right and Left Thru and Two Ladies Chain”
- c) 

2	3	1	2
4	3	1	4

 Partner Pairs Facing in the Center, Corners Adjacent Call “Rollaway, Circle Left, Allemande Left, Promenade”

**FACING PARTNERS RESOLUTION SYSTEM**

This is a more proficient version of the Paired and Corner Adjacent Resolution above. After using the previous system awhile, it should become obvious that some steps can be omitted. Those steps are there to make it easier to remember and see the clues that indicate when the dancers are In Sequence. Also, other, quicker Get-Outs are possible. It is possible to use

a mix of this and the previous system. Go for the short cut or alternate Get-Out if you see it, otherwise go for the clues.

Once normalized, this process requires only the following calls: Two Ladies Chain, Pass Thru, Bend the Line, Circle Left, Rollaway, Ladies In, Men Sashay, Allemande Left, and Promenade.

The first goal is Normal Facing Lines with at least one partner pair facing each other. Each of the six possible FASRs has its own immediate resolution.

**Step 0)** Before you begin calling **take note of two adjacent couples** in the square. You will need to know the partner pairs and the adjacent corner dancers.

**Step 1) Dance awhile, then make Facing Lines with Normal Couples.**

- a) If you see that all are paired and In Sequence, go directly into “Circle Left, Allemande Left”. (If you miss this it will work out later.)
- b) Otherwise go to Step 2.

**Step 2) Look for or create a pair of partners who are facing each other.**

Complete a, b and c in order. Move on to Step 3 when directed.

- a) If you see a pair of partners who are facing each other, go to Step 3.
- b) If “Two Ladies Chain” will make a facing pair, call it, and then go to Step 3.
- c) If partners are not in the same line, call “Two Ladies Chain”. To make facing pairs from unpaired partners in the same line, call “Pass Thru, Bend the Line, Forward and Back”, and then go to Step 3a.

**Alternate Step 1 and 2:** If the dancers know Veer Left, Circulate and Chain Down the Line, you can achieve the goal of Steps 1 and 2 by creating Parallel Right-Hand Two-Faced Lines of normal couples. Use Boys Circulate or Girls Circulate until you have at least one pair of partners together. Then call “Chain Down the Line” to make Facing Lines with that pair facing each other.

**Step 3) Resolve directly from one of the six possibilities.**

Completing Step 2 should result in one of the following three pairs of possibilities. Look first for where the facing partners are located. Then use the corner adjacent clues.

**a) All partners are facing:**

When all partners are facing, the sequence is different for boys and girls, so it will be necessary to change the sequence of one or the other. Each Four Circle Left 1/4 will change the sequence of the Boys. Each Four Circle Left 3/4 will change the sequence of the Girls. When using “Each Four Circle Left” decide on the 3/4 or 1/4 by aiming for a Trade By Allemande Left FASR (corners on ends or facing in center).

- i) The Boys are In Sequence (Pair on left side of near line are corners):  
(Note: If you called Two Ladies Chain to put partners side-by-side, then those corners would be on the end of the line and therefore adjacent to each other.)



ii) The Boys are Out of Sequence (Pair on left side of near line are not corners):

Call "Each Four Circle Left 1/4, Pass Thru, Allemande Left"  
 Or call "Right and Left Thru, Two Ladies Chain into a Promenade"

**b) Partners are facing on the inside only:** (Same as previous system)

The memory key is: "When in Normal Facing Lines, all dancers are **In Sequence if Partners are Facing in Center (only) and Corners are Adjacent**".

i) All dancers have their corner beside them (all In Sequence):

Call "Rollaway, Circle Left, Allemande Left"  
 Or call "Right and Left Thru, Pass Thru, Allemande Left"

ii) No dancers have their corner beside them (all Out of Sequence):

Call "Pass Thru, Bend the Line, Circle Left, Ladies In, Men Sashay, Left Allemande"  
 Or call "Center Four Circle Left 1/2, All Circle Left, Rollaway, Left Allemande"

**c) Partners are facing on the outside only:**

Here there are one or two negatives to the memory key.

i) All dancers have their corner beside them:

One negative: Corners adjacent but Partners facing on the end instead of in the center. Therefore, they are all Out of Sequence.

Call "Pass Thru, Allemande Left". (Note that "Star Thru" would make a Corner Box.)  
 Or call "Right and Left Thru, Rollaway, Circle Left, Allemande Left"

ii) No dancers have their corner beside them:

Double negative: Corners not adjacent and Partners facing on the end instead of in the center. Two negatives make a positive, so all In Sequence.

Call "All Circle Left, Ladies In, Men Sashay, Allemande Left".  
 Or Call "All Circle Left, turn corner by the left arm, hold on and Promenade"

# CHAPTER 11

## SYSTEMS THAT PRIMARILY SORT BY SEQUENCE

These systems require the caller to identify the sequence of the boys without extra clues, or to begin by placing the boys in a certain sequence. After all the dancers are in the same sequence, a series of calls are used to bring corners or partners together.

### SLOTTING SYSTEM

By Johnny Roth

This system was originally created by Johnny Roth as a modular framework. The idea is to set up one of four slots at the beginning of the sequence. The original Get-In was Four Ladies Chain some amount, then Heads (or Sides) Lead Right and Circle to a Line. This creates In Sequence Normal Facing Lines with a known relationship pairing.

Next the caller uses some Zero Modules and ends with the dancers back in the same Facing Lines. In order to apply the Slotting Sequence, the dancers must be all Out of Sequence. “Pass Thru and Bend the Line” or “Right and Left Thru” is used to make Out of Sequence Lines.

At this point the caller knows the relationship and this determines the slot number. The slot number tells the caller how many calls of the slotting sequence are needed to reach an Allemande Left. The first slot is the Corner Line Out of Sequence so only the first call from the slotting sequence is needed to reach an Allemande Left FASR.

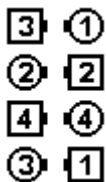
- **Slot Numbers: Corner = 1, Partner = 2, Right-Hand Lady = 3, Opposite = 4.**
- **Slotting Sequence: “Star Thru, Pass Thru, Trade By, Pass Thru”.**

The diagrams below show the four possible cases starting from In Sequence Normal Facing Lines. If the dancers are already Out of Sequence, omit the “Pass Thru, Bend the Line”. The three diagrams for each slot show the In Sequence Line, the Out of Sequence Line after a “Pass Thru and Bend the Line”, and then the Allemande Left FASR resulting from the given call sequence.

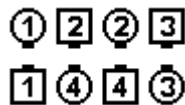
A) Slot 1 – Corner Line (Men In Sequence, All with Corner):

(Possible Get-In: Four Ladies Chain 3/4, Heads Lead Right and Circle to a Line)

(Alternate Get-In Rotated: Heads Star Thru and California Twirl, all Star Thru)



Pass Thru and  
Bend the Line

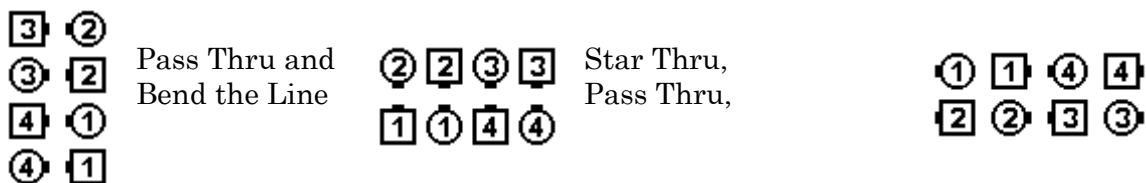


Star Thru

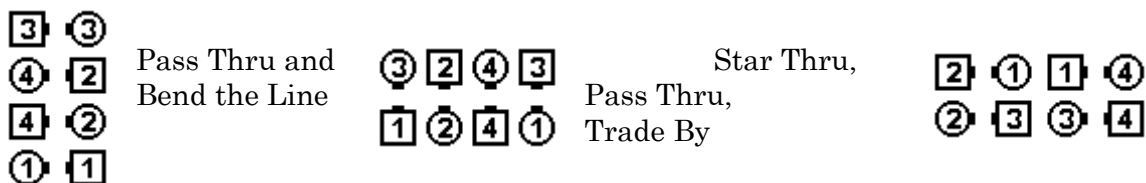


CALLERLAB: SIGHT AND MODULE RESOLUTION SYSTEMS

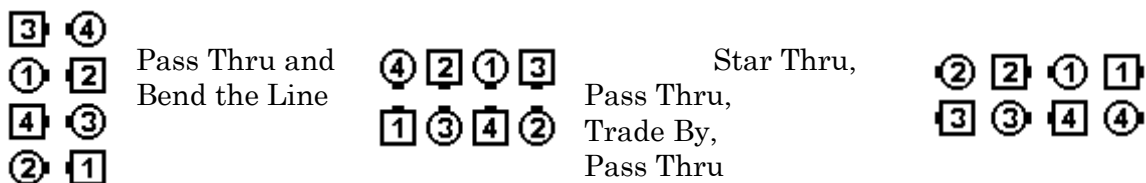
B) Slot 2 – Partner Line (Men In Sequence, All with Partner):  
 (Possible Get-In: Heads Lead Right, Circle to a Line)



C) Slot 3 – Right-Hand Lady Line (Men In Sequence, all with Right-Hand Lady):  
 (Possible Get-In: Four Ladies Chain 3/4, Four Ladies Chain across, Heads Lead Right,  
 Circle to a Line)  
 (Alternate Get-In: Sides Star Thru, Pass Thru, Square Thru 2, Partner Trade)



D) Slot 4 – Opposite Line (Men In Sequence, all with Opposite Lady):  
 (Possible Get-In: Four Ladies Chain across, Heads Lead Right, Circle to a Line)  
 (Alternate Get-In Rotated: All Four Ladies Chain 3/4, Heads Square Thru, Slide Thru)



The system can still be used in the original way. In addition, the concept can be modified to use some Isolated Sight calling in place of the modules used after setting up the slot.


**EVOLVED VERSION OF THE SLOTTING SYSTEM:**

As callers developed sight calling skills, those who knew the slotting system realized they could use the same idea as a Sight Resolution System. This system is designed for use from Normal Facing Lines. It makes the sequence the same for boys and girls, and then provides one series of calls that is terminated when the corners are together for an Allemande Left. There are two places to check the actual sequence and make sure dancers are In Sequence.

**Step 0)** Before beginning to call **note two adjacent couples**. You will need to know the partner pairs, the adjacent corner dancers, and the sequence for either the boys or the girls.

**Step 1)** When you are ready to resolve, **convert the setup to Normal Facing Lines**.

**Step 2)** If the sequence is different (Boys In and Girls Out or Boys Out and Girls In), you will see one of the following:

- Exactly one pair in each line
- All partners in one box but not paired. Everyone is facing their partner.
- All partners in one line but not paired. For example: 

If the sequence is different, call “Two Ladies Chain” to make the sequence the same.

**Step 3)** Check the Promenade order of the boys or girls. We want them to be Out of Sequence. If they are In Sequence, call “Right and Left Thru”.

**Step 4)** Begin calling the following series of calls but stop when the known corners are facing or adjacent on the outside for an Allemande Left: “Star Thru, Pass Thru, Trade By, Pass Thru”

**Step 5)** Finish the resolve by calling “Allemande Left, Promenade”

Look back at the diagrams in the Slotting System section to see the following:

Cases A and C end in a Corner Box (outside paired couple, corners facing).

Cases B and D end in a Trade By formation with corners next in the “circle”.

**Late Correction:** You can make a late sequence correction by adding “California Twirl” after the “Star Thru”. Or replace a “Pass Thru” with “Square Thru 3”. Then continue with “Pass Thru, Trade By, Pass Thru” until you find the corner.

**Singing Call Resolution:** The resolution calls of the slotting system can also be used during a singing call figure to move from an Out of Sequence Partner Line to the desired pairing for the figure. (See “Resolving During Singing Calls” in Chapter 12.)

“Star Thru, Pass Thru” results in corners facing.

“Star Thru, Pass Thru, Trade By” results in opposites facing.

“Star Thru, Pass Thru, Trade By, Pass Thru” results in gents facing their right-hand lady.

## SIGHTED SLOT SOLUTIONS

By Tom Sellner

This system is a way to use sight calling to create and identify one of the four possible slots that were first designated by Johnny Roth in the Slotting System discussed above.

**Step 0)** Before beginning to call, note a primary man, his partner, his corner and his partner’s corner. This is different from the usual key dancers, so in an emergency remember that his partner’s corner is opposite his corner’s partner. If the primary man is Gent #1, then the other three dancers are Lady #4, Lady #1 and Gent #2.

**Step 1)** When you are ready to resolve, make Normal Facing Lines with the primary man on the end and his partner’s corner in the couple facing him. This setup guarantees that the Men are Out of Sequence.



**Step 2)** Focus on the box containing your primary man and his partner’s corner. In the diagrams below, that is the box in the left half of the line. Look for the presence of the

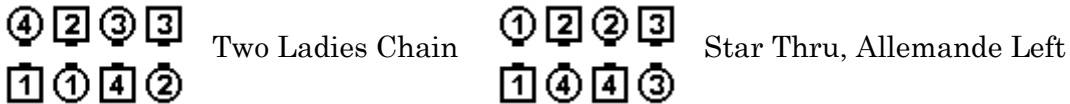
primary man's (Gent #1's) partner and corner. There are four possibilities as listed below. Once you have determined which situation exists, go to the corresponding part of Step 3.

- a) Both his partner and corner are present.
- b) Just his partner is present.
- c) Neither his partner nor his corner is present.
- d) Just his corner is present.

**Step 3)** The men have been placed so that they are Out of Sequence in Normal Facing Lines. The remaining need is to ensure that the ladies are also Out of Sequence. One of four partner and corner situations was identified in Step 2. Go to the corresponding case below to see where the ladies should be placed. The only call that may be needed is "Two Ladies Chain". In each pair of diagrams below, **the left diagram shows the case where an adjustment must be made and the right diagram shows the goal achieved.** The appropriate part of the Slotting Sequence Get-Out is shown.

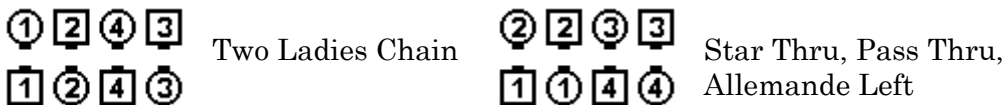
**A) Slot 1 – Out of Sequence Corner Line:**

Case a) If both the primary man's original partner and corner are present in the left box, then, if needed, use "Two Ladies Chain" to create an Out of Sequence Corner Line. The goal is to place the primary man's corner with him as his partner as shown in the right-hand diagram.



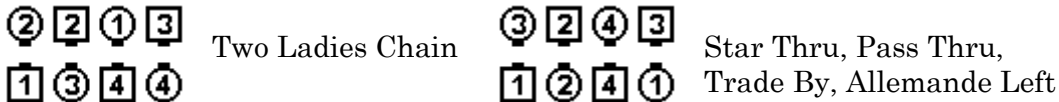
**B) Slot 2 – Out of Sequence Partner Line (or Zero Line):**

Case b) If just the primary man's original partner is present in the left box then, if needed, use "Two Ladies Chain" to create an Out of Sequence Partner Line. The goal is to place the primary man's original partner with him as his partner as shown in the right-hand diagram.



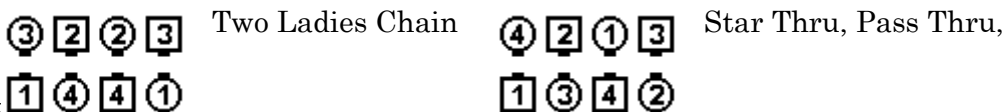
**C) Slot 3 – Out of Sequence Right-Hand Lady Line:**

Case c) If neither the primary man's original partner nor his corner is present in the left box then, if needed, use "Two Ladies Chain" to create an Out of Sequence Right-Hand Lady Line. The goal here is to move the primary man's partner into the position on the other end of his line as shown in the right-hand diagram.



**D) Slot 4 – Out of Sequence Opposite Line (= Opposite Lady Line):**

Case d) If just the primary man's original corner is present in the left box then, if needed, use "Two Ladies Chain" to create an Out of Sequence Opposite Line. The goal here is to place the primary man's corner facing him as shown in the right-hand diagram. Or it might be easier to think of the goal as placing the primary man's partner diagonally across from him.





Trade By, Pass Thru,  
Allemande Left

**Step 4)** At this stage you have created one of four known FASRs and can now use either the appropriate calls of the slotting sequence as shown above or another Get-Out Module (see Chapter 14: Get-Outs Galore). There is a Quick Summary of the process at the end of the next section.

**SLOT FRAMEWORK FOR PRIMARY LADY**

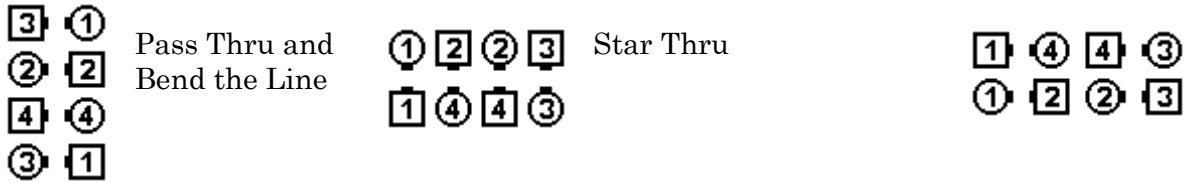
By Tom Sellner

**Setting Up and Resolving the Slotting Framework for a Primary Lady:**

Lady callers might find it easier to use the original Slotting Framework if they set up the Normal Facing lines so that the primary lady (Lady #1) is on the right end. Here are setup descriptions and diagrams for the four slots. The three diagrams show the In Sequence Line, the Out of Sequence Line after a “Pass Thru and Bend the Line”, and then the Allemande Left FASR resulting from using the appropriate Slotting Sequence Get-Out.

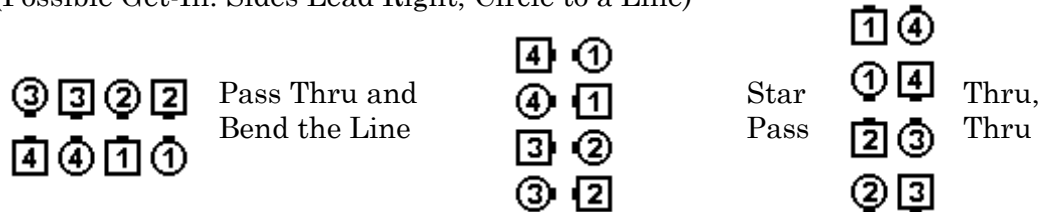
A) Slot 1 – Corner Line (Ladies In Sequence, All with Corner):

(Possible Get-In: Four Ladies Chain 3/4, Heads Lead Right and Circle to a Line)



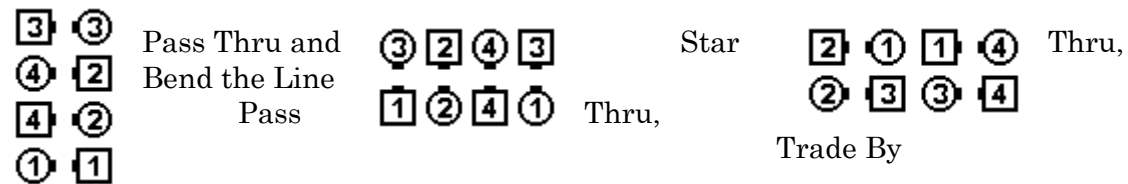
B) Slot 2 – Partner Line (Ladies In Sequence, All with Partner):

(Possible Get-In: Sides Lead Right, Circle to a Line)



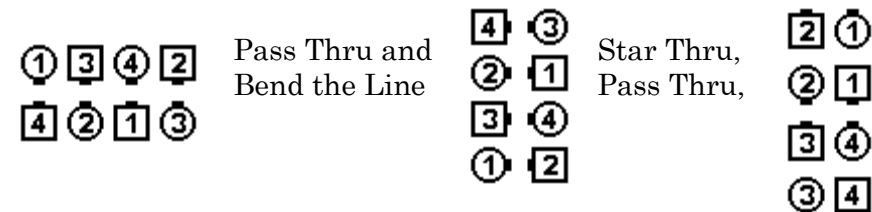
C) Slot 3 – Left-Hand Man Line (Ladies In Sequence and all with their Left-Hand Man):

(Possible Get-In: Four Ladies Chain 3/4, Four Ladies Chain across, Heads Lead Right, Circle to a Line)



D) Slot 4 – Opposite Man Line (Ladies In Sequence, all with Opposite Man):

(Possible Get-In: Four Ladies Chain across, Sides Lead Right, Circle to a Line)



Trade By,  
Pass Thru

## SIGHTED SLOT SOLUTIONS FOR A PRIMARY LADY

The rules for Sighted Slot Solutions given above can also be used for the Slotting Framework for a Primary Lady.

**Step 0)** Note the primary lady, her partner, her corner, and her partner's corner.

**Step 1)** Make Normal Facing Lines with the primary lady (Lady #1 in the diagram) on the right-hand end of the line and her partner's corner (Lady #4) in the couple across. This guarantees that the ladies are Out of Sequence.

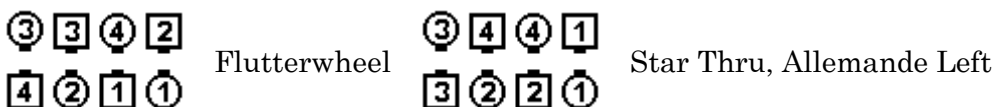
**Step 2)** Focus on the box containing these two ladies and look for the presence of the primary lady's partner and corner. There are four possibilities

- a) Both her partner and corner are present.
- b) Just her partner is present.
- c) Neither her partner nor her corner is present.
- d) Just her corner is present.

**Step 3)** These four options each lead to the same corresponding slots below. The same four Out of Sequence Normal Facing Line FASRs can be created by using the same rules to ensure that the Men are Out of Sequence. Use "Two Ladies Chain, Right and Left Thru" or use "Flutterwheel" to exchange the men if needed. In each pair of diagrams below, **the left diagram shows the case where an adjustment must be made and the right diagram shows the goal achieved.** The call sequence is the Slotting System Get-Out. Other appropriate Get-Outs may also be used (see Chapter 14: Get-Outs Galore).

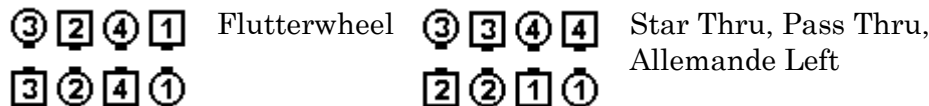
### A) Slot 1 – Out of Sequence Corner Line

Case a) If both the primary lady's partner and corner are present in the right-hand box, then the goal is an Out of Sequence line with corners together as partners.



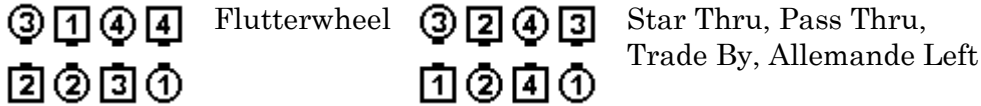
### B) Slot 2 – Out of Sequence Partner Line

Case b) If just the primary lady's partner is present in the right-hand box, then the goal is to place the primary lady's original partner with her as her partner.



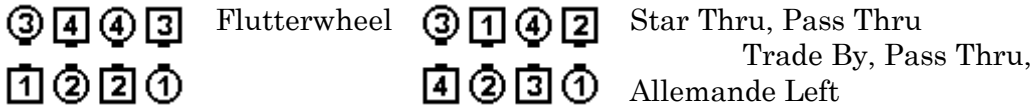
### C) Slot 3 – Out of Sequence Left-Hand Man Line

Case c) If neither the primary lady's partner nor her corner is present in the right-hand box, then the goal is to place the primary man on the opposite end of the line from the primary lady.



**D) Slot 4 – Out of Sequence Opposite Man Line**

Case d) If just the primary lady’s corner is present in the right-hand box, then the goal is to place the primary lady’s original corner facing her and the primary lady’s original partner diagonally across.



**Quick Summary of the Sighted Slot Solutions Process:**

Step 1) Place the primary man (or lady) on the end of a normal facing line. Also place the appropriate man (or lady) in the couple across to ensure that the Men (or Ladies) are Out of Sequence.

Step 2) Look for the presence of the primary dancer’s partner and corner.

Step 3) If needed, adjust the two ladies (or the two men) to make one of the following four FASRs as indicated by the presence of partner and corner.

**Memory Key is CPR and O:**

In order to remember the order of slots for the men, you might use CPR and add the O. That is ‘C’ for Corner, ‘P’ for Partner, ‘R’ for Right-Hand Lady, and ‘O’ for Opposite.

For the ladies you might use CPLO. That is ‘C’ for Corner, ‘P’ for Partner, ‘L’ for Left-hand Man, and ‘O’ for Opposite.

Present	Normal Facing Lines	Adjustment Goal
a) Partner and Corner	Out of Sequence Corner Line	Corners as Partners
b) Partner only	Out of Sequence Partner Line	Original Partners together
c) Neither	Out of Sequence Right-Hand Lady Line or Left-hand Man Line	Primary couple on opposite ends of one line
d) Corner only	Out of Sequence Opposite Lady (or Man) Line	Primary dancer facing Corner or Primary dancers on diagonal

## ANY-TIME AND ANY-PLACE RESOLUTION BY SIGHT

By Tomas “Doug” Machalik

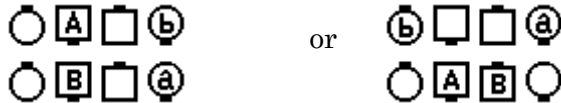
- 0) Before you start the tip, **note two adjacent couples** in a square. You will need to know one partner pair, and the sequence of both boys and girls.
- 1) Find both your key boys and check their sequence. If they are Out of Sequence use some of the “magic” calls that change sequence to **bring the boys into sequence**. Some of the magic calls are “Trade”, “Zoom”, “(Left) Swing Thru”, “Right and Left Thru”, “Recycle”, “Flutterwheel”, “Split Circulate”, “Walk and Dodge”, “Half Sashay”, and “Tag the Line”.
- 2) Also find the key girls and **bring the girls into sequence as well** (trying not to spoil the sequence of the men). Some magic calls for this are “Two Ladies Chain”, “Reverse Flutterwheel”, “Ladies Trade”, and “Girls Cross Run”.
- 3) If either the formation or the arrangement has to be changed in order to use your Get-Out, **try bringing one boy and one girl into each geometric quadrant**. Then you are just a “Single Hinge”, “Touch 1/4”, “Scoot Back”, “Single Circle (3/4) to a Wave”, “Step to a Wave” or other suitable call of this kind (or combination of calls) away from having resolved formation, arrangement and sequence.
- 4) The only remaining thing that has to be taken into consideration is the relationship to **bring partners together**. However, this task is very simple. There are three possible ways to achieve this partner pairing. The first two are briefly described below and illustrated in the following section titled “All In Sequence Resolution System”.
  - **Use a modified Right and Left Grand:** One possibility is to call your Get-Out leading the dancers to a Right and Left Grand, and modify the number of hands in order to bring the original partners together. If the final number is even, you can then call “Promenade”; if the number is odd, they meet with the left hands available so it is better to call “Do Paso” into a Promenade, or anything else starting with left hands or arms such as “Left Arm Turn to an Allemande Thar with Boys in the Middle”.
  - **Use a series of non-crossing calls:** Another possibility is to bring partners together by using a series of calls that do not change the sequence (the call must move all the dancers of the same gender in the same direction around the square). For examples from Eight Chain Thru, Parallel Waves, and Parallel Two-Faced Lines see the “All In Sequence Resolution System” which follows the next section.
  - A third possibility is to use the **“One Side – One Quadrant” system** of determining how to resolve. This system looks at the locations of the four noted dancers and offers Get-Outs that would at most require an adjustment of the two dancers within one geometric quadrant.

### Get-Outs focusing on One Side and One Quadrant (All In Sequence)

Let us denote our key men “A” and “B” (with their original partners being “a” and “b”, respectively) so that “A” was the one who was originally standing clockwise from “B”. The following diagrams show that there are possible Get-Outs for each of the four Cases. Once both boys and girls have been placed In Sequence, all that is required to begin one of these Get-Outs is to make small changes to the dancers within their geometric quadrant to set up the correct facing direction.

**Case 1:** Both key men (A and B) are on the same side of the square but their original partners (a and b) are on the other side.

a) Parallel Right-Hand Waves with Girls on the Ends (Arrangement 1/2):



Get-Out: All Eight Circulate to a Right and Left Grand

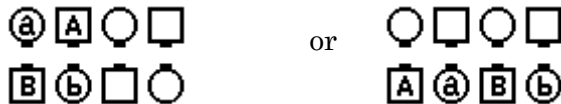
**Case 2:** All four key dancers (A, a, B, b) are on the same side of the square.

a) Normal Couples Trade By Formation:



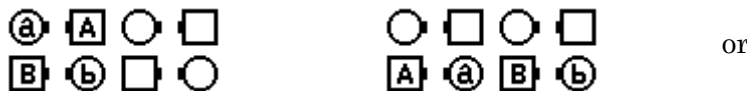
Get-Out: Allemande Left

b) Normal Couples in Facing Lines:



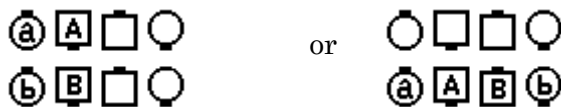
Get-Out: (Circle Left) Allemande Left

c) Half-Sashayed Couples in Eight Chain Thru Formation:



Get-Out: Right and Left Grand

d) Parallel Right-Hand Ocean Waves with Girls on the End



Get-Out: Right and Left Grand

**Case 3:** Dancers “A”, “a” and “B” are on the same side, “b” is not there. Or you might see dancers “a”, “B” and “b” on one side, and “A” not there. (Exactly three dancers are together on one side including both corner dancers.)

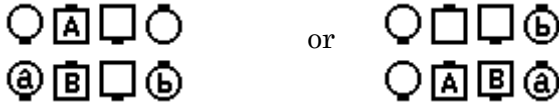
a) Normal Couples in Eight Chain Thru Formation



or

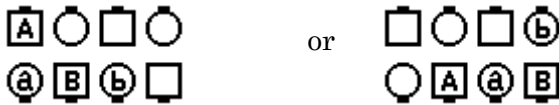
(Corner Box) Get-Out: Allemande Left

b) Parallel Left-Hand Waves with Girls on the End (Arrangement 0)



(Corner Box Left-Hand Wave) Get-Out: Allemande Left

c) Normal Couples in Lines Facing Out



Get-Out: Allemande Left

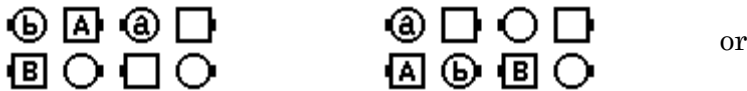
d) Half-Sashayed Couples in Trade By Formation (Arrangement 1/2)



Get-Out: Right and Left Grand

**Case 4:** Dancers “A”, “B” and “b” are on the same side of the square, “a” is not there. Or you might see dancers “A”, “a”, and “b” on one side, and “B” not there. (Exactly three dancers are together on one side but one of the corners is not there.)

a) Normal Couples in Trade By Formation

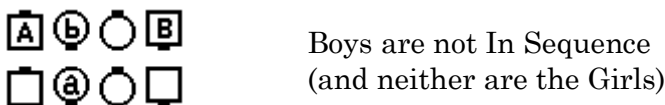


Get-Out: Wrong-Way Grand

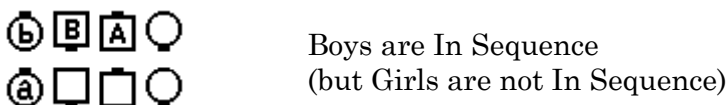
**Examples of Any-Time Any-Place using One Side - One Quadrant System:**

**Example 1 of the full process:**

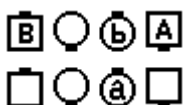
Suppose we have Parallel Right-Hand Waves after some sight calling:



Swing Thru



Swing Thru again (still Parallel Right-Hand Waves)



Exactly three dancers are together  
(but one of the corners is not there), Case 4

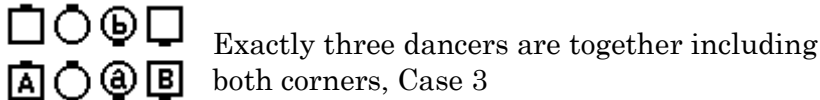
Extend (or Pass Thru, or Step Thru), Wrong Way Grand (Resolve using Trade By)

**Example 2:**

Suppose we have Parallel Right-Hand Two-Faced Lines:



Girls Trade (still Parallel Right-Hand Two-Faced Lines)



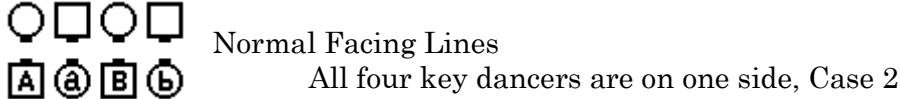
Girls Run, Allemande Left (Resolve using Parallel Left-Hand Waves)  
Or Bend the Line, Square Thru 3, Allemande Left (Resolve using Lines Facing Out)

**Example 3:**

Suppose we have an Eight Chain Thru Formation:



Touch 1/4, Walk and Dodge, Partner Trade



Get-Out: Circle Left, Allemande Left (Resolve using Facing Lines)

If you learn to use this system of resolution, it can get you out of trouble in many situations where a part of your pilot square breaks down. If you manage to recognize the identity of the four dancers in the surviving foursome early enough (with a little bit of luck, some of your key dancers are there), you can bring both the boys and the girls into sequence, determine the proper relationship, and be sure that everybody who did not break down ends with his/her original partner without crashing into anybody on their way back home.

**ALL IN SEQUENCE RESOLUTION SYSTEM**

This is an offshoot of the Any-Time, Any-Place Resolution System described above. If you have not already done so, read the beginning of that section until you reach the first two possibilities in Step 4 and the reference to this section.

The theory here is that anytime we know both the boys and girls are In Sequence, partners can be brought together by simply moving dancers in a circular way around the square with boys going one way and girls going the other. The calls used to accomplish this circular motion depend upon the current formation or group of formations.

- Group 1 is Facing Lines and Circles using “Circle Left”, “Rollaway”, etc.

- Group 2 is Eight Chain Thru and Trade By using “Pass Thru” and “Trade By”.
- Group 3 is Parallel Right-Hand Waves using “Circulate” and “Right and Left Grand”.
- Group 4 is Parallel Left-Hand Waves using “Circulate” and “Allemande Left”.
- Group 5 is Parallel Right-Hand Two-Faced Lines using “Circulate”, “California Twirl”, and “Promenade”.

**The All In Sequence Resolution Process:**

0) Before you start the tip, note 2 adjacent couples in a square.  
The first three steps may be accomplished in any convenient order.

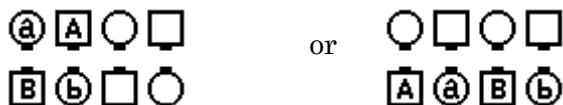
- 1) **Find both key boys and bring them into sequence.**
- 2) **Find both key girls and bring them into sequence.**
- 3) **Move the dancers into one of a group of formations to use during resolution.**
- 4) **Bring partners together and resolve.**

**Get-Out Examples for All In Sequence:**

Let us denote our key men “A” and “B” (with their original partners being “a” and “b”, respectively) so that “A” was the one who was originally standing clockwise from “B”.

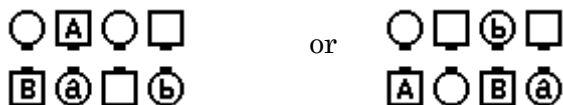
**Formation Group 1: Facing Lines and Circle of 8, Allemande Thar**

a) Normal Couples in Facing Lines, All In Sequence, with Partner (Partner Lines):



Get-Out: (Circle Left) Allemande Left

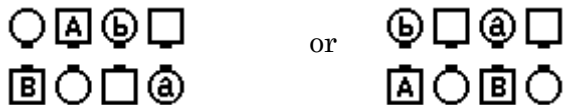
b) Normal Couples in Facing Lines, All In Sequence, with Corner (Corner Lines):



Get-Out: (Circle Left), Rollaway, Circle Left, Allemande Left

Get-Out: Circle Left, Allemande Left go Forward 2 make an Allemande Thar,  
Slip the Clutch, Left Allemande, Come back to Promenade

c) Normal Couples in Facing Lines, All In Sequence, with Opposite (Opposite Lines):



Get-Out: Circle Left, Rollaway Twice, Allemande Left, Promenade

Get-Out: Circle Left, Walk Around Corner, Turn Partner Left, Four Ladies Chain  
across into a Promenade

Get-Out: Circle Left, Allemande Left, Right and Left Grand but on 3 Promenade

d) Normal Couples in Facing Lines, All In Sequence, Gent with Right-Hand Lady (Right-Hand Lady Lines):





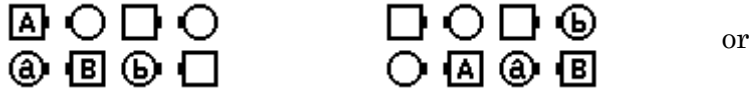
or

Get-Out: Circle Left, Ladies In, Men Sashay, Allemande Left

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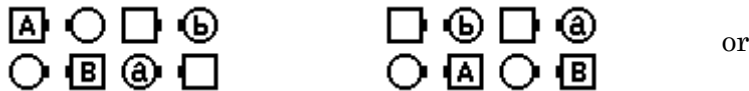
**Formation Group 2: Eight Chain Thru, Trade By**

- a) Normal Couples in Eight Chain Thru Formation, All In Sequence, Outside Gent with Partner (Corner Box)



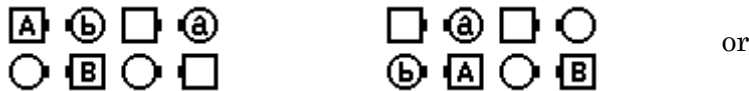
Get-Out: Allemande Left

- b) Normal Couples in Eight Chain Thru, All In Sequence, Outside Gent with Corner



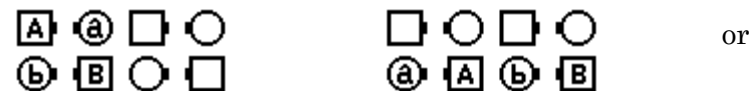
Get-Out: Pass Thru, Trade By, Box the Gnat, Grand Right and Left  
 Get-Out: Box the Gnat, Grand Right and Left but on 3 Promenade

- c) Normal Couples in Eight Chain Thru, All In Sequence, Outside Gent with Opposite



Get-Out: Pass Thru, Trade By, Allemande Left  
 Get-Out: Pass Thru, Wrong Way Grand

- d) Normal Couples in Eight Chain Thru, All In Sequence, Outside Gent with Right-Hand Lady

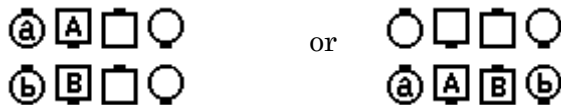


Get-Out: Box the Gnat, Grand Right and Left  
 Get-Out: Pass Thru, Allemande Left

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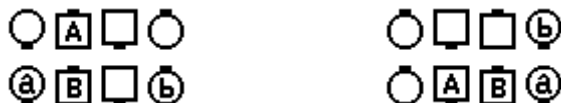
**Formation Group 3: Parallel Right-Hand Ocean Waves (Arrangement 1/2)**

- a) Parallel Right-Hand Waves, Gents in Center, All In Sequence, with Partner:



Get-Out: Right and Left Grand

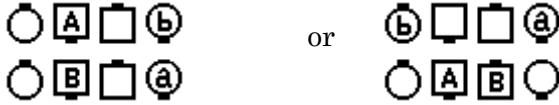
- b) Parallel Right-Hand Waves, Gents in Center, All In Sequence, with Corner:



or

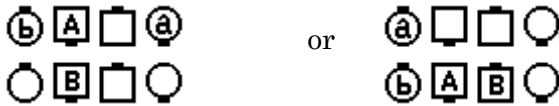
Get-Out: Boys (or Girls) Circulate, Right and Left Grand  
 Get-Out: Extend (or 1/2 Circulate), Right and Left Grand

c) Parallel Right-Hand Waves, Gents in Center, All In Sequence, with Opposite:



Get-Out: All Eight Circulate to a Right and Left Grand

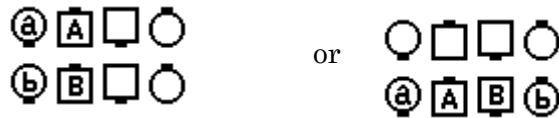
d) Parallel Right-Hand Waves, Gents in Center, All In Sequence, Gents with Right-Hand Lady:



Get-Out: All 8 Circulate 1 1/2, Right and Left Grand  
 Get-Out: Turn Thru, turn partner by the left, hold on and Promenade

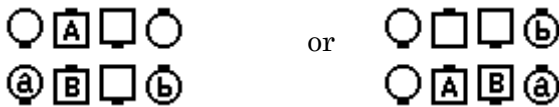
**Formation Group 4: Parallel Left-Hand Waves**

a) Parallel Left-Hand Waves Boys in Center, All In Sequence, with Partner:



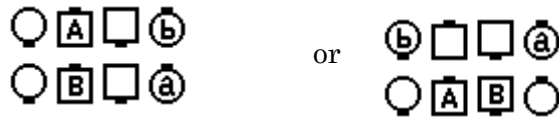
Get-Out: Boys (or Girls) Circulate, Allemande Left

b) Parallel Left-Hand Waves Boys in Center, All In Sequence, with Corner:



Get-Out: Allemande Left

c) Parallel Left-Hand Waves Boys in Center, All In Sequence, with Opposite:



Get-Out: All Eight Circulate 1 1/2, Allemande Left

d) Parallel Left-Hand Waves, Boys in Center, All In Sequence, Gents with Right-Hand Lady:



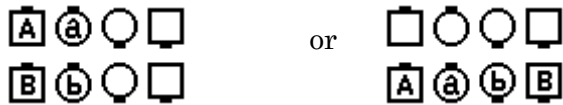
or

Get-Out: All 8 Circulate, Allemande Left

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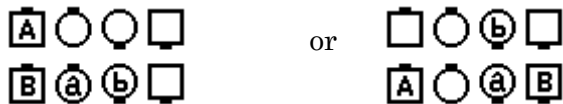
**Formation Group 5: Parallel Right-Hand Two-Faced Lines**

a) Right-Hand Two-Faced Lines, Normal Couples, In Sequence with Partner:



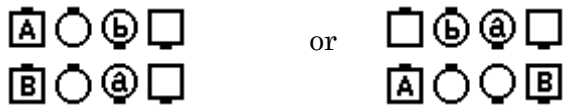
Get-Out: California Twirl, Promenade

b) Right-Hand Two-Faced Lines, Normal Couples, In Sequence with Corner:



Get-Out: Girls Circulate, California Twirl, Promenade

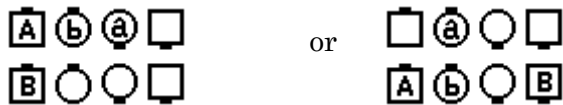
c) Right-Hand Two-Faced Lines, Normal Couples, In Sequence with Opposite:



Get-Out: Girls (or Boys) Circulate twice, California Twirl, Promenade

Get-Out: Girls Run Left, All 8 Circulate 1 1/2, Allemande Left

d) Right-Hand Two-Faced Lines, Normal Couples, In Sequence, Gents with Right-Hand Lady:



Get-Out: Boys Circulate, California Twirl, Promenade

## CHAPTER 12

# RESOLVING AT HOME, STIRRING, OR WHEN SINGING

This Chapter discusses three special sight calling applications. The first section discusses how to resolve the square by placing all dancers in their home position without using the usual Allemande Left, Right and Left Grand, or Promenade. The second section explains how to “Stir the Bucket”. The third section discusses various ways to use some sight calling during singing calls.

### AT-HOME RESOLUTIONS

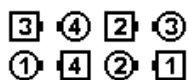
Resolving the square at home without calling a Promenade can be done in several ways. The caller must know the home positions as well as the corner pair and partners of two adjacent couples. This technique is not meant to be used sequence after sequence. If the caller sees the potential for an At-Home Resolve as the pairing process is completed, then it is a nice surprise finish for the dancers.

#### Pair Facing Toward Their Home Position:

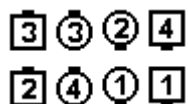
Once one couple is paired, determine if they are facing toward their home position. If so, it should be possible to use a call such as Ferris Wheel or Dive Thru to place that couple on the outside of a Double Pass Thru in their home position. Then the resolution problem is reduced to using two-couple choreography for the dancers in the center to move them to their home position. Try to complete the resolve in three calls or less. The paired couple can also be placed at home on the outside of other formations.

**Examples:** The diagram shows the starting setup. For this application the geographic location of the dancers is important as well as the FASR.

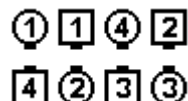
**B1:** Dive Thru, Centers Star Thru and back away at Home



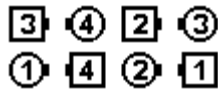
**B2:** Ferris Wheel, Centers Star Thru and back away at Home



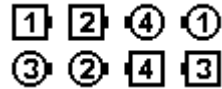
**B2:** Pass Thru, Wheel and Deal, Zoom, Centers Square Thru 2 and Partner Trade, You're Home



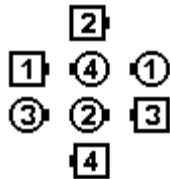
**M:** Pass to the Center (or Dive Thru), Centers Slide Thru and back away at home



**M:** Double Pass Thru, Centers In, Cast Off 3/4, Slide Thru, Centers Go Twice, You're Home

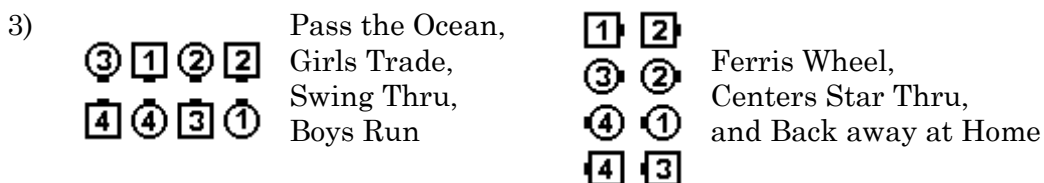
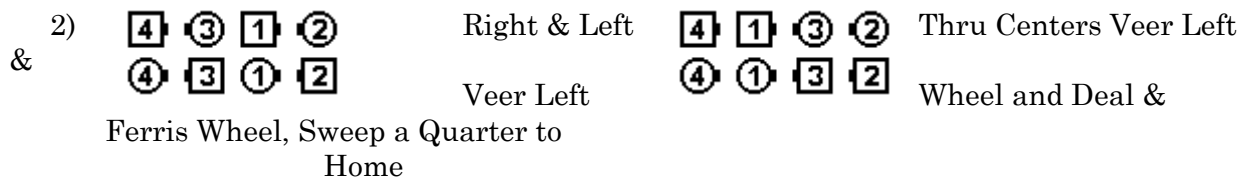
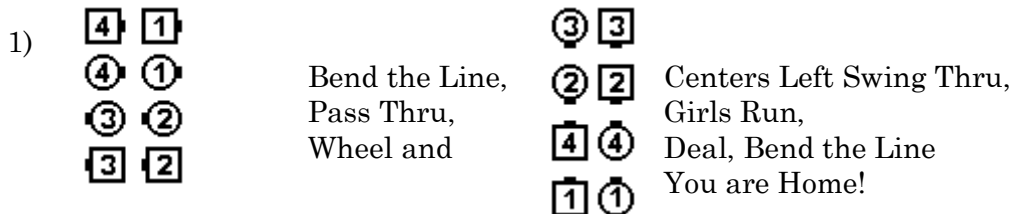


**P:** Ping Pong Circulate, Centers Explode and Right and Left Thru, You're Home



### Changing the Facing Direction of the Paired Couple:

If an At-Home Resolution is desired but the paired couple is not facing towards their home wall, then some calls are needed that change facing direction by 90 degrees or 180 degrees. "Bend the Line" or "Pass the Ocean" will change facing direction by 90 degrees. "Right and Left Thru" will change facing direction by 180 degrees. Here are three examples:

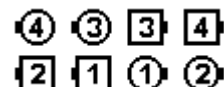


### Using Specific Calls

#### Mainstream: Using Cloverleaf

Cloverleaf can lead to a nice At-Home Resolution. In a Completed Double Pass Thru formation look for partner pairs back-to-back in the center near their home position.

**M:** Cloverleaf, Centers Touch 1/4, Walk and Dodge and Partner Trade, You're Home

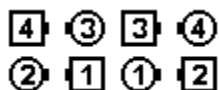


**Advanced: Using Clover and (Anything)**

This is a variation of the Cloverleaf application above. In an Eight Chain Thru formation

look for partner pairs back-to-back in the center near their home position. Use “Pass Thru, Clover and (Anything)” to place those partners at home. Then use two-couple choreography to place the remaining four dancers at home.

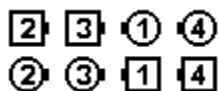
**A1:** Pass Thru, Clover and Swap Around, Centers Partner Trade, You’re Home



**Challenge: Using Wheel and (Anything)**

Using “Wheel and (Anything)” or “Reverse Wheel and (Anything)” is an easy way to place a leading paired couple at home.

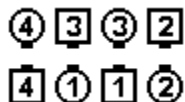
**C1:** Double Pass Thru, Wheel and Partner Trade, You’re Home



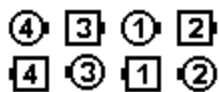
**Make Small Adjustments:**

If the caller sees that outside dancers are partner pairs and near home, it is possible to make adjustments to both the outside dancers and the center four.

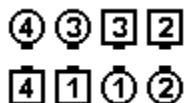
**B1:** Ends Star Thru, Centers Half Sashay and Back Away, You’re Home



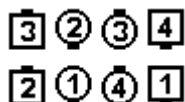
**B2:** Outside Boy Run, Centers Box Circulate and Face In, You’re Home



**M:** Ends Slide Thru, (Centers Back Away), You’re Home



**P:** Extend, Centers Linear Cycle while the Outsides Partner Trade, You’re Home



### Corner Box At-Home Get-Outs:

If a Corner Box Allemande Left FASR has been reached and the outside paired couple is in their home position, then obviously all dancers are very close to home. Here are some At-Home Get-Outs:

An appropriate Corner Box FASR: 

4	3	3	2
4	1	1	2

**B1:** Centers Face In and Back Away, You're Home

**B1:** Right and Left Thru and Outsides Rollaway, All Pass Thru, Centers Star Thru, All California Twirl, You're Home

**B1:** Centers Split Two and Separate Around One to a Line, Forward and Back, Just the Ends Star Thru and California Twirl, You're Home

**B2:** Swing Thru, Boys Run, Ferris Wheel, Centers Star Thru, You're Home

**B2:** Right and Left Thru, Veer Left, Ferris Wheel, Centers Box the Gnat and Pass Thru, Split Two Around One to Lines, Forward and Back, Ends Star Thru, You're Home

**M:** Allemande Left, Box the Gnat, Slide Thru, You're Home

**M:** Pass Thru, those facing out Cloverleaf, You're Home

**M:** Veer Left, Half Tag, Girls Run, Ends Face In, Centers Back Away, You're Home

**P Ext:** Single Circle to a Wave, Explode and New Ends Roll, You're Home

**A1:** Pass Thru, Clover and Back Away, You're Home

**A2:** Step to a Wave, Swing and Slither, Mini Busy, Centers Explode and Back Away, You're Home

### Partner Line At-Home Get-Outs:

If a Partner Line FASR has been reached with the left-side couple standing just to the left of their home position, then obviously all dancers are very close to home. Here are some At-Home Get-Out Ideas:

4	4	3	3
1	1	2	2

**B1:** All Face Right, Single File Promenade home

**B1:** All join hands and Circle Right one-eighth to home

**B2:** Touch 1/4, Column Circulate, Boys Run and Centers Face In, You're Home

**M:** Touch 1/4, Walk and Dodge, Centers Touch 1/4 and Walk and Dodge, All Partner Trade, You're Home

**P:** Touch 1/4, Coordinate, Girls Run, Explode and Square Thru but on Three Slide Thru and Centers Roll, You're Home

**A1:** Wheel Thru, Centers Wheel Thru, All Partner Trade, You're Home

**A2:** Pass the Ocean, Out Roll Circulate, Centers Circulate, Girls Run, Go Up and Back, Ends Bend, You're Home

**C1:** Pass the Ocean, Stretch Recycle and Centers Sweep a Quarter, You're Home

### Elegant At-Home Resolutions:

A very elegant resolution is to use a call that moves all dancers to their home position simultaneously. In this case the caller must be able to spot the required FASR, and know that all the dancers are in the correct quadrant for an At-Home ending. Here are some commonly used series of calls for such resolutions:

**B1:** From Normal Parallel Two-Faced Lines, In Sequence, and all with Partners, those facing in looking towards their home: “Couples Circulate 1 1/2, All Bend the Line at Home”

2 2 1 1  
3 3 4 4

**B1:** From Normal Facing Lines, Out of Sequence, all with Corner, and Ends near home: “Right and Left Thru and Rollaway, Just the Ends Bend the Line, You’re Home”

4 1 1 2  
4 3 3 2

**B1:** From Parallel BGGB Right-Hand Waves, In Sequence, all Gents with Corner, and All Gents in their Opposite Quadrant: “All Eight Circulate 1 1/2, Swing Partner at Home”

2 1 4 1  
3 2 3 4

**B2:** From Normal Parallel Two-Faced Lines, Out of Sequence, all with Partners, and those facing out looking towards their home position: “Ferris Wheel and Centers Sweep a Quarter”

3 3 4 4  
2 2 1 1

**B2:** From Normal Parallel Two-Faced Lines, In Sequence, all with Partners, those facing in looking towards their home: “Ferris Wheel and the Outsides Sweep a Quarter to Home”

1 1 4 4  
2 2 3 3

**M:** From Parallel GBBG Right-Hand Waves, In Sequence, all Gents with Right-Hand Lady, and all Gents in their Left Quadrant: “All Eight Circulate 1 1/2, Box the Gnat and Slide Thru at Home”

2 1 4 1  
3 2 3 4

**M:** From Normal Lines Facing Out, Out of Sequence, all with Corner: “Tag the Line In and Ends Face In again, You’re Home”

3 2 4 3  
1 2 4 1

**P:** From Normal Double Pass Thru, Paired Leaders facing towards their home with their Corners behind: “Dixie Grand but on the third hand Slide Thru at Home”

3 2 4 3  
1 2 4 1

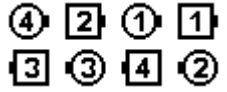
**P:** From Facing Lines, Out of Sequence, All with Corner, End dancers opposite their home and centers in front of their home: “Load the Boat and Centers Face In, You’re Home”

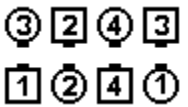
2 3 3 4  
2 1 1 4


**A1:** From Normal Completed DPT, Trailers Paired and facing their home with their Corners ahead of them: “Clover and Partner Trade, You’re Home”, or “Horseshoe Turn, Centers Face In and Back out at Home”

3 4 2 3  
1 4 2 1



**A2:** From BGBG Right-Hand Columns as shown: “Transfer and Boys Run, You’re Home”; another possibility is from GBGB Left-Hand Columns “Transfer and Girls Run, You’re Home”. 

**C1:** From Normal Facing Lines, Out of Sequence, Gents with Right-Hand Lady; or see Partners Facing in the Center, Corners not adjacent, Ends have their back to home: “Pass Thru, Regroup and the Ends Quarter In, You’re Home” 

**C2:** From Normal Double Pass Thru, Paired Leaders in front of their home with their Corners behind: “Grand Chain Eight three times, You’re Home” 

### STIRRING THE BUCKET:

Many callers “Stir the Bucket” at the end of the last sequence in a tip. Usually this means the dancers are placed so that the whole square is rotated 1/4 counter-clockwise. Rotating them differently might be considered a Back Stir or a Double Stir. Ending with the end of the music is an added bonus.

Doing this is essentially the same as an At-Home Resolution except that Couple #1 must be placed in Couple #2’s position. In order to achieve maximum success on the floor, the sequence used is usually quite short. It is useful to have a few such sequences memorized, but it is also possible to sight call them.

#### Stir the Bucket Examples:

**B1:** Heads Lead Right and Arch, Dive Thru, Centers Circle Left 3/4; Bucket is Stirred

**B2:** Heads Lead Right and Veer Left, Ferris Wheel and Centers Sweep a Quarter; Bucket is Stirred

**B2:** Heads Pass the Ocean, those Ladies Trade, Extend twice, Outsides Partner Trade, Centers Swing Thru, Boys Run and Bend the Line, Bucket is Stirred

**M:** Heads Pass the Ocean and Recycle, Zoom, Centers Pass the Ocean and Recycle  
Bucket is Stirred

**M:** Heads Touch 1/4, Centers Walk and Dodge, Pass to the Center,  
Centers Swing Thru and Turn Thru, Allemande Left, Bow to Partner; Stirred

**P:** Side Ladies Chain, Heads Lead Right and Step to a Wave,  
Explode and Star Thru and the Centers Roll; Bucket is Stirred

**P:** Heads Pass the Ocean and those Girls Trade, Ping Pong Circulate,  
Center Girls Trade, Centers Linear Cycle and back away; Bucket is Stirred

**P:** Head Ladies lead Dixie Style to a Wave, Extend, Explode and Ends Load the Boat,  
Centers Touch 1/4, Box Circulate, Trade and Roll; Bucket is Stirred

**A1:** Heads Swap Around, Clover and Swap Around, Bow to Corner; Bucket is Stirred

**A2:** Heads Wheel Thru, Step to a Wave, Girls Trade and Girls Run,  
Mini Busy but Cut the Diamond, Centers Bend the Line; Bucket is Stirred

**A2:** Heads Touch 1/4 and Cross, All Touch 1/4 and Outsides Roll,  
Centers Box Counter Rotate and Roll; Bucket is Stirred

**C1:** Heads Pass the Ocean, Scoot and Plenty, Centers Ah So and Walk and Dodge,  
Bow to Corner; Bucket is Stirred

**C2:** Heads Lead Right, Grand Chain Eight, Centers Circle By 1/4 By Slide Thru; Stirred

## RESOLVING DURING SINGING CALLS

Resolving from all In Sequence Circles is one of the first sight calling skills learned. Many callers use this skill when calling singing call breaks. Please refer to the first section of Chapter 5 in this document.

There are occasions when a caller needs to be able to resolve by sight during the figure part of a singing call. The singing call imposes two additional challenges on the sight calling process. First is the fact that there are new corner pairs for each figure of the singing call. Second is the fact that there are only 64 beats in the usual singing call sequence.

### Use a Flexible Length Sequence

Perhaps a short sequence is needed to compensate for one that was too long. It is useful to have a flexible length series of calls suitable for this purpose. Listen to the music and adjust as needed. Here is one such series:

*Heads Square Thru Four, Dosado, Swing Thru, Boys Run, Ferris Wheel,  
Centers Veer Left and Veer Right, Swing, Promenade*

- Shorten by omitting the “Dosado”
- Shorten by replacing the “Veer Left and Veer Right” with “Pass Thru”
- Shorten more by using “Boys Run, Wheel and Deal, Swing”
- Shorten even more by using “Swing Thru, Boys Trade, Swing”
- To make it very short use just “Heads Square Thru Four, Swing”

### Add Variety to the Flexible Length Sequence

To add variety, replace the “Heads Square Thru Four” with any other Corner Box or Corner Box Wave Get-In. Here are a few ideas: (Also see the Equivalentents in Chapter 3.)

- “Heads/Sides Star Thru and California Twirl”
- “Heads/Sides Promenade Half, Star Thru and Pass Thru”
- “Heads/Sides Promenade Half, Square Thru 2”
  
- “Heads/Sides Promenade Half, Pass the Ocean, Extend”
- “Heads/Sides Flutterwheel and Sweep a Quarter, Pass Thru”
- “Heads/Sides Reverse Flutterwheel and Sweep a Quarter, Pass Thru”
- “Heads/Sides Touch 1/4, Boys Run”
  
- “Heads/Sides Box the Gnat and Slide Thru”
- “Heads Pass the Ocean, those Ladies Trade, Centers Recycle and Pass Thru”

### Use Simple Isolated Sight with a Corner Pair Burnt Image

Begin with a Corner Box Get-In. Since corners are changing, take a Burnt Image of the current corner pair and their location. Use choreography that keeps the four dancers in their box and within easy reach of a resolution. Listen to the music for the correct timing and bring the corner pair back to the same location. Depending on hand availability, call “Swing your Corner” or call “Turn Corner by the Left, hold on and Promenade”. This is meant for emergency corrective use, not as a regular practice.

### Aim for Certain Allemande Left FASRs and Add Circular Motion

Perhaps part of a preplanned singing call was misremembered or misread. If a mistake is made in the middle of a singing call figure, one option is to aim for the easiest Allemande Left FASR by using sight resolution and the noted partner and corner pairs from the patter. Then add some forward circular motion to reach the correct corner.

#### Circular Motion to find the correct corner from a Corner Box:

If it is the first figure:

- Call “Swing the Corner”
- Or call “Turn Corner by the Left, hold on and Promenade”

If it is the second figure, move dancers forward one place:

- Call “Pass Thru” and Swing the next
- Or call “Step to a Wave, Centers Circulate, Swing”

If it is the third figure, move dancers forward two places from the Corner Box:

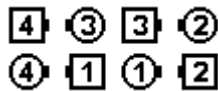
- Call “Pass Thru and Trade By, Swing”
- Or call “Step to a Wave, All Eight Circulate, Swing”

If it is the fourth figure, move dancers forward three places or turn back one:

- Call “Pass Thru, Trade By, Pass Thru, Swing”
- Call “Allemande Left”, “come back and Swing Original Partner”.

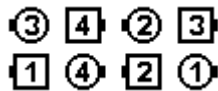
With experience, you may be able to aim directly for an appropriate “Swing and Promenade” FASR. The four goal FASRs beginning with a Corner Box are shown below. Look for useful relationships such as partner pairs and the location of noted corners. Notice that all four goal FASRs have two helpful properties:

- The Boys are In Sequence.
- There are Exactly Two Partner Pairs.



(Corner Box)  
Swing Corner

Paired Outside  
Facing Corner



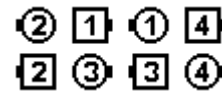
after “Pass Thru”  
Swing Opposite

Paired Facing Center  
Back to Corner



after “Trade By”  
Swing Right-Hand Lady

Paired Inside  
Not Facing Corner

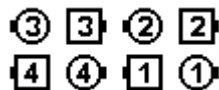


after “Pass Thru”  
Swing Partner

Paired Facing Out  
Not Back to Corner

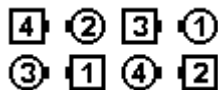
**Circular Motion to find the correct corner from an Allemande Left Trade By:**

- For the first figure: “Swing Corner”
- For the second figure: “Trade By, Swing”
- For the third figure: “Trade By, Pass Thru, Swing”
- For the fourth figure: “Trade By, Pass Thru, Trade By, Swing”  
or “Allemande Left, come back and Swing”



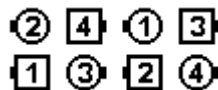
(LA Trade By)

Swing Corner



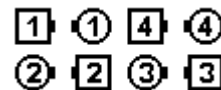
after “Trade By”

Swing Opposite



after “Pass Thru”

Swing Right-Hand Lady



after “Trade By”

Swing Partner

**To Use a Certain Call, Maximize the Available Resolve Time**

Perhaps the caller wants to use a certain call. Sighting such a figure requires the ability to consistently and quickly resolve the square.

It will be easiest to sight resolve on the first figure because that is the same corner pairing as for the patter. Set up and use the call as soon as possible to allow time to resolve. If a correct and timely resolution is managed, then repeating the figure is certainly an option. Changing the figure slightly by using an equivalent is another option.

## **CHAPTER 13**

# **VARIOUS FIXES FOR CALLER OR DANCER ERRORS**

### **OOPS! WRONG SEQUENCE**

One common mistake when sight calling is to carefully make all the partner pairings but match up corners incorrectly. The result is an Out of Sequence Promenade. If the caller sees that this has occurred before the dancers reach home, it is usual to call “Keep going, don’t stop”, and then correct the mistake. Here are some fixes:

- 1) The most common fix is to call “Heads or Sides Wheel Around and make lines”. The FASR is an Out of Sequence Partner Line so there are lots of appropriate resolutions.
- 2) “Heads Arch, Sides Promenade Under”.
- 3) “Heads Zoom, Promenade”.
- 4) “Put the Lady in the Lead, Promenade Single File, Man #1 turn back towards the outside and everyone else follow him like a giant snake. Join Hands, Circle Left, Ladies In, Men Sashay, Allemande Left.”
- 5) “All couples spread apart to make an arch, Couple #1 California Twirl and Dive Thru the arches behind, the others follow them, Wrong Way Promenade Home.”
- 6) At Advanced use “Heads Cast a Shadow” and resolve again from the resulting waves. One resolve is “Acey Deucey, Boys Run, Tag the Line, Face Left, Promenade”.

### **UNKNOWN GENDER RESOLUTION**

This process is useful anytime it is difficult to identify the gender of the dancers in your pilot square.

- 1) Make waves in any arrangement.
- 2) Use “Circulate” and/or “Centers Trade” to move the two partners of either one of your noted couples into the same wave.
- 3) The next goal is to bring the partners together holding hands as end and adjacent center. There are three possible cases:
  - a) They are already together.
  - b) One is an end and one a center. “Swing Thru” will bring them together.
  - c) Both are ends, or both are centers. Call “Split Circulate, All 8 Circulate”.
- 4) Now there should be one boy and one girl in every geometric quadrant.

- If you have Parallel Right-Hand Waves, call “Boys Run”.
- If you have Parallel Left-Hand Waves, call “Girls Run”.

This will result in Normal Couples but they might be in Facing Lines, Lines Facing Out, or Parallel Two-Faced Lines.

5) Assuming you know a corner pair, the rest of the resolution process should be straight forward.

## **LOST PILOT SQUARES**

Sight callers need to have one pilot square that has accurately danced the current sequence. One necessary skill is the ability to recognize when a pilot square has not danced the sequence correctly. Symmetric sequences should result in symmetric squares so checking pilot squares for symmetry is one way to check for accuracy.

The simplest error is an exchange of two dancers. Except for the case where the error is a trade of diagonally opposite dancers, this should be evident by a lack of symmetry. Seeing three gents on one side with one lucky lady is a sure sign of dancer error. If there is a known and noted partner pair on one side of the square (perhaps Couple #1), there should be a partner pair on the diagonally opposite side of the square (Couple #3). That pair should not include a member of the noted adjacent couple (Couple #2 or Couple #4). (See the sections in Chapter 2 on “Symmetric Choreography” and “Recognizing Asymmetric Squares”.)

When a caller recognizes a lack of symmetry in one pilot square, the simple fix is to switch focus to another pilot square and resolve using the known partners and corners there. Occasionally all the pilot squares make errors or break down entirely. Here are some suggestions for resolving in spite of lost pilot squares.

### **Three Dancer Resolution**

If the caller has been watching one noted couple and is reasonably certain they are correct, then it may be possible to compensate for a two-dancer exchange error. Essentially this amounts to resolving as usual for three of the four noted dancers. Check other squares on the floor for likely looking partner pairs to see if they are where partner pairs are expected.

### **Gimmick Fixes for Unknown Corners**

The following two examples are useful gimmicks, but they should not be used very often because the dancers will begin to recognize them and know that the caller is lost again.

### **Unknown Corners Resolution Using Right-Hand Star**

- 1) Pair anyone you remember from any square, normalize them and place them on the outside of a Double Pass Thru formation.
- 2) Within any square on the floor, find another couple you recognize or dressed alike that is in the middle and pair them up normalized. Hint: Either they are side-by-side already or a “Star Thru” will pair them up.
- 3) Call “Centers Right-Hand Star and turn it until you find your corner. Allemande Left”. Caution: Allow adequate timing.

### Unknown Corners Resolution Using Square Thru or Box Circulate

- 1) Pair anyone you remember from any square, normalize them and place them on the outside of a Double Pass Thru formation.
- 2) Within any square on the floor, find another couple you recognize or dressed alike that is in the middle. The resolution requires that the centers be Normal Couples with partners facing each other. If this is not the case, use “Box the Gnat” to normalize and use some call such as “Two Ladies Chain” or “Flutterwheel” to change partners.
- 3a) Call “Centers Square Thru (How many?) to your Corner, Allemande Left”.
- 3b) Or call “Centers Touch 1/4, Box Circulate to your Corner, Allemande Left”.

### WHEN ALL ELSE FAILS

When there is total chaos on the floor and a few white flags waving, here are some ways to restore order and generate some smiles.

#### Version One:

From anywhere, symmetric or not, but with space in the center of the square:

Call: Head Boys Star Left, pickup Partner, Star Promenade  
Those Girls pickup your Corner, Star Promenade  
Those Boys pickup your Partner, Star Promenade  
Bend the Big Line, Circle Left, Right and Left Grand

#### Version Two:

Move the dancers into any Facing Lines of Four or a Circle.

Call: Head Boys make a Two-Hand Left-Hand Star  
Pickup Partner with an arm around  
Boys Back Out and the Girls Wheel In to a Right-Hand Star  
Head Boys (now on outside) pickup their Corner with an arm around  
That Corner pickup their Partner with an arm around.  
Break in the middle and back out, All Circle Left.

**Alternative Get-Out Gimmick** after all dancers are picked up:

Bend the Big Line,  
Bend the Little Line,  
Bend the Little Bitty Line, Right and Left Grand

#### Universal Get Out (idea from H. Steve Trump)

Everyone face in and make a ring, Circle Left.  
Boys make a Right-Hand star and turn it until you can step out at home.  
Girls step into the middle and make a Right-Hand Star.  
Boys capture your original partner with a Courtesy Turn.

## SINGING CALL FIX DURING THE ENDING

If a caller has reason to believe that one of the sequences used in a singing call was incorrect with varying compensating adjustments made by the dancers, or wants to help sort out dancer errors, then the following fix might be used during the ending 64-beat sequence. As with other gimmicks, this should not be used too often.

“All Four Ladies Chain across, - - -

All Four Ladies Chain back to your original partner wherever he might be”

## RESOLVING OR FIXING AN ASYMMETRIC SETUP

### Normalizing Half-Sashayed Couples

Sometimes the dancers make minor errors that result in some Half-Sashayed couples. If the caller sees this and takes immediate corrective action, it will avoid further confusion and breakdowns. Here are a few ways to correct such errors while minimizing the fact that the dancers made a mistake. Essentially the fix is to use a call that makes the two dancers in the Half-Sashayed couple face each other and then call “Star Thru”. Depending on how the facing action occurred, it may be necessary to also call “The couples facing out California Twirl”.

The simplest fix uses “Girls Fold” or “Boys Fold”. Without changing partner pairs convert the formation to Lines Facing Out. Call “Girls Fold, Star Thru”. This results in Normal, Parallel Right-Hand Two-Faced Lines. If the call is “Boys Fold, Star Thru” the result is Normal, Parallel Left-Hand Two-Faced Lines.

When “Fold” is not in the vocabulary of the dancers, call “Face your current partner, Star Thru, the couples facing out California Twirl”.

Advanced callers have the very useful call “Brace Thru” for fixing this problem.

### Fixing a Two-Dancer Exchange

Sometimes the caller sees four dancers in the pilot square muddle a call and end with two dancers exchanged. Here is a way to fix that. Adjust the formation so that most dancers are paired with their partner and the two exchanged dancers are in the correct position for one of the following calls to help.

From Facing Lines: “Two Ladies Chain, if you don’t have your partner, Chain Back”.

From Parallel Two-Faced Lines: “If you don’t have your partner, Centers Trade”.

### Asymmetric Escapes

Intentionally calling and resolving asymmetric sequences is a separate study beyond the scope of this document. We refer those interested to a book written by Hal Barnes called *Asymmetric Mechanics* and to Chapter Fifteen of *The Extemporaneous Caller* by Bill Davis.

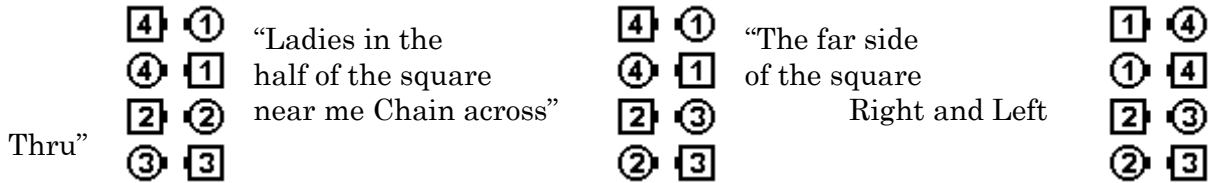
Callers occasionally use preplanned asymmetric sequences. If something goes wrong with the plan, it is useful to have some escape route. Because the squares are asymmetric, it is highly likely that at least one asymmetric call will be required to restore symmetry or to accomplish some of the steps in the resolves. These resolves all assume that the caller took the precaution of noting all four partner pairs and corners.



**Use Location Descriptions to Address Only Four Dancers:**

Make Facing Lines parallel to the side walls. Then use descriptions such as “Those closest to Me” or the “Near Side” or “Those Furthest from Me” or the “Far Side”.

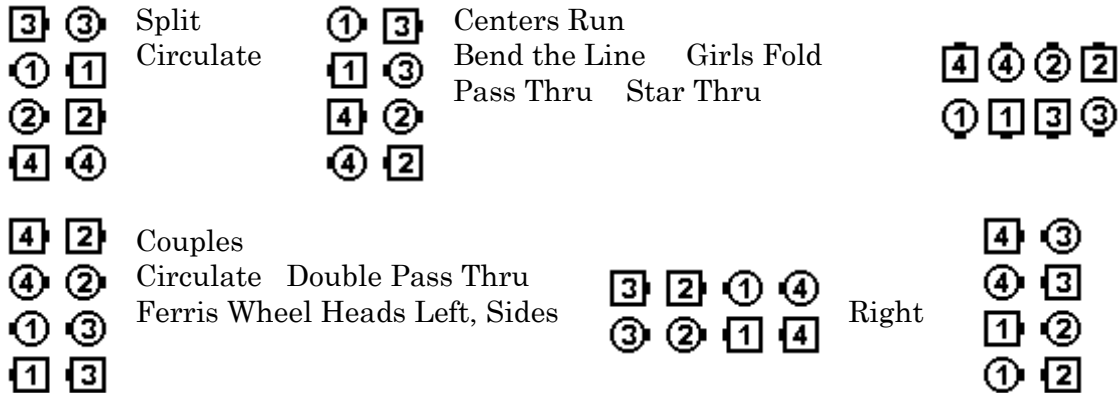
**Example:**



**Double Pass Thru Asymmetric Resolve**

1. Pair up all with partners.
2. Normalize the coupling.
3. Make sure that each half has a Head Couple and a Side Couple.
4. Dance them to a Completed Double Pass Thru formation.
5. Original Heads go left and original Sides go right.
6. Use a standard resolve.

**Example of Double Pass Thru Asymmetric Resolve:**



**Same Gender Waves Asymmetric Resolve**

This resolve works well if the caller can see an easy way to achieve the first step. Practice this with pawns from various asymmetric starts. Achieving the first goal is sometimes easy and sometimes difficult. It may be necessary to use a “Near Side” or “Far Side” call. One magic asymmetric start that makes the creation of same gender waves easy is to make two adjacent couples be Half-Sashayed with respect to the other two. Once the same gender waves are created, it is possible to use several calls alternately directed to one gender and then the other.

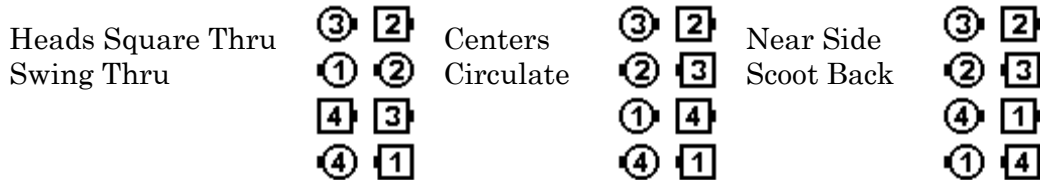
1. Get same genders in Parallel Right-Hand waves.

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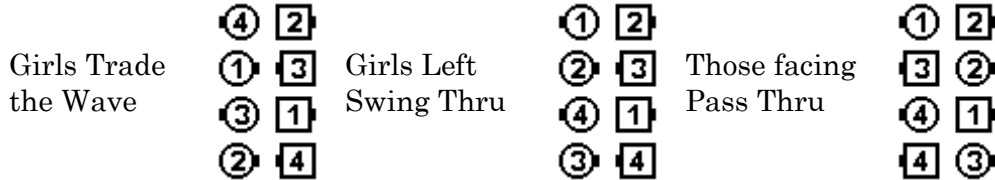
2. Dance the Head Boys into the middle of the wave.
3. Have the Girls Trade the Wave and dance the Head Girls apart to each end.
4. Those facing directly Pass Thru.
5. Use a standard resolve.

**Example 1 of Same Gender Waves Asymmetric Resolve:**

The magic creation of the asymmetry: "Couple #1 and Couple #2 Half Sashay"

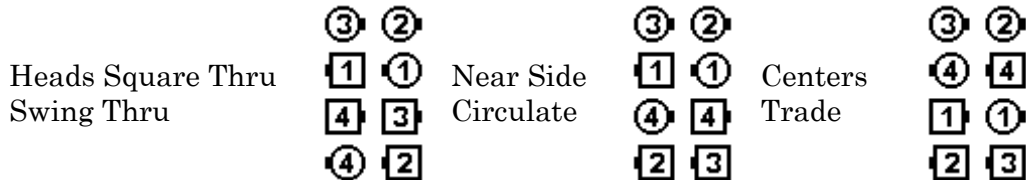


Now have same genders in Parallel Right-Hand Waves with Head Boys in the middle.

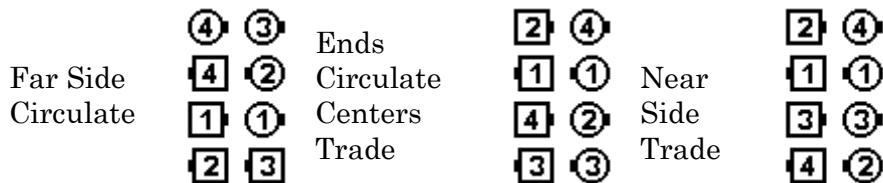


**Example 2 of Same Gender Waves Asymmetric Resolve:**

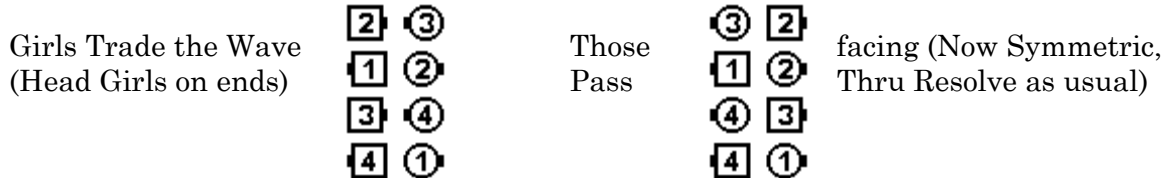
Possible start for this is: "Lady 1 and Gent 2 Box the Gnat and square up there".



(Working on making same gender waves.)



Now have same genders in Parallel Right-Hand Waves with Head Boys in the middle.



## CHAPTER 14

### GET-OUTS GALORE

The systems of sight resolution documented here all move the dancers into a known FASR, and then use a module to complete the resolution. Once a caller has mastered the ability to create or recognize a few FASRs, it is possible to replace the final Get-Out Module with another one known to work from the same FASR. Also, it is possible to recognize a FASR on the fly and immediately use a known Get-Out Module.

Usually the first two FASRs a caller learns to recognize are the Corner Box and the Partner Line. Many Get-Outs have been created that begin from one of these two FASRs. The intention is to provide the caller with an easy way to disguise the resolution process and provide a surprise ending for the dancers.

Dancer success is of primary concern so a resolve motivated by lost squares on the floor should be completed as quickly as possible. If the resolving process produces a Corner Box FASR, then an immediate Allemande Left is always appropriate. If the resolving process produces a Partner Line FASR, then Lost Squares might be picked up at that point with “Normal Lines, Go Forward and Back”. All squares then have the opportunity to successfully complete the Partner Line Get-Out.

The first two sections of this chapter are a compilation of Corner Box and Partner Line Get-Outs from the current CALLERLAB program lists. These were selected for brevity, good body flow, and variety in the calls. Most of the Mainstream and Plus Get-Outs use only standard applications. Those containing some Extended Application are indicated with “Ext”.

The third section is a collection of pairs of Get-Outs for use when everyone has their opposite. These bring all dancers to their partner and provide two endings to take care of the two possible sequence states.

The fourth section lists Get-Outs from several Snapshot FASRs. These are easily recognized FASRs that usually include some paired couples. Gradually, callers build up a repertoire of Get-Outs from known FASRs. Many experienced sight callers frequently use Snapshot FASRs for their resolutions.

This list is an intimidating amount of information. It is a library of ideas intended for research purposes. Choose one FASR that you recognize as commonly occurring during your calling. Select one Get-Out that fits your style and is appropriate for the program being called. Practice recognizing the FASR and using the Get-Out until it is part of your repertoire. Then repeat the process. As your repertoire increases, make flashcards as a memory aid.

The information here might be utilized in other ways. Push pawns through some of the appropriate Get-Outs for the program being called. This process should make you aware of the usefulness of certain calls in resolving.

If planning a theme tip, look for a Get-Out that features the themed call. If necessary, plan a Get-In to enable use of the chosen Get-Out. The ideas here might lead you to discover other Get-Outs.

### Creating Get-Outs:

The creation of Get-Outs is an excellent pawn pushing activity. Perhaps a theme tip needs some Get-Outs using a particular call. Begin by creating Corner Box or Partner Line Get-Outs. To create theme Get-Outs from Snapshot FASRs, consider the possible ending formations for the call and set up the FASR for Allemande Left, Right and Left Grand, or Promenade that seems possible. Then work backwards through the call and one or two other calls in search of a recognizable FASR.

Watch for potential Get-Out endings when creating choreography using pawns. Then look at the FASR of the dancers when that ending began. If the FASR would not be easy to recognize, work backwards trying to find one you could recognize. Look at some of the ideas in this collection and use them as a springboard for creating your own Get-Outs.

### Abbreviations:

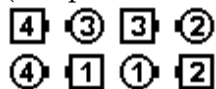
LA = Left Allemande, RLG = Right and Left Grand, PR = Promenade  
B1 = Basic Part 1, B2 = Basic Part 2, M = Mainstream, P = Plus,  
Ext = Extended Application  
A1, A2, C1, C2, C3 are the Advanced and Challenge Programs

### Notes:

- As usual, the diagrams show only one case of the several possible setups that would be equivalent FASRs. (See “One FASR” in Chapter 2.)
- Usually the sequences are alphabetized by the first call.
- Be aware of hand usage and body flow when selecting your Get-Out.
- Remember that “Right and Left Grand” from GBBG (Arrangement 1/2), Parallel Right-Hand Waves can be replaced by “Turn Thru, Left Allemande” if you desire to shorten an otherwise long Promenade.

## CORNER BOX GET-OUTS

(Simple Get-In is Heads Square Thru Four)



### Basic Part 1 Corner Box Get-Outs

**B1:** Right and Left Thru and Rollaway, Pass Thru, RLG

**B1:** Right and Left Thru, Veer Left, Chain Down the Line, Pass Thru, LA

**B1:** Centers Split Two, Separate Around One to a Line, All Eight Circle Left, LA

**B1 Ext:** Centers Split Two Around One to a Line, Square Thru Four, RLG

**B1:** Star Thru, Pass Thru, Bend the Line, Pass Thru, LA

**B1:** Veer Left, Couples Circulate, Boys Circulate, Chain Down the Line into a PR

### Basic Part 2 Corner Box Get-Outs

**B2:** Allemande Left full turn, hold on, Boys into an Allemande Thar, Shoot the Star, PR

**B2:** Centers Split Two, Separate around One to a Line, Box the Gnat, Pass Thru, LA

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- B2:** Dosado to a Wave, Girls Cross Run, Left Swing Thru, Boys Circulate, Girls Run, PR
- B2:** Right and Left Thru, Dive Thru, Centers Touch 1/4 and Box Circulate Twice, LA
  
- B2:** Swing Thru, Boys Run, Ferris Wheel, Centers Veer Left and Veer Right, LA
- B2:** Swing Thru, Boys Trade, Box the Gnat, Change Hands, LA
- B2:** Swing Thru, Girls Circulate, Boys Trade, RLG
- B2:** Swing Thru, Girls Circulate, Boys Trade, Boys Run, Partner Trade, PR
- B2:** Swing Thru, Girls Circulate, Boys Run, Couples Trade, Girls Trade, Partner Trade, PR
  
- B2:** Touch 1/4, All 8 Circulate, Boys Run, Square Thru Two, Trade By, LA
- B2:** Touch 1/4, Girls Run Right, Box the Gnat, Pass Thru, LA
- B2:** Touch 1/4, Split Circulate, Boys Run, Reverse Flutterwheel, Pass Thru, LA
- B2:** Touch 1/4, Split Circulate, Centers Circulate, Split Circulate, Swing Thru, Boys Run, PR
- B2 Ext:** Left Touch 1/4, Boys Run Left, Box the Gnat, Pass Thru, LA
- B2 Ext:** Left Touch 1/4, Boys Run Left, (Right) Touch 1/4, Boys Run Right, LA
- B2:** Veer Left, Ferris Wheel, Centers Square Thru 3/4, Left Allemande,  
Right and Left Grand but on the Third Hand Swing and PR

**Mainstream Corner Box Get-Outs:**

- M:** Dosado to a Wave, Scoot Back, Boys Left Hinge, Very Center Boys Trade,  
Boys Left Hinge, RLG
- M:** Slide Thru, Pass Thru, Tag the Line, Leaders U-Turn Back, LA
- M:** Slide Thru, Square Thru Three, LA
- M:** Spin Chain Thru, Girls Circulate Two, RLG
- M:** Centers Split Two and Separate Around One to a Line, Turn Thru, LA
  
- M:** Square Thru Four, Ends Fold, Pass Thru, RLG
- M:** Square Thru Four, Dance out and back, With an imaginary couple Square Thru 3,  
Dance forward and back, Square Thru Three, LA
- M:** Square Thru Two, Tag the Line, Leaders U-Turn Back, LA
  
- M:** Swing Thru, Spin the Top, Slide Thru, LA
- M:** Swing Thru, Cast Off 3/4, Walk and Dodge, LA
- M:** Swing Thru, Scoot Back, Girls Circulate, Recycle, Eight Chain Three, LA
- M:** Swing Thru 1 1/2, Boys Cross Fold, LA
- M:** Touch 1/4, Scoot Back, Boys Run, Reverse Flutterwheel and Sweep a Quarter, LA

**Plus Corner Box Get-Outs:**

- P:** Pass the Ocean, Swing Thru, Girls Fold, Peel the Top and Spread, LA
- P:** Pass Thru, Chase Right, Boys Run, LA
- P:** Pass Thru, Chase Right, (Column Circulate), Girls Run, RLG
- P:** Pass Thru, all begin Dixie Grand, LA
- P:** Pass to the Center, Dixie Grand, LA
- P:** Relay the Deucey and Spread, LA
- P:** Relay the Deucey, Cast Off 3/4 and Roll, LA
  
- P:** Single Circle to a Wave, Extend, RLG

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- P:** Slide Thru, Pass the Ocean, Explode and Load the Boat, LA
- P:** Slide Thru, Pass the Ocean, Trade the Wave, LA
- P:** Spin Chain and Exchange the Gears, Acey Deucey, Trade the Wave, LA
- P:** Spin Chain the Gears, Scoot Back, Half Circulate, RLG
- P:** Swing Thru, Acey Deucey, RLG
- P:** Swing Thru, Boys Trade, Extend, RLG
- P Ext:** Swing Thru, Girls Fold, Peel the Top, Grand Swing Thru, Explode and RLG
- P:** Swing Thru, Spin the Top, Explode and LA
- P:** Swing Thru, Trade the Wave, Chain Down the Line, Square Thru but on Four LA
  
- P:** Touch 1/4, Follow Your Neighbor, LA
- P Ext:** Touch 1/4, Follow Your Neighbor, Linear Cycle, Slide Thru, LA
- P:** Touch 1/4, Walk and Dodge, Chase Right, Single Hinge, Girls Cross Run, LA
- P:** Veer Left, Half Tag, Trade and Roll, Change Hands, LA

### **A-1 Corner Box Get-Outs:**

- A1:** Centers In, Any Hand Hinge, Ends Bend, RLG
- A1:** Pair Off and Roll, RLG
- A1:** Pass In Twice, Double Pass Thru, Left Roll to a Wave, LA
- A1:** Pass the Ocean, Lockit, Mix, LA
- A1:** Pass the Sea, (Left) Linear Cycle, LA
- A1:** Pass Out, Partner Tag, RLG
- A1:** Veer Left, Turn and Deal, Pass Thru, RLG
- A1:** Veer Right, Cast a Shadow Three Times, RLG

### **A-2 Corner Box Get-Outs:**

- A2:** Dosado to a Wave, Motivate, Three-Quarter Thru, RLG
- A2:** Touch 1/4, Scoot Chain Thru, Follow Your Neighbor and Spread, RLG
- A2:** Left Touch 1/4, Scoot Chain Thru, Follow Your Neighbor, RLG
- A2:** Touch 1/4, Split Counter Rotate and Cross, RLG

### **C-1 Corner Box Get-Outs:**

- C1:** Box the Gnat, Pass Out, Step and Flip, RLG
- C1:** Circle By 1/4 by 1/4 and Cross, RLG
- C1:** Left Relay the Top, LA
- C1:** Relay the Top and Spread, LA
- C1:** Pass the Axle and Roll, Dixie Grand, LA
- C1:** Pass the Ocean, Relay the Shadow, Single Wheel, LA
- C1:** Square Thru Four, Step and Flip, RLG

### **C-2 Corner Box Get-Outs:**

- C2:** File to a Line, Cross the K and Centers Roll, RLG
- C2:** Half Crazy Left Spin the Top, Cross By, RLG
- C2:** Touch 1/4, 3/4 Crazy Circulate, Swing Thru, Boys Run, PR

**C2:** Veer Left, Tag Your Neighbor, LA

## **PARTNER LINE GET-OUTS**

(Simple Get-In is Sides Lead Right, Circle to a Line)

③ ③ ② ②

④ ④ ① ①

### **Basic Part 1 Partner Line Get-Outs:**

**B1:** Circle Left, LA

**B1:** Square Thru Four, U-Turn Back, RLG

**B1:** Left Square Thru Four, LA

**B1 Ext:** Centers Square Thru Four, Ends LA, All RLG

**B1:** Star Thru, California Twirl, LA

**B1:** Star Thru, Square Thru Three, LA

**B1:** Two Ladies Chain, Two Ladies Chain back into a PR

### **Basic Part 2 Partner Line Get-Outs:**

**B2:** Flutterwheel and Sweep a Quarter, Pass Thru, LA

**B2:** Flutterwheel, Reverse Flutterwheel and Sweep a Quarter, Veer Right, PR

**B2:** Reverse Flutterwheel and Sweep a Quarter, Pass Thru, LA

**B2:** Pass the Ocean, Girls Trade, Swing Thru, RLG

**B2 Ext:** Pass the Ocean, Split Circulate Twice, RLG

**B2:** Pass the Ocean, Swing Thru, Boys Run, Chain Down the Line into PR

**B2:** Pass the Ocean, Swing Thru, Boys Run, Girls Trade, Wheel Around, PR

**B2:** Pass Thru, Wheel and Deal, Double Pass Thru, First Couple Go Left,  
Second Couple Follow, PR

**B2:** Right and Left Thru, Flutterwheel, Reverse Flutterwheel into a PR

**B2:** Left Square Thru but on the fourth-hand Box the Gnat, RLG

**B2:** Touch 1/4, Column Circulate, Boys Run, LA (may omit Circulate)

**B2:** Touch 1/4, Column Circulate, Girls Run, RLG (may omit Circulate)

### **Mainstream Partner Line Get-Outs:**

**M:** Centers Box the Gnat and Slide Thru, LA

**M:** Ladies Lead Dixie Style to a Wave, Balance, Left Swing Thru, Girls Run, PR

**M:** Pass the Ocean, Ladies Trade, Recycle, Pass Thru, LA

**M:** Pass the Ocean, Ladies Trade, Swing Thru, Turn Thru, LA

**M:** Pass the Ocean, Recycle, Veer Left, California Twirl, Promenade

**M:** Pass the Ocean, Swing Thru, Girls Cross Fold, RLG

**M:** Pass Thru, Ends Fold, Box the Gnat, Square Thru Three, LA

**M:** Pass Thru, Tag the Line, Centers In, Cast Off 3/4, All Circle Left,

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Ladies In, Men Sashay, LA

**M Ext:** Pass Thru, Tag the Line, Cloverleaf, Double Pass Thru, Centers In, Cast Off 3/4, Slide Thru, LA

**M:** Pass Thru, Tag the Line, Leaders U-Turn Back, Box the Gnat, RLG

**M:** Pass Thru, Tag the Line In, Touch 1/4, Boys Run, Pass Thru, LA

**M:** Pass Thru, Tag the Line In, Turn Thru, Ends Fold, RLG

**M:** Pass Thru, Wheel and Deal, Centers Swing Thru and Turn Thru, LA

**M:** Right and Left Thru, Dixie Style to a Wave, Boys Trade, Girls Circulate, LA

**M:** Slide Thru, Partner Trade, LA

**M:** Slide Thru, Square Thru Three, LA

**M Ext:** Star Thru, Right and Left Thru, Rollaway, Square Thru But on Three RLG

### Plus Partner Line Get-Outs:

**P Ext:** Box the Gnat, Load the Boat, RLG

**P:** Fan the Top, Swing Thru, RLG

**P:** Grand Swing Thru, Boys Run, Bend the Line, LA

**P:** Pass the Ocean, Linear Cycle and Roll, Girls Peel Off, RLG

**P:** Pass Thru, Bend the Line Twice, Slide Thru Twice and Roll, RLG

**P:** Pass Thru, Chase Right, Trade and Roll, RLG

**P Ext:** Pass Thru, Chase Right, Follow Your Neighbor and Spread, RLG

**P:** Pass Thru, Tag the Line, Peel Off and Centers Roll, LA

**P:** Right and Left Thru, Dixie Style to a Wave, Acey Deucey, LA

**P:** Slide Thru, Pass the Ocean, Explode the Wave, LA

**P:** Square Thru 3/4, Partner Trade and Roll, RLG

**P:** Touch 1/4, Coordinate, Girls Run, LA

**P:** Touch 1/4 and Roll, Slide Thru, LA

### A-1 Partner Line Get-Outs:

**A1:** As Couples Belles Walk and Beaus Dodge, PR

**A1:** Centers Box the Gnat and Pass Thru, Step and Slide, LA

**A1:** Centers Box the Gnat, All Touch 1/4, Transfer the Column, Single Hinge, Boys Run, PR

**A1:** Pass the Sea, Recycle, Veer Right, PR

**A1:** Pass Thru, As Couples Belles Run, PR

**A1:** Pass Thru, Explode and Load the Boat, RLG

**A1:** Pass Thru, Left Chase, (Left) Follow Your Neighbor, RLG

**A1:** Pass Thru, Wheel and Deal, Centers Swap Around, LA

**A1:** Quarter In, RLG

**A1:** Quarter Out, LA

**A1:** Single Circle to a (Tidal) Wave, Lockit, RLG

**A1:** Square Thru Two, Cross Clover and Partner Tag, RLG

**A1:** Star Thru, Pass Thru, Left Roll to a Wave, Mix, RLG

**A1:** Square Chain Thru, Trade By, Veer Right, PR



**A1:** Touch 1/4, Scoot and Dodge, LA

**A1:** Touch 1/4, Transfer the Column, Centers Trade, Single Hinge, Boys Run, PR

**A-2 Partner Line Get-Outs:**

**A2:** Left Touch 1/4, Triple Scoot, Transfer and Left Quarter Thru, Extend, LA

**A2:** Pass the Sea, Left Swing Thru, Switch the Wave, PR

**A2:** Pass the Sea, (Left) Swing and Mix, RLG

**A2:** Pass Thru, Single Wheel, Double Pass Thru, Face Left, PR

**A2:** Touch 1/4, Split Transfer, Three-Quarter Thru, RLG

**C-1 Partner Line Get-Outs:**

**C1:** Box the Gnat, Pass Thru, Step and Flip, LA

**C1:** Left Wheel Fan Thru, LA

**C1:** Load the Boat, Left Alter the Wave, RLG

**C1:** Outsides Pass In, Centers As Couples Left Touch 1/4, Chain Reaction,  
New Centers With the Flow, RLG

**C1:** Pass the Ocean, Scoot and Weave, Flip Back, RLG

**C1:** Pass the Sea, Alter the Wave, RLG

**C1:** Pass Thru, Twist and Pass Out, RLG

**C1:** Pass Thru, Vertical Half Tag and Weave, RLG

**C1:** Pass Thru, Vertical Tag and Face Left, PR

**C1:** Relay the Shadow, RLG

**C1:** Right and Left Thru With the Flow, Left Quarter Thru, Extend, LA

**C1:** Square Chain Thru to a Wave, Acey Deucey, LA

**C1:** Turn Thru, Tag Back to a Wave, Split Circulate, RLG

**C1:** Wheel Fan Thru, LA

**C-2 Partner Line Get-Outs:**

**C2:** Catch Five, Left Quarter Thru, Tally Ho, Cross By, RLG

**C2:** Chisel Thru and Roll, RLG

**C2:** Cross the K, Pass Out, Track II, RLG

**C2:** Cross the K, Pass In, Double Pass Thru, Track II, Cross By, LA

**C2:** Cross the K, Pass Thru, Tag Back to a Wave, RLG

**C2:** Grand Chain Eight, Pass Thru, LA

**C2:** Pass the Ocean-ers Motivate but Star 3/4, RLG

**C2:** Pass Thru, Right Roll to Wave and Hinge, Walk Out to a Wave, RLG

**C2:** Pass Thru, Explode and Grand Swing Thru, Swing Along, RLG

**C2:** Pass Thru, Rotate 1/2, PR

**C2:** Pass Thru, Wheel the Ocean, Quarter Thru, RLG

**C2:** Pass Thru, Wheel the Sea, Left Quarter Thru, Single Wheel, RLG

**C2:** Once Removed Catch Three, PR

**C2:** Square Thru Three, Girls Kick Off, Walk Out To A Wave, RLG

C2: Touch 1/4, Column Circulate, Split Counter Motivate, RLG

## PAIRS OF GET-OUTS WHEN ALL WITH THEIR OPPOSITE:

If the caller realizes that everyone has their opposite as their current partner, then a Get-Out for that situation may be used. It is helpful to have Pairs of Get-Outs that allow the sequence to be determined at a later point. The Get-Outs in “a” and “b” are in sequential pairs. The first Get-Out in each list begins with “Star Thru, Centers Arch, Dive Thru, Centers Pass Thru”. Before these calls are completed the caller must decide which of “Square Thru Three” or “Pass Thru” is needed to bring corners together. The sequential pairs in sections “c” and “d” also have a late adjustment point of some kind.

## PAIRS OF FACING LINES GET-OUTS:

(first “a” pairs with first “b” and so forth down the list)

- a)    ② ④ ① ③    Facing Lines, all with Opposite,  
      ① ③ ② ④    Boys and Girls In Sequence

B1: Star Thru, Centers Arch Dive Thru, Centers Pass Thru, Square Thru Three, LA

B2: Star Thru, Pass Thru, Trade By, Square Thru Three, LA

B2: Square Thru Four, Trade By, Pass Thru, LA

M: Pass the Ocean, All Eight Circulate, Ladies Trade, Recycle, Pass Thru, LA

M: Touch 1/4, Column Circulate, Boys Run, Pass to the Center, Centers Pass Thru, LA

P: Load the Boat, Pass Thru, Trade By, Square Thru Three, LA

P: Touch 1/4, Coordinate, Boys Circulate, Partner Trade, PR

A1: Swap Around, Ladies Trade, Boys Run, Slide Thru, Square Thru Three, LA

A2: Touch 1/4, Column Circulate, Trail Off, Boys Circulate, Partner Trade, PR

C1: Dixie Diamond, Diamond Chain Thru, Ferris Wheel, Dixie Grand, LA

C2: Swing Along, Single Wheel, Left Square Thru Three, Trade By, LA

- b)    ④ ② ① ③    Facing Lines, all with Opposite,  
      ① ③ ④ ②    Boys and Girls Out of Sequence

B1: Star Thru, Centers Arch Dive Thru, Centers Pass Thru, All Pass Thru, LA

B2: Star Thru, Pass Thru, Trade By, Pass Thru, LA

B2: Square Thru Four, Trade By, Square Thru Three, LA

M: Pass the Ocean, All Eight Circulate, Ladies Trade, Recycle, Square Thru Three, LA

M: Touch 1/4, Column Circulate, Boys Run, Pass to the Center, Centers Square Thru 3, LA

P: Load the Boat, Pass Thru, Trade By, Pass Thru, LA

P: Touch 1/4, Coordinate, Boys Circulate, Tag the Line Left, PR

A1: Swap Around, Ladies Trade, Boys Run, Slide Thru, Pass Thru, LA

A2: Touch 1/4, Column Circulate, Trail Off, Boys Circulate, Tag the Line Left, PR

C1: Dixie Diamond, Diamond Chain Thru, Ferris Wheel,

Centers Square Thru on Three Dixie Grand, LA  
 C2: Swing Along, Single Wheel, LA

**PAIRS OF EIGHT CHAIN THRU FORMATION GET-OUTS:  
 (first “c” pairs with first “d”)**

c) **4 3 3 4** Eight Chain Thru Formation,  
**2 1 1 2** Original Opposites are currently partners,  
 Boys In Sequence, Girls Out of Sequence

- B1: Centers Split Two and Separate Around 1 to a Line, Center Two Ladies Chain, Circle Left, LA
- B2: Swing Thru, All Eight Circulate, Boys Run, Couples Trade, California Twirl, PR
- M: Pass Thru, Outsides Cloverleaf, Centers Circle Left 3/4 and Pass Thru, LA
- M: Step to a Wave, Recycle, Pass Thru, Trade By, Square Thru Three, LA
- P: Veer Left, Crossfire, Column Circulate, Boys Run, Pass to the Center, Centers Pass Thru, LA
- P: Pass the Ocean, Grand Swing Thru Twice, Linear Cycle, Veer Left, California Twirl, PR

d) **4 1 1 4** Eight Chain Thru Formation,  
**2 3 3 2** Original Opposites are currently partners,  
 Boys Out of Sequence, Girls In Sequence

- B1: Centers Split Two and Separate Around 1 to a Line, Center Two Ladies Chain, Center four Right and Left Thru, Circle Left, LA
- B2: Swing Thru, All Eight Circulate, Boys Run, California Twirl, PR
- M: Pass Thru, Outsides Cloverleaf, Centers Circle Left 1/4 and Pass Thru, LA
- M: Step to a Wave, Recycle, Pass Thru, Trade By, Pass Thru, LA
- P: Veer Left, Crossfire, Column Circulate, Boys Run, Pass to the Center, Centers Square Thru Three, LA
- P: Pass the Ocean, Grand Swing Thru Twice, Linear Cycle, Veer Left, Tag the Line Left, PR

**USING SNAPSHOT FASRS**

A Snapshot FASR is one that a caller can recognize on the fly. If the caller knows a resolution from that FASR, then it is possible to use that resolution each time the FASR is recognized. Since most resolution systems require pairing at least two of the four couples, there are certain FASRs that are frequently encountered. Callers learn to recognize such FASRs and these become potential Snapshot FASRs.

This section is a compilation of useful Get-Outs that begin from easily recognized Snapshot FASRs. We refer readers back to the “Ocean Wave Resolution System” for Get-Outs from Parallel Waves with all partners paired. Also look at the Get-Outs in Chapter 11 for the many possibilities when it is known that everyone is In Sequence. Otherwise, this list includes Get-Outs discussed within other systems which belong to the FASRs listed here. Those Get-Outs could be considered specific resolution system applications, but they

might also be memorized as Get-Outs. Many additional Get-Outs are listed here that use more complex choreography aimed at providing a surprise ending.

### **Selection and Organization:**

These Get-Outs were selected with the following criteria in mind:

- a) Commonly used Get-Outs
- b) Brevity
- c) Good body flow
- d) Variety in the calls used
- e) Surprise qualities
- f) “Right and Left Grand” or “Promenade” Endings

The following lists are organized by FASR and then by CALLERLAB Program (2017). The FASRs are grouped into the following formations:

- A) Eight Chain Thru
- B) Facing Lines
- C) Parallel Waves
- D) Double Pass Thru
- E) Parallel Two-Faced Lines

### **Converting to another Snapshot FASR:**

Usually, the Get-Outs are listed in their shortest form. In many cases it is easy to convert from one Snapshot FASR to another and thus increase the number of available Get-Outs. For example, the number of available Get-Outs for Out of Sequence Partner Lines can be increased by calling “Right and Left Thru” and then using a Partner Line Get-Out, or by calling “Pass the Ocean” and then using a Get-Out for Parallel Waves In Sequence with Boys on the Ends.

## **GET-OUTS FROM NORMAL EIGHT CHAIN THRU FASRs**

For Get-Outs from a Corner Box, see the first section of this Chapter.

For Get-Outs from some other Eight Chain Thru FASRs not listed here, see the “Two Powerful Tools” section in Chapter 9.

For Get-Outs from Eight Chain Thru FASRs where everyone has their original opposite as their current partner, see the previous section of this Chapter.

### **Lead Right Box**

**(All with partners, Boys Out of Sequence, Girls In Sequence)**

**Recognize when outside boy sees his corner’s face.**

(Simple Get-In in Heads Lead Right)



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**B1:** Each Four Circle Left Halfway, Veer Left, Calif Twirl, PR  
**B1:** Star Thru, Each Four Circle Left 1/4, Pass Thru, LA  
**B1:** Two Ladies Chain and Half Sashay, RLG  
**B1:** Veer Right, PR

**B2:** Flutterwheel, Pass Thru, LA  
**B2:** Star Thru, Pass Thru, Wheel and Deal, Centers Pass Thru, Box the Gnat, RLG  
**B2:** Swing Thru, RLG  
**B2:** Swing Thru, Girls U-Turn Back, PR  
**B2:** Touch 1/4, Split Circulate, Boys Run, Touch 1/4, Girls Run, RLG  
**B2 Ext:** Left Touch 1/4, Split Circulate, Girls Run, Star Thru, Pass Thru, LA

**M:** Step to a Wave, Recycle, Pass Thru, LA  
**M:** Step to a Wave, Recycle, Wrong Way Grand  
**M:** Swing Thru, Turn Thru, LA  
**M:** Veer Left, Tag the Line and Face Left, PR  
**M Ext:** Pass the Ocean (or Slide Thru), Spin the Top, RLG  
**M Ext:** Spin the Top, Recycle and Sweep a Quarter, RLG

**P:** Fan the Top, Explode the Wave, LA  
**P Ext:** Left Spin the Top, Explode and RLG  
**P:** Left Swing Thru, Trade the Wave, RLG  
**P:** Step to a Wave, Recycle, Left Touch 1/4 and Roll, RLG  
**P:** Relay the Deucey, Swing Thru, Turn Thru, LA  
**P:** Single Circle to a Wave, Boys Trade, Hinge and Roll, Wrong Way Grand  
**P:** Slide Thru, Box the Gnat, Fan the Top, RLG  
**P:** Swing Thru, Boys Run, Chain Down the Line, Dixie Style to a Wave, Extend, LA  
**P Ext:** Touch 1/4, Split Circulate, Follow Your Neighbor and Spread, RLG  
**P:** Touch 1/4, Walk and Dodge, Partner Trade and Roll, RLG

**A1:** Swap Around, LA  
**A1:** Touch 1/4, Scoot Back, Three-Quarter Thru, RLG  
**A1:** Touch 1/4, Walk and Dodge, Partner Tag, LA

**A2:** Pass and Roll Your Neighbor and Spread, Quarter Thru, RLG  
**A2:** Pass In, Touch 1/4, Split Counter Rotate and Roll, RLG  
**A2:** Swing Thru, Slip, Slide, Swing, Slither and PR  
**A2:** Swing Thru, Switch the Wave, 3/4 Tag the Line, Spin the Windmill Left, LA  
**A2:** Swing Thru, Switch the Wave, Turn and Deal, RLG

**C1:** Girls Jaywalk, Girls Run, RLG  
**C1:** Right and Left Thru, Dixie Sashay, Couples Hinge, PR  
**C1:** Right and Left Thru, Dixie Sashay, As Couples 2/3 Recycle, PR  
**C1:** Rotary Spin, Split Circulate, RLG  
**C1:** Left Square Chain the Top, LA  
**C1:** Star Thru, Pass Thru, Shakedown, RLG

**C2:** Catch One-ers Coordinate, PR

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**C2:** Catch Three, Single File Promenade Home  
**C2:** Chain the Square, Ferris Wheel, Dixie Grand, LA  
**C2:** Left Alter and Circulate, RLG  
**C2:** Pass and Roll Your Neighbor and Spread, Inlet, Chain Reaction and Spread, LA

**Lead Left Box**

**(All with partners, Boys In Sequence, Girls Out of Sequence)**

(Simple Get-In is Heads Lead Left)

Or Heads Flutterwheel, then Slide Thru and Pass Thru

Or Heads Lead Right, Right and Left Thru

**4** **1** **3** **2**

**4** **1** **3** **2**

**B1:** Star Thru, each four Circle Left 3/4, Pass Thru, LA  
**B2:** Dosado to a Wave, Girls Cross Run, Boys Circulate, LA  
**B2:** Left Swing Thru, Girls Run, PR  
**B2:** Swing Thru, Boys Run, Couples Trade, Partner Trade, PR  
**B2 Ext:** Left Touch 1/4, Split Circulate, Girls Run, Left Square Thru Four, LA

**M:** Pass the Ocean, Boys Run, Couples Hinge, PR  
**M:** Right and Left Thru, Veer Left, (Circulate), Tag the Line, Face Left, PR  
**M Ext:** Slide Thru, Left Spin the Top, Girls Run, PR  
**M:** Square Thru but on 3, Swing Thru, Turn Thru, LA  
**M:** Swing Thru, Boys Run, (Circulate), Tag the Line Left, PR  
**M Ext:** Dosado to a Wave, Left Swing Thru, RLG

**P:** Step to a Wave, Centers Trade, Hinge and Roll, RLG  
**P:** Left Swing Thru and Spread, RLG  
**P:** Left Swing Thru and Spread, Turn Thru, LA  
**P Ext:** Left Spin the Top, Linear Cycle, RLG  
**P Ext:** Left Touch 1/4, Split Circulate, Follow Your Neighbor, RLG  
**P Ext:** Swing Thru, Girls Run, Girls Left Hinge, Cut the Diamond, PR

**A1:** Pass the Sea, Spin the Top and Spread, RLG  
**A1:** Reverse Swap Around, LA  
**A2:** As Couples Left Pass and Roll, PR  
**A2:** Facing Recycle, RLG  
**A2:** Swing Thru, Split Circulate, Remake, RLG  
**A2:** Touch 1/4, Scoot and Weave, Boys Run, PR

**C1:** Boys Jaywalk, Boys Run, RLG  
**C1:** Cross Chain and Roll, Split Circulate, RLG  
**C1:** Cross Chain Thru but Star 3/4, LA  
**C1:** Fan the Top, Relay the Shadow, RLG  
**C1:** Pass Thru, Shakedown, Slide Thru, LA  
**C1:** Square Chain the Top to a Wave, Boys Circulate, LA  
**C1:** Square Thru Two, Left Shakedown, RLG

**C2:** Catch Three-ers Coordinate, PR

**C2:** Grand Chain Eight, Centers Left Wheel Thru, LA  
**C2:** Reverse Split Swap and Roll, Single File Promenade Home  
**C2:** Swing Thru, Boys Kickoff, Double Pass Thru, Face Left, PR  
**C2:** Single Circle to a Wave, Detour, File to a Line, PR  
**C2:** Veer Right, Detour, Hocus Pocus, RLG

### Corner Box Out of Sequence

**(Paired couple inside and all dancers facing their Corner)**  
(Simple Get-In is Heads Square Thru Four, Right and Left Thru)

① ④ ② ①  
③ ④ ② ③

**B1:** Each Four Circle Right Halfway, LA  
**B1:** Dive Thru, Centers Square Thru Three, LA  
**B1:** Star Thru, Pass Thru, LA  
**B1:** Square Thru Three, U-Turn Back, Pass Thru, RLG  
**B1:** Left Square Thru Two, LA  
**B1 Ext:** Left Square Thru but on Three LA

**B2:** Dive Thru, Centers Touch 1/4 and Box Circulate Twice, LA  
**B2:** Dosado to a Wave, Girls Cross Run, Boys Trade, LA  
**B2:** Swing Thru Double, Girls Run, Bend the Line, Box the Gnat, Pass Thru, LA  
**B2:** Left Swing Thru Twice, LA

**M:** Dosado to a Wave (or Step to a Wave), Ladies Trade, Recycle, LA  
**M:** Pass to the Center, Centers Square Thru Three, LA  
**M:** Slide Thru Twice, LA

**P:** Fan the Top, Trade the Wave, Fan the Top, LA  
**P:** Fan the Top, Recycle, Square Thru Three, LA  
**P:** Left Square Thru Three, All Begin Dixie Grand, LA  
**P:** Pass the Ocean, Explode and LA  
**P Ext:** Pass the Ocean, Grand Swing Thru, Explode and RLG  
**P:** Slide Thru, Load the Boat, LA  
**P:** Step to a Wave, Explode the Wave, LA  
**P:** Step to a Wave, Trade the Wave, LA  
**P:** Swing Thru, Spin the Top, Linear Cycle, LA  
**P:** Touch 1/4, Centers Trade and Run, 3/4 Tag the Line, RLG

**A1:** Cross Trail Thru, RLG  
**A1:** Double Star Thru, RLG  
**A1:** Pass In Twice and Ends Roll, RLG  
**A1:** Slide Thru, Double Star Thru and Roll, Pass Thru, RLG  
**A1:** Step to a Wave, Mix, LA

**A2:** Facing Recycle, Acey Deucey, RLG  
**A2:** Left Swing and Mix, Extend, RLG  
**A2:** Swing Thru, Switch the Wave, Girls Run, LA  
**A2:** Touch 1/4, Split Transfer, Split Counter Rotate and Roll, LA

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**C1:** Left Alter the Wave, Extend, RLG  
**C1:** Circle By 1/2 By 1/2, Extend, RLG  
**C1:** Cross Chain and Roll, In Roll Circulate, RLG  
**C1:** Pass and Roll, Cross Back, LA  
**C1:** Pass Thru, Centers Swing Thru, Linear Action, RLG  
**C1:** Pass Thru, Triple Box Square Thru Three, LA  
**C1:** Left Relay the Top but Star 3/4, LA  
**C1:** Relay the Top but Star 3/4 and Spread, LA  
**C1:** Swing Thru, Scatter Scoot Chain Thru, RLG  
**C1:** Swing and Mix, Cross By, RLG

**C2:** Left Catch 3, Turn to a Line, LA  
**C2:** Chain the Square, Trade Circulate, PR  
**C2:** File to a Line, Square the Bases, LA  
**C2:** Pass the Ocean, Swing Along, RLG  
**C2:** Swing Thru, Swap the Wave, RLG

**Across the Street Box = Right-Hand Lady Box Out of Sequence  
(Paired Couple Outside, all Gents facing their Right-Hand Lady)**

(Simple Get-In: Heads Star Thru and Pass Thru)

**4** **1** **1** **2**  
**4** **3** **3** **2**

**B1:** Right and Left Thru, Dive Thru, Pass Thru, LA  
**B1:** Left Square Thru 3, Wrong Way Right and Left Grand

**B2:** Step to a Wave, Boys Run, Couples Trade, Girls Circulate, PR  
**B2:** Square Thru Three, Trade By, LA  
**B2:** Swing Thru, Girls Circulate, Swing Thru, Boys Run, PR

**M:** Pass Thru, Outsides Cloverleaf, Centers Slide Thru and Pass Thru, LA  
**M:** Swing Thru, Spin Chain Thru, Boys Circulate, Girls Cross Run, LA

**P:** Pass the Ocean, Explode the Wave, Trade By, LA  
**P Ext:** Spin the Top, Turn Thru, Wheel and Deal, Dixie Grand, LA  
**P:** Swing Thru, Spin the Top, Single Hinge, Coordinate, California Twirl, PR  
**P Ext:** Swing Thru, Spin Chain and Exchange the Gears, RLG

**A1:** Dosado to a Wave, Left Swing Thru, Cast a Shadow, PR  
**A1:** Pass the Sea, Explode the Wave, Trade By, LA  
**A1:** Pass Thru, Clover and Pass the Sea, Extend, LA  
**A1:** Veer Left, Cross Over Circulate, Turn and Deal, LA

**A2:** Left Swing and Mix, Circulate 1 1/2, RLG  
**A2:** Pass and Roll, Out Roll Circulate, Extend, RLG  
**A2:** Touch 1/4, Scoot Chain Thru, Single Hinge, Boys Fold, Trail Off, PR

**C1:** Left Square Thru Three, Tally Ho, RLG  
**C1:** Pass the Axle, Pass Thru, 3/4 Tag, RLG



**C1:** Pass the Axle But Cast 1/4, Wheel and Deal and Roll, LA

**C1:** Relay the Top But Star 3/4, Trade Circulate, LA

**C2:** Pass and Roll, Inlet, Scoot and Little More, RLG

**C2:** Touch 1/4, Perk Up, Partner Trade, PR (or Left Touch 1/4, Perk Up, PR)

### **Right-Hand Lady Box**

**(Paired Couple Inside, Gents facing their Right-Hand Lady, all In Sequence)**

(Get-In: Heads Star Thru and Pass Thru, Right and Left Thru)

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**B1:** Allemande Left, Right and Left Grand but on the Third Hand, PR

**B1:** Dive Thru, Centers Pass Thru, LA

**B2:** Dive Thru, Centers Touch 1/4 and Make a Right-Hand Star go once around, LA

**B2:** Pass Thru, Trade By, LA

**M:** Pass to the Center, Centers Pass Thru, LA

**M:** Spin Chain Thru, RLG

**M:** Spin Chain Thru, Girls U-Turn Back, PR

**P:** Dixie Grand, Allemande Left (new corner), Pass One, PR

**P:** Left Spin the Top, Left Turn Thru, Wheel and Deal, Dixie Grand, LA

**P Ext:** Pass the Ocean, Grand Swing Thru, Linear Cycle, RLG

**P:** Swing Thru, Boys Run, Ferris Wheel, Dixie Grand, LA

**P:** Veer Left, Couples Circulate, Half Tag, Trade and Roll, LA

**A1:** Right and Left Thru, Veer Left, Cross Over Circulate, Turn and Deal, LA

**A1:** Swing Thru, Cast a Shadow, PR

**A2:** Step to a Wave, Motivate but Star 1/4, Single Wheel, LA

**A2:** Slide Thru, Left Touch 1/4, Column Circulate, Trail Off and PR

**C1:** Centers Left Roll to a Wave, Outsides Half Sashay, Jaywalk, RLG

**C1:** Pass Thru, Tally Ho, RLG

**C1:** Relay the Top, Trade Circulate, LA

**C1:** Rotary Spin, In Roll Circulate, RLG

**C2:** Chain the Square, Partner Trade, PR

**C2:** Veer Left, Fascinate, Cross Extend, LA

### **GET-OUTS FROM NORMAL FACING LINE FASRs**

For Get-Outs from Partner Lines see the first section of this Chapter.

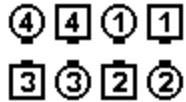
For more Get-Outs from Opposite Lines see the Pairs of Get-Outs section in this Chapter.

### **Partner Line Out of Sequence = CRaMS Station #1b**

**(Normal Facing Lines, All Paired, Out of Sequence)**

(Simple Get-In is Heads/Sides Lead Right, Veer Left, Bend the Line)

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**B1:** Pass Thru, Bend the Line, All Circle Left, LA

**B1:** Square Thru Two, U-Turn Back, RLG

**B1:** Star Thru, Pass Thru, LA

**B1 Ext:** Left Square Thru Two, LA

**B2:** Flutterwheel, Reverse Flutterwheel into a PR

**B2:** Pass the Ocean, Boys Run, PR

**M:** Dixie Style to a Wave, Boys Trade, Girls Circulate, LA

**M:** Pass the Ocean, Scoot Back, RLG

**M:** Pass Thru, Ends Fold, RLG

**M:** Pass Thru, Tag the Line In, Star Thru, LA

**M:** Slide Thru, Box the Gnat, RLG

**M:** Slide Thru, Eight Chain Five, LA

**M:** Slide Thru, Pass Thru, LA

**M:** Slide Thru, Wrong Way Grand

**P:** Load the Boat, Pass Thru, LA

**P:** Load the Boat, Single Circle to a Wave, RLG

**P:** Pass Thru, Bend the Line and Centers Roll, LA

**P:** Pass Thru, Partner Trade and Roll, RLG

**P:** Slide Thru Twice and Roll, RLG

**P:** Touch 1/4, Follow Your Neighbor (and Spread), Explode the Wave, LA

**P:** Touch 1/4, Peel Off, PR

**A1:** As Couples Left Touch 1/4, PR

**A1:** Cross Trail Thru to your Corner, LA

**A1:** Double Star Thru and Roll, RLG (or Weave the Ring)

**A1:** Pass the Sea, Girls (or Boys) Circulate, LA

**A1:** Pass Thru, Partner Tag, LA

**A1:** Touch 1/4, Column Circulate, Grand Quarter Thru, Explode and Box the Gnat, RLG

**A1:** Turn Thru, Tag the Line, Right Roll to a Wave, RLG

**A2:** Pass Thru, Single Wheel, Girls Turn Thru, Star Thru, PR

**A2:** Touch 1/4, Checkmate the Column, Girls Run, Boys Run, PR

**A2:** Left Touch 1/4, Checkmate the Column, Crossover Circulate, PR

**C1:** As Couples Beaus Jaywalk, PR

**C1:** Concentric Pass In and Centers Roll, LA

**C1:** Dixie Sashay, PR

**C1:** Pass the Ocean, Cross By, LA

**C1:** Vertical Tag the Line Left, PR

**C2:** As Couples Left Catch Two, PR

**C2:** Centers Right and Left Thru and Dixie Sashay, Others Touch 1/4  
Chain Reaction, New Centers With the Flow, PR

**C2:** Circle to a Wave, Walk Out to a Wave, RLG  
**C2:** Cross the K and Roll, Centers Pass Thru, RLG  
**C2:** Dixie Diamond, Unwrap the Diamond, Peel Off, PR  
**C2:** (Square Thru Three), Cross and Wheel, PR  
**C2:** (Square Thru Three), Rotate 1/2, PR  
**C2:** Touch 1/4, Walk Out to a Wave, Cross By, LA

**Corner Line = CRaMS Station #2a**

**(Normal Facing Lines, All with Corner, In Sequence)**

(Simple Get-In is Heads/Sides Square Thru Four, Slide Thru)

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**B1:** Circle Left, Rollaway, LA  
**B1:** Square Thru Three, LA  
**B1:** Square Thru but on Four, LA  
**B1:** Star Thru, Dive Thru, Centers Square Thru Three, LA  
**B2:** Flutterwheel and Sweep a Quarter, LA

**M:** Box the Gnat, Pass Thru, Ends Fold, LA  
**M:** Pass the Ocean, Ladies Trade, Recycle, LA  
**M:** Pass Thru, Tag the Line, Leaders U-Turn Back, LA  
**M:** Reverse Flutterwheel, Dixie Style to a Wave, LA  
**M:** Right and Left Thru, Dixie Style to a Wave, Boys Trade, LA

**P:** Centers Load the Boat, Outsides begin Dixie Grand, LA  
**P:** Fan the Top, Recycle, LA  
**P:** Pass Thru, 3/4 Tag the Line, Centers Hinge and Roll, RLG  
**P:** Square Thru Four, All begin Dixie Grand, LA

**A1:** Partner Tag, RLG  
**A1:** Right and Left Thru, Pass the Sea, LA

**A2:** Touch 1/4, Peel and Trail, Recycle, LA  
**A2:** Touch 1/4, Split Counter Rotate, Quarter Thru, Extend, RLG  
**A2:** Touch 1/4, Transfer the Column, In Roll Circulate, RLG

**C1:** Left Relay the Shadow, Cross By, RLG  
**C1:** Left Wheel Fan Thru, Dixie Grand, LA  
**C1:** Relay the Shadow, Extend, RLG  
**C1:** Right and Left Thru, Dixie Sashay, Boys Circulate, PR  
**C1:** Right and Left Thru, Vertical Tag the Line, Zig Zag, Extend, RLG  
**C1:** Wheel Fan Thru, Dixie Grand, LA

**C2:** 2/3 Chisel Thru, LA  
**C2:** Grand Chain Eight, LA

**Corner Line Out of Sequence = CRaMS Station #2b**

**(Normal Facing Lines, All with Corner, Out of Sequence)**

(Simple Get-In is Heads/Sides Square Thru Four, Slide Thru, Right and Left Thru)

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**B1:** Pass Thru (or Star Thru), LA

**B2:** Touch 1/4, Column Circulate, Boys U-Turn Back, RLG

**M:** Dixie Style to a Wave, Boys Trade, LA

**M:** Pass Thru, Ends Fold, Pass Thru, RLG

**M:** Slide Thru, LA

**M Ext:** Right and Left Thru, Dixie Style to a Wave, Recycle, LA

**P:** Load the Boat, LA

**P:** Slide Thru and Roll, Centers Roll again, RLG

**P:** Square Thru Two, Dixie Grand, LA

**P Ext:** Grand Swing Thru, Explode and Right and Left Grand

**A1:** Double Star Thru and Roll, Pass Thru, RLG

**A1:** Pass In and Outsides Roll, RLG

**A1:** Pass In, Centers Swing Thru, Chain Reaction, RLG

**A1:** Pass the Sea, LA

**A2:** Pass the Ocean, Motivate, Scoot and Weave, RLG

**A2:** Touch 1/4, Transfer and Quarter Thru, Extend, RLG

**C1:** Pass Thru, Step and Flip, RLG

**C1:** Tally Ho, RLG

**C1:** Vertical 3/4 Tag the Line and Little, RLG

**C2:** Pass the Ocean, Rims Trade Back, RLG

**C2:** Swing Along, RLG

**Opposite Line = Opposite Lady Line = CRaMS Station #3a**

**(Normal Facing Lines, Gents with Opposite Lady, In Sequence)**

(Simple Get-In is Head Ladies Chain, Sides Star Thru and Pass Thru, Circle to a Line)

Also see the Pairs of Get-Outs Section.

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**B1:** Star Thru, Dive Thru, Centers Pass Thru, Square Thru Three, LA

**B2:** Star Thru, Pass Thru, Trade By, Square Thru Three, LA

**B2:** Square Thru, Trade By, Pass Thru, LA

**M:** Pass the Ocean, Ladies Trade, Recycle, Eight Chain Three, LA

**M:** Slide Thru, Eight Chain Two, Square Thru Three, LA

**P:** Fan the Top, Recycle, Eight Chain Three, LA

**P:** Centers Load the Boat, Ends Slide Thru, Pass Thru, LA  
**P:** Left Square Thru on Four, Dixie Grand, LA  
**P:** Touch 1/4, Coordinate, Boys Circulate, Partner Trade, PR

**A1:** Square Chain Thru, Clover and Wheel Thru, LA  
**A1:** Touch 1/4, Transfer the Column, Boys Trade, Split Circulate, RLG

**A2:** Pass the Ocean, All Eight Circulate, Recycle Twice, RLG  
**A2:** Pass the Ocean, Scoot Chain Thru, In Roll Circulate, RLG  
**A2:** Pass Thru, Half Tag, Out Roll Circulate, RLG  
**A2:** Touch 1/4, Peel and Trail, Girls Circulate, Recycle, LA

**C1:** Relay the Shadow, All Eight Circulate, RLG  
**C1:** Tally Ho, Girls Circulate, Flip the Line Left, PR  
**C2:** Grand Chain Eight, Eight Chain Three, LA  
**C2:** Vertical Tag Your Neighbor, Hocus Pocus, Magic Walk and Dodge, RLG

**Opposite Line Out of Sequence = CRaMS Station #3b**

**(Normal Facing Lines, Gents with Opposite Lady, Out of Sequence)**

(Simple Get-In is Head Ladies Chain, Sides Star Thru and Pass Thru, Circle to a Line, Right and Left Thru)

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**B1:** Star Thru, Dive Thru, Centers Pass Thru, All Pass Thru, LA  
**B2:** Star Thru, Pass Thru, Trade By, Pass Thru, LA  
**B2:** Pass the Ocean, All Eight Circulate, Boys Run, PR

**M:** Slide Thru, Eight Chain Three, LA  
**M:** Ends Box the Gnat, All Pass Thru, Half Tag, RLG

**P:** Centers Load the Boat, Ends Slide Thru, Square Thru Three, LA  
**P:** Load the Boat, Eight Chain Three, LA

**A1:** Pass the Sea, All Eight Circulate 1 1/2, LA  
**A1:** Square Chain Thru, Clover and Left Wheel Thru, LA  
**A2:** Pass the Sea, Trade Circulate, Single Wheel, RLG  
**A2:** Touch 1/4, Column Circulate, Trail Off, Bend the Line, Slide Thru, LA

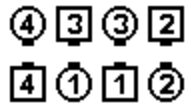
**C1:** Slide Thru, Cross Chain and Roll, 2/3 Recycle, All Eight Counter Rotate, Boys Run, PR  
**C1:** Square the Bases, Pass and Roll, RLG  
**C1:** Tally Ho, Extend, RLG  
**C2:** Pass the Ocean, Detour, Split Counter Rotate, Flip Back, LA  
**C2:** Swing Along, Extend, RLG  
**C2:** Vertical 3/4 Tag and Little More, RLG

**Right-Hand Lady Line = CRaMS Station #4a**

**(Normal Facing Lines, Gents with Right-Hand Lady, In Sequence)**

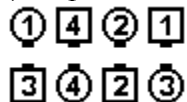
(Simple Get-In is Heads Square Thru Two, Slide Thru, Right and Left Thru)

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- B1:** All Eight Circle Left, Ladies In, Men Sashay, LA  
**B1:** Star Thru, Centers California Twirl and Pass Thru, LA  
**B2:** Square Thru Four, Trade By, LA  
**B2:** Touch 1/4, Boys Run, Trade By, LA  
**B2:** Touch 1/4, Column Circulate, Boys Run, Pass Thru, LA
- M:** Ends Pass Thru and Cross Fold, Double Pass Thru, Leaders U-Turn Back, LA  
**M:** Centers Box the Gnat, All Slide Thru, Centers Pass Thru, LA  
**M:** Pass the Ocean, Ladies Trade, Recycle, Pass Thru, Trade By, LA
- P:** Grand Swing Thru, Single Hinge, Boys Run, Pass Thru, LA  
**P:** Centers Load the Boat, Ends Slide Thru, LA  
**P:** Pass the Ocean, Trade the Wave, All Eight Circulate, LA  
**P:** Touch 1/4, Coordinate, California Twirl, PR
- A1:** As Couples Touch 1/4, Girls Circulate, Tag the Line Left, PR  
**A1:** Centers Box the Gnat, Pass In, Centers Pass Thru, LA  
**A1:** Centers Box the Gnat, Pass Thru, Left Half Tag, LA  
**A1:** Pass In and Centers Roll, Centers Left Square Thru Two, LA  
**A1:** Swap Around, Wheel and Deal, Dixie Grand, LA  
**A2:** Grand Swing Thru, Single Wheel, Cross Trail Thru to Corner, LA  
**A2:** Pass Thru, Ends Cross Fold, Left Touch 1/4, In Roll Circulate, Girls Run, PR
- C1:** Flutterwheel and Stretch Sweep a Quarter, Dixie Grand, LA  
**C1:** Square Chain the Top, Wheel and Deal, Centers Wheel Around, LA  
**C1:** Wheel Fan Thru, Trade By, LA  
**C2:** Half Crazy Half Square Thru, Cross Concentric Shakedown, RLG  
**C2:** Grand Cross Trade and Wheel, PR

**Right-Hand Lady Line Out of Sequence = CRaMS Station #4b**  
**(Normal Facing Lines, Gents with Right-Hand Lady, Out of Sequence)**  
(Simple Get-In is Heads Square Thru Two, Slide Thru)



- B1:** Star Thru, Dive Thru, Centers Pass Thru, LA  
**B2:** Star Thru, Pass Thru, Trade By, LA  
**B2:** Pass the Ocean, Girls Circulate, Boys Run, PR
- M:** Pass the Ocean, Spin Chain Thru, RLG  
**M:** Slide Thru, Pass to the Center, Centers Pass Thru, LA  
**M Ext:** Dixie Style to a Wave, Girls Circulate, Recycle, Square Thru Three, LA
- P:** Ends Box the Gnat, Pass Thru, 3/4 Tag the Line, RLG  
**P:** Load the Boat, Pass Thru, Trade By, LA

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**P:** Pass the Ocean, All Eight Circulate, Single Hinge, Follow Your Neighbor, LA  
**P:** Pass the Ocean, Spin Chain and Exchange the Gears, Swing Thru, Turn Thru, LA

**A1:** As Couples Touch 1/4, Boys Circulate, Partner Trade, PR

**A1:** Pass the Sea, All Eight Circulate, LA

**A2:** Pass the Ocean, Trade Circulate, LA

**A2:** Fan the Top, Scoot Chain Thru, Split Circulate, RLG

**C1:** Half Square Thru, Tally Ho, RLG

**C1:** Outer Four Percolate to a Wave, RLG

**C2:** Belles Start Crossover Motivate, Cross By, LA

**C2:** Cross the K and Centers Roll, Ends Box the Gnat, RLG

**C2:** Pass the Ocean, Fascinating Recycle, As Couples Extend, Partner Trade, PR

**Left Ends Paired, Not Facing Corner = CRaMS Station #5a**

**(Normal Facing Lines, Gents in Sequence, Ladies Out, Left End Paired)**

(Simple Get-In is Sides Square Thru, Circle to a Line, Right and Left Thru)

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**B1:** Two Ladies Chain, all Eight Circle Left, Ladies In Gents Sashay, LA

**B2:** Pass the Ocean, Swing Thru, All Eight Circulate 1 1/2, RLG

**B2:** Pass Thru, Wheel and Deal, Centers Square Thru Three, LA

**B2:** Pass Thru, Wheel and Deal and Centers Wheel Around, LA

**M:** Dixie Style to a Wave, All Eight Circulate, LA

**M:** Pass Thru, Ends Fold, Left Swing Thru, LA

**M:** Pass the Ocean, Recycle, Pass Thru, Trade By, LA

**P:** Fan the Top, All Eight Circulate, Trade the Wave, LA

**P:** Pass Thru, Wheel and Deal and Spread, Slide Thru, Centers Pass Thru, LA

**P:** Square Thru Three, Wheel and Deal, Dixie Grand, LA

**A1:** Left Wheel Thru, Trade By, LA

**A1:** Pass the Ocean, Boys Run, Cast a Shadow, RLG

**A1:** Pass the Sea, Acey Deucey, Extend, LA

**A2:** Pass the Ocean, Single Hinge, Motivate (from BGBG waves), RLG

**A2:** Pass the Sea, Switch to an Hourglass, Cut the Hourglass, PR

**C1:** Dixie Sashay, Cast a Shadow, RLG

**C1:** Relay the Shadow, In Roll Circulate, Scatter Scoot, RLG

**C1:** Outsides Star Thru, Centers Spin the Top, Jaywalk, LA

**C2:** Chisel Thru, Split Swap, RLG

**C2:** Dixie Sashay, Criss Cross the Shadow, LA

**C2:** Pass the Ocean, Ladies Trade, Extend, Cross Ramble, Centers Pass Thru, LA

**C2:** Pass Thru, Here Comes the Judge, Slide Thru, LA

**Right Ends Paired, Not Facing Corner = CRaMS Station #5b**

**(Normal Facing Lines, Girls In Sequence, Boys Out, Right Ends Paired)**

(Simple Get-In is Sides Square Thru, Circle to a Line)

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**B1:** Each Four Circle Left 1/4, Dive Thru, Centers Pass Thru, LA

**B2:** Flutterwheel, All Circle Left, Ladies In, Men Sashay, LA

**B2:** Two Ladies Chain, Square Thru Two, Trade By, LA

**B2:** Pass Thru, Wheel and Deal, Double Pass Thru, Leaders Partner Trade, LA

**B2:** Square Thru Three, Wheel and Deal, Centers Square Thru Three, LA

**B2:** Touch 1/4, Circulate 1 1/2, Girls Trade, Girls U-Turn Back, LA

**B2:** Touch 1/4, Column Circulate, Boys Run, Swing Thru, RLG

**M:** Pass the Ocean, Recycle, Square Thru 3/4, Trade By, LA

**M:** Right and Left Thru, Dixie Style to a Wave, All Eight Circulate, LA

**M Ext:** Spin the Top, All Eight Circulate 1 1/2, RLG

**M:** Touch 1/4, Walk and Dodge, Trade By, Allemande Left

**P:** Fan the Top, Spin Chain Thru, RLG

**P:** Pass Thru, Wheel and Deal, Dixie Grand, LA

**P:** Touch 1/4, Coordinate, Partner Trade, Boys Trade, PR

**A1:** Wheel Thru (or Square Chain Thru), Trade By, LA

**A1:** Centers Box the Gnat, All Pass Thru, Beaus Trade, LA

**A2:** Pass the Ocean, Quarter Thru, Out Roll Circulate, Single Wheel, LA

**A2:** Touch 1/4, Column Circulate, Grand Remake, Split Counter Rotate and Roll, LA

**C1:** Pass the Ocean, Ladies Trade, Tally Ho, RLG

**C1:** Reverse Cross and Turn, Regroup, Slide Thru, LA

**C1:** Turn Thru, Stretch Shakedown, Dixie Grand, LA

**C1:** Square Chain Thru to a Wave, All Eight Counter Rotate, LA

**C1:** Outsides Load the Boat, Centers Spin the Top, Jaywalk, LA

**C2:** Pass Thru, Sock It To Me, Slide Thru, LA

**C2:** Pass the Ocean, Slip, Split Counter Rotate, Invert the Column 1/2, LA

**C2:** Pass the Sea, Boys Trade, Left Hinge, Perk Up (left), PR

**Right Ends Paired, Facing Corner = CRaMS Station #6a**

**(Normal Facing Lines, Boys In Sequence, Girls Out, Right End Paired)**

(Simple Get-In is Four Ladies Chain, Sides Square Thru, Circle to a Line, Right & Left Thru)

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**B1:** Each 4 Circle Left 3/4, LA

**B1:** Two Ladies Chain and Rollaway, Circle Left, LA

**B2:** Two Ladies Chain, Flutterwheel and Sweep a Quarter, LA



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**B2:** Two Ladies Chain (or Reverse Flutterwheel), Square Thru Three, LA  
**B2:** Touch 1/4, Split Circulate, Boys Run, LA  
**B2:** Touch 1/4, Split Circulate, Girls Run, RLG

**M:** Dixie Style to a Wave, LA  
**M:** Flutterwheel, Slide Thru, LA  
**M:** Pass the Ocean, Recycle, LA  
**M:** Pass the Ocean, Swing Thru, Spin Chain Thru, Boys Fold, Single File PR  
**M:** Swing Thru, Turn Thru, LA  
**M:** Touch 1/4, Walk and Dodge, Partner Trade, LA

**P:** Flutterwheel, Load the Boat, LA  
**P:** Pass Thru, Chase Right, Single Hinge, Girls Cross Run, LA  
**P:** Pass the Ocean, Spin Chain and Exchange the Gears, Boys Run, PR  
**P:** Touch 1/4, Coordinate, Girls Hinge, Flip the Diamond, RLG

**A1:** As Couples Left Touch 1/4, Couples Circulate, Cast A Shadow, RLG  
**A1:** As Couples Touch 1/4, Cast A Shadow, Mix, RLG  
**A1:** Two Ladies Chain and Rollaway, Pass Thru, Explode and Slide Thru, LA  
**A1:** Pass the Sea, Acey Deucey, Cast a Shadow, Turn and Deal, LA  
**A1:** Swap Around, LA  
**A1:** Touch 1/4 and Cross, RLG  
**A1:** Touch 1/4, Coordinate, Turn and Deal, RLG

**A2:** Pass the Ocean, Acey Deucey, Recycle Twice, RLG  
**A2:** Pass the Ocean, Motivate, Single Hinge, Boys Run, PR  
**A2:** Touch 1/4, Peel and Trail, LA  
**A2:** Turn Thru, Half Tag, In Roll Circulate, RLG

**C1:** Circle By 3/4 By 1/2, Extend, RLG  
**C1:** Grand Swing Thru, Turn Thru, Shakedown, RLG  
**C1:** Left Spin the Top, Cross By, RLG  
**C1:** Left Square Chain the Top, LA  
**C1:** Slide Thru, Percolate, Half Tag, RLG  
**C1:** Slide Thru, Cross and Turn, RLG

**C2:** Centers Fan the Top, Drop In, RLG  
**C2:** Split Swap, RLG  
**C2:** Vertical Tag Your Neighbor, LA

**Left Ends Paired, Facing Corner = CRaMS Station #6b**  
**(Normal Facing Lines, Girls In Sequence, Boys Out, Left End Paired)**  
(Simple Get-In is Four Ladies Chain, Sides Square Thru Four, Circle to a Line)

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**B1:** Each Four Circle Left 1/4, LA  
**B1:** Two Ladies Chain, Pass Thru, LA

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**B2:** Flutterwheel, Reverse Flutterwheel and Sweep a Quarter, LA

**B2:** Flutterwheel, Square Thru Three, LA

**B2:** Pass the Ocean, Girls Cross Run, LA

**B2:** Pass Thru, Wheel and Deal, Centers Pass Thru, LA

**M:** Pass the Ocean, Girls Cross Fold, LA

**M:** Reverse Flutterwheel, Slide Thru, LA

**M:** Right and Left Thru, Dixie Style to a Wave, LA

**M Ext:** Spin the Top, Girls (or Boys) Circulate, RLG

**P:** Dixie Style to a Wave, Explode and Slide Thru, LA

**P:** Fan the Top, Single Hinge, Follow Your Neighbor, LA

**P:** Fan the Top and Spread, LA

**P:** Pass Thru, Wheel and Deal, Double Pass Thru, Track II and Spread, LA

**P:** Veer Left, Crossfire, Trade and Roll, LA

**A1:** Box the Gnat, Square Chain Thru (it begins 1/2 Sashayed), RLG

**A1:** Pass the Sea, Recycle, Allemande Left

**A1:** Reverse Swap Around, LA

**A1:** Wheel Thru, All begin Dixie Grand, LA

**A2:** Pass the Ocean, Extend, Spin the Windmill Right Two, Half Tag, RLG

**A2:** Pass the Ocean, Left 3/4 Tag, Left Spin the Windmill Left Two, PR

**A2:** Pass the Ocean, Slip and Slide, LA

**A2:** Pass the Ocean, Swing Thru, Quarter Thru, Scoot Chain Thru, RLG

**C1:** Alter the Wave but Star 3/4, Cross By, RLG

**C1:** Circle By 1/4 By 1/2, Extend, RLG

**C1:** Left Touch 1/4, Girls Jaywalk, RLG

**C1:** Pass Thru, Chase Your Neighbor, LA

**C1:** Relay the Shadow, Acey Deucey, RLG

**C1:** Square Chain the Top, Step and Flip, RLG

**C1:** Square Thru Three, Left Chase Your Neighbor and Spread, LA

**C2:** Pass the Ocean, Switch the Wave, Detour, Hocus Pocus, LA

**C2:** Reverse Single Rotate 1/4 and Roll, LA

**C2:** Reverse Split Swap, RLG

**C2:** Right and Left Thru, Vertical Tag Your Neighbor, LA

**Partners in same line, Men In Sequence = CRaMS Station #7a**

**(Normal Facing Lines, Left Gent with Right-Hand Lady, Right Gent with Corner)**

(Simple Get-In is Sides Lead Right, Veer Left, Chain Down the Line, Pass Thru, Bend the Line)

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**B1:** Two Ladies Chain, Rollaway, Circle Left, Rollaway, LA

**B2:** Pass the Ocean, Swing Thru, All Eight Circulate, RLG

**B2:** Pass Thru, Boys Trade, Girls Run Left, All Eight Circle Left, LA

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**B2:** Pass Thru, Girls Trade, Boys Run, Star Thru, Pass Thru, LA

**B2:** Pass Thru, Wheel and Deal, Double Pass Thru, Leaders Partner Trade, Square Thru 3, LA

**M:** Pass Thru, Ends Fold, Left Swing Thru, Girls Circulate, LA

**M:** Pass Thru, Ends Fold, Spin the Top, Slide Thru, Pass Thru, LA

**M:** Touch 1/4, Walk and Dodge, Trade By, Square Thru Three, LA

**P:** Grand Swing Thru, Single Hinge, Walk and Dodge, RLG

**P:** Pass the Ocean, Spin Chain the Gears, Swing Thru, Turn Thru, LA

**P:** Touch 1/4, Coordinate, Half Tag, Trade and Roll, LA

**A1:** Left Touch 1/4, Peel Off, Cross Over Circulate, Turn and Deal, Pass Thru, LA

**A1:** Pass the Ocean, Extend, Clover and Lockit, Chain Reaction, RLG

**A1:** Square Chain Thru (or Wheel Thru), Trade By, Square Thru Three, LA

**A2:** Grand Swing Thru, Single Hinge, Split Counter Rotate and Roll, LA

**A2:** Pass the Ocean, Motivate, Partner Trade and Roll, Pass Thru, RLG

**A2:** Touch 1/4, Checkmate the Column, Turn and Deal, Pass Thru, LA

**C1:** Centers Box the Gnat, Square the Bases, Left Swing Thru, Girls Run, PR

**C1:** Pass the Ocean, Tally Ho, Ah So, Boys Run, LA

**C2:** Grand Chain Eight, Veer Left, Wrong Way Promenade Home

**C2:** Pass the Sea, Criss Cross the Shadow, PR

**Partners in same line, Men Out of Sequence = CRaMS Station #7b**

**(Normal Facing Lines, Left Gent with Corner, Right Gent with Right-Hand Lady)**

(Simple Get-In is Sides Lead Right, Veer Left, Chain Down the Line, Pass Thru, Bend the Line, Right and Left Thru)

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**B1:** Right and Left Thru, Two Ladies Chain, Rollaway, Circle Left, Rollaway, LA

**B2:** Pass the Ocean, Girls Trade, All Eight Circulate, Boys Run, PR

**B2:** Pass Thru, Wheel and Deal, Double Pass Thru, Leaders Partner Trade, Pass Thru, LA

**M:** Pass Thru, Cast Off 3/4, Pass the Ocean, Recycle, Pass Thru, LA

**M:** Touch 1/4, Walk and Dodge, Trade By, Pass Thru, LA

**P:** Fan the Top, All Eight Circulate, Boys Run, PR

**P:** Load the Boat, Left Swing Thru, All Eight Circulate, Girls Run, PR

**A1:** Pass Thru, Step and Slide, Right Roll to a Wave, Girls Trade, Boys Run, PR

**A1:** Square Chain Thru (or Wheel Thru), Trade By, Pass Thru, LA

**A2:** Touch 1/4, Checkmate the Column, Wheel and Deal, RLG

**A2:** Touch 1/4, Transfer and Hinge, Extend, Boys Run, Trade Circulate, PR

**C1:** Pass the Ocean, All Eight Counter Rotate, Slip, Cross By, LA

**C1:** Centers Box the Gnat, Square the Bases, Swing Thru, Turn Thru, LA

**C2:** Pass the Ocean, Criss Cross the Shadow, Wrong Way Promenade Home

**C2:** Grand Chain Eight, Swing Thru, Turn Thru, LA

**Partners Facing, Men In Sequence = CRaMS Station #8a**

(Normal Facing Lines, Left Gent with Corner, Right Gent with Right-Hand Lady,  
(Simple Get-In is Heads Lead Right, Slide Thru, Right and Left Thru)

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**B1:** Each Four Circle Left 3/4, Pass Thru, LA

**B1:** Two Ladies Chain into a Promenade

**B2:** Flutterwheel and Sweep a Quarter, Veer Left, California Twirl, PR

**B2:** Reverse Flutterwheel into a Promenade

**B2:** Touch 1/4, Split Circulate, Boys Run, Pass Thru, LA

**M:** Dixie Style to a Wave, Boys Circulate, LA

**M:** Flutterwheel, Slide Thru, Pass Thru, LA

**M:** Pass the Ocean, Recycle, Pass Thru, LA

**M:** Pass the Ocean, Swing Thru, Turn Thru, LA

**M:** Touch 1/4, Walk and Dodge, Partner Trade, Pass Thru, LA

**P:** Load the Boat, Swing Thru, Turn Thru, LA

**P:** Pass the Ocean, Girls Run, Boys Hinge, Cut the Diamond, Veer Right, LA

**P:** Slide Thru, Single Circle to a Wave, Boys Trade, RLG

**A1:** Left Wheel Thru, LA

**A1:** Pass In, Double Pass Thru, Right Roll to a Wave, Girls Cross Run, Extend, LA

**A1:** Swap Around, Partner Tag, LA

**A2:** Touch 1/4, Peel and Trail, Girls Circulate, LA

**A2:** Pass the Sea, Switch the Wave, Left Tag the Line and Face Left, PR

**C1:** Left Square Chain Thru to a Wave, Cross By, LA

**C1:** Square Chain the Top, Explode and Slide Thru, LA

**C2:** Pass the Ocean, Extend and Little More, Split Circulate, Cross By, LA

**C2:** Left Catch Two-ers Coordinate, PR

**Partners Facing, Men Out of Sequence = CRaMS Station #8b**

(Normal Facing Lines, Left Gent with Right-Hand Lady, Right Gent with Corner,  
(Simple Get-In is Heads Lead Right, Slide Thru)

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**B1:** Each Four Circle Left 1/4, Pass Thru, LA

**B1:** Right and Left Thru, Two Ladies Chain into a Promenade

**B2:** Pass the Ocean, Girls Trade, Boys Run, Promenade

**M:** Touch 1/4, Walk and Dodge, LA

**M:** Box the Gnat, Spin the Top, Boys Run, PR

**P:** Box the Gnat, Fan the Top, RLG

**P:** Pass Thru, Wheel and Deal, Double Pass Thru, Track II, Boys Run, PR

**A1:** Reverse Swap Around, Partner Tag, LA

**A1:** Wheel Thru, LA

**A2:** Pass the Ocean, Recycle Twice, Boys Trade, RLG

**A2:** Pass Thru, Single Wheel, Girls Pass Thru, Star Thru, PR

**C1:** Circle By 1/4 by Cross By, LA

**C1:** Pass Thru, Shakedown, RLG

**C1:** Relay the Shadow, Boys Trade, RLG

**C2:** Catch Four, Walk Out to a Wave, RLG

**C2:** Circle to a Wave and Cross, LA

## **GET-OUTS FROM PARALLEL WAVES FASRs**

For Get-Outs from Parallel Right-Hand and Left-Hand Waves with all Partners Paired see “Resolving from Ocean Waves” in Chapter 8.

Look at the Eight Chain Thru Get-Outs because many of them can also be used from the Parallel Waves resulting from “Step to a Wave”.

### **Corner Box Wave**

(Simple Get-In is Sides Square Thru 4, Step to a Wave)

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**B1:** All 8 Circulate once and a half, Boys Run, PR

**B2:** All 8 Circulate once and a half, Box the Gnat, RLG

**B2:** Girls Trade, Girls Cross Run, LA

**M:** Recycle and Sweep a Quarter, Pass Thru, LA

**M:** Recycle, Swing Thru, Extend, RLG

**M:** Swing Thru, Spin the Top, Slide Thru, LA

**M:** Spin Chain Thru, Girls Circulate Two, RLG

**P:** Explode and Square Thru 3, LA

**P:** Single Hinge, Follow Your Neighbor, LA

**P:** Single Hinge, Walk and Dodge, Chase Right, Single Hinge, Girls Cross Run, LA

**A1:** Linear Cycle, Pass the Sea, LA

**A1:** Lockit, Linear Cycle, LA

**A2:** Switch the Wave, Turn and Deal, LA

**A2:** Three-Quarter Thru, In Roll Circulate, RLG

**C1:** Ah So and Cross, RLG

**C1:** Alter the Wave, 3/4 Tag and Little, RLG

**C1:** Follow Thru, 3/4 Tag, RLG

**C1:** Tally Ho, All Eight Counter Rotate, RLG

**C2:** Rims Trade Back, RLG

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**C2:** Single Hinge, Perk Up, Vertical Tag, Face Left, PR

**Corner Box Out Wave (“Trade the Wave” Resolve)**

(Parallel Right-Hand Waves, BGGB, All with Corner, Out of Sequence)

(Simple Get-In is Head Ladies Chain, Sides Lead Right, Step to a Wave)

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**B1:** Right Arm Turn 1/4, Girls U-Turn Back, all Pass Thru, LA

**B2:** Girls Cross Run, Boys Trade, LA

**B2:** Girls Trade, Girls Run, Veer Right, U-Turn Back, LA

**M:** Girls Trade, Recycle, LA

**M:** Swing Thru, Scoot Back, Girls Cross Run, LA

**M:** Swing Thru, Cast Off 3/4, Walk and Dodge, Partner Trade, Slide Thru, LA

**P:** Explode and Slide Thru, LA (or Explode the Wave, LA)

**P:** Girls Trade, Spin Chain and Exchange the Gears, Boys Run, PR

**P:** Single Hinge, Centers Trade and Run, 3/4 Tag the Line, RLG

**P:** Swing Thru, Boys Run, Half Tag, Trade and Roll, LA

**P:** Trade the Wave, LA

**A1:** Explode and Pass the Sea, LA

**A1:** Mix, LA

**A1:** Quarter Thru, Recycle and Roll, LA

**A2:** Recycle Twice, Extend, RLG

**A2:** Scoot and Weave, Scoot Chain Thru, RLG

**A2:** Split Counter Rotate 1/2, Extend, RLG

**C1:** Alter the Wave, Cross By, RLG

**C1:** Quarter Thru, 3/4 Flip the Line, RLG

**C1:** In Roll Circulate, Extend, Linear Action, RLG

**C1:** In Roll Circulate, Flip Back, RLG

**C2:** Extend and Cross Ramble, Dixie Grand, LA

**C2:** Fan the Top, Once Removed Wheel and Deal, LA

**C2:** Lockit, Swing Along, RLG

**C2:** Swing Thru, Swap the Wave, RLG

**Parallel Right-Hand Waves where “Recycle” would resolve:**

**(BGGB, Boy Facing Out with Partner, Corner to his right unpaired, Boys Out of Sequence, Girls In Sequence)**

(Simple Get-In is Sides Lead Right, Step to a Wave, Girls Circulate)

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**B1:** Girls U-Turn Back, Chain Down the Line, Pass Thru, LA

**B2:** Swing Thru, Boys Circulate, Girls U-Turn Back, PR

**B2:** Swing Thru, Girls Circulate, RLG

**B2:** Swing Thru, Boys Run, Bend the Line, Reverse Flutterwheel and Sweep a Quarter, LA

**B2:** Girls Trade and Run, Bend the Line, Box the Gnat, Square Thru Three, LA

**M:** Boys Cross Fold, LA

**M:** Recycle, LA

**M:** Single Hinge, Walk and Dodge, LA

**M Ext:** Spin the Top, Turn Thru, LA

**M:** Swing Thru, Spin Chain Thru, Boys Run, PR

**M:** Swing Thru, Spin the Top, Recycle, Slide Thru, LA

**P:** Explode and Right and Left Thru, Dixie Style to a Wave, LA

**P:** Explode the Wave, Wheel and Deal, Centers Pass Thru, LA

**P:** Fan the Top, Slide Thru, LA

**P:** Girls Trade, Explode and Slide Thru, LA

**P:** Spin Chain and Exchange the Gears, Boys Run, PR

**P:** Swing Thru, Extend, RLG

**P:** Trade the Wave, Recycle, LA

**A1:** Explode and Touch 1/4, Grand Follow Your Neighbor, Recycle, Slide Thru, LA

**A1:** Girls Run, Turn and Deal, LA

**A1:** Lockit, Spin the Top, Extend, RLG

**A1:** Single Hinge and Cross, Partner Tag, RLG

**A1:** Swing Thru, Cast a Shadow, Couples Circulate, Boys Trade, PR

**A2:** Girls Left Quarter Thru, Diamond Chain Thru, LA

**A2:** In Roll Circulate, Out Roll Circulate, Boys Run, PR

**A2:** Motivate, Single Hinge, Boys Run, PR

**A2:** Remake, In Roll Circulate, RLG

**A2:** Split Circulate, Scoot Chain Thru, RLG

**A2:** Swing Thru, Single Wheel, LA

**C1:** Fan the Top, Reverse Explode, RLG

**C1:** Follow Thru, Mini Busy, Scoot and Little, RLG

**C1:** Single Hinge, Extend and Little, RLG

**C1:** Tally Ho, Switch the Wave, Trade Circulate, PR

**C1:** Vertical 3/4 Tag, Linear Action, Extend, RLG

**C2:** Detour, Single Cross Trade and Wheel, Split Circulate, Boys Run, PR

**C2:** Fan the Top, Swing Along, RLG

**C2:** Flip Your Neighbor, Cross By, RLG

**C2:** Girls Run, Fascinating Turn and Deal, Centers Turn Thru, LA

**C2:** Girls Run, Mini Busy, Outlet, RLG

**C2:** Scoot Back, Alter and Circulate, LA

**C2:** Single Hinge, Perk Up, Turn and Deal, RLG

**Right Waves where “Recycle, Pass Thru, Trade By” would resolve  
(BGGB, Boy facing in with Partner, Corner facing him unpaired,  
Boys Out of Sequence, Girls In Sequence)**

(Simple Get-In is Sides Lead Right, Step to a Wave, Boys Circulate)

1 3 2 2

4 4 1 3

**B1:** Girls Circulate, Girls Left Arm Turn half, Split Circulate twice, RLG

**B1:** Girls U-Turn Back, Couples Circulate, Chain Down the Line, Pass Thru, LA

**B2:** Swing Thru, All Eight Circulate 1 1/2, RLG

**B2 Ext:** Boys Cross Run, All Eight Circulate, LA

**M:** Recycle, Pass Thru, Trade By, LA

**M:** Recycle, Spin Chain Thru, RLG

**P:** Explode the Wave, Wheel and Deal, Dixie Grand, LA

**P:** Spin Chain the Gears, Recycle, LA

**A1:** Boys Run, Cast a Shadow, RLG

**A1:** Swing Thru, Girls Circulate, Cast a Shadow Twice, RLG

**A2:** In Roll Circulate, Split Circulate, RLG

**A2:** Extend, Spin the Windmill Right, Half Tag, Slip, Slide, Slip, Girls Run, PR

**C1:** Girls work Tandem all Mix, LA

**C1:** Relay the Top, Recycle, LA

**C1:** Scatter Scoot Chain Thru, Cross By, LA

**C1:** Stretch Recycle, Dixie Grand, LA

**C2:** Swap the Wave, Tally Ho, RLG

**C2:** Swap the Wave, Trade By, LA

**Across the Street Box Wave**

**(Parallel Right-Hand Waves, BGGB, All Out of Sequence and Gents with Right-Hand Lady)**

(Simple Get-In is Sides Pass the Ocean, Extend)

2 3 4 3

1 2 1 4

**B1:** All Eight Circulate, Right Arm Turn 1/4, Girls U-Turn Back, Pass Thru, LA

**B2:** Girls Cross Run, Boys U-Turn Back, Veer Left, Trade By, LA

**B2:** Swing Thru, Girls Circulate, Swing Thru, Boys Run, PR

**M:** Recycle and Sweep a Quarter, All Eight Circle Left, Ladies In, Men Sashay, LA

**M:** Spin Chain Thru, Girls Circulate Two, Boys Run, Tag the Line Left, PR

**P:** Fan the Top, Single Hinge, Column Circulate, Boys Run, Veer Right, PR

**P:** Trade the Wave, All Eight Circulate, LA



**A1:** Extend, Clover and Fan the Top, Chain Reaction, RLG  
**A1:** Walk and Dodge, Beaus Trade, LA

**A2:** Motivate but Star 3/4, Extend, RLG  
**A2:** Split Counter Rotate, Transfer the Column, Three-Quarter Thru, Extend, RLG

**C1:** Girls Cross Run, Stretch Recycle, Centers Wheel Around, LA  
**C1:** In Tandem Swing Thru, Extend, RLG  
**C1:** Relay the Top but Star 3/4, Trade Circulate, LA

**C2:** Cross Concentric Box Transfer, LA  
**C2:** Extend and Cross Ramble, Centers Pass Thru, LA  
**C2:** Half Crazy Counter Rotate 1/2, Extend, RLG  
**C2:** Single Hinge, Perk Up, Partner Trade, PR

### **Lead Right Box Wave**

**(Parallel Right-Hand Waves, BGGB, Boys Out of Sequence, Girls In Sequence  
Boy facing in with Corner, Boys facing out with Right-Hand Lady)**

(Simple Get-In is Sides Lead Right, Step to a Wave)

**2** **3** **2** **3**

**1** **4** **1** **4**

**B1:** Right Arm Turn Half, Centers Left Arm Turn Half, RLG  
**B2:** Boys Run, Boys Trade, PR  
**B2:** Swing Thru, Girls U-Turn Back, PR

**M:** Recycle, Pass Thru, LA  
**M:** Recycle, Box the Gnat, RLG  
**M:** Swing Thru, Turn Thru, LA

**P:** Fan the Top, Explode the Wave, LA  
**P:** Trade the Wave, Left Swing Thru, Boys Fold, Peel Off, PR

**A1:** Centers Left Quarter Thru, Cut the Diamond, LA  
**A1:** Recycle, Veer Left, Turn and Deal, RLG

**A2:** Motivate but Star 3/4, Recycle, RLG  
**A2:** Scoot and Weave, Split Circulate, RLG

**C1:** Explode the Wave, Shakedown, RLG  
**C1:** Percolate, Step and Flip the Axle and Centers Roll, RLG  
**C1:** Swing the Fractions, Cross By, LA

**C2:** Centers Run, Tag Your Neighbor and Spread, RLG  
**C2:** Ends Ripple Two, RLG  
**C2:** Flip Your Neighbor and Spread, RLG  
**C2:** Inlet and Circle 1/4, Scoot and Counter, LA  
**C2:** Swap the Wave, LA  
**C2:** Switch to a Diamond and Girls Roll, Scoot and Counter, LA

**Corner Box plus Touch 1/4**

**(Parallel Right-Hand Waves, BGBG, Boys Facing In, All with Corner and In Sequence)**

(Simple Get-In is Heads Square Thru, Touch 1/4)

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**B1:** Girls U-Turn Back, Square Thru Three, LA

**B2:** Girls Run, Box the Gnat, Pass Thru, LA

**B2:** Split Circulate, Centers Trade, Split Circulate, Boys Circulate, RLG

**M:** Single Hinge, Girls/Boys Circulate, RLG

**M:** Girls Run, Pass Thru, Tag the Line, Leaders U-Turn Back, Pass Thru, RLG

**P:** Follow Your Neighbor, LA

**P:** Single Hinge, Extend, RLG

**P:** Walk and Dodge, Chase Right, Single Hinge, Girls Cross Run, LA

**A1:** Scoot and Dodge, Quarter In, LA

**A1:** Girls Run, Pass Thru, Turn and Deal, Centers Swap Around, Dixie Grand, LA

**A2:** Scoot Chain Thru, Partner Tag, LA

**A2:** Single Wheel and Roll, LA

**A2:** Swing Thru, In Roll Circulate, RLG

**C1:** Follow Thru, Turn and Deal, LA

**C1:** Pass and Roll Your Neighbor, Cross By, RLG

**C1:** Single Hinge, Tally Ho, Cross By, LA

**C2:** Inlet, Extend, RLG

**C2:** Perk Up, Trade Circulate, PR

**C2:** Shazam, LA

**Corner Box Out plus Touch 1/4**

**(Parallel Right-Hand Waves, Boys Facing In, All with Corner and All Out of Sequence)**

(Simple Get-In is Heads Square Thru, Swing Thru Twice, Single Hinge)

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**B1:** Girls U-Turn Back, Pass Thru, LA

**B2:** Girls Run, Box the Gnat, Square Thru 3, LA

**B2:** Split Circulate, Centers Circulate, Boys Trade, Split Circulate, RLG

**M:** Cast Off 3/4, Girls Cross Run, Boys Trade, LA

**M:** Girls Fold, Double Pass Thru, Face Right, Girls Circulate, Partner Trade, PR

**M:** Walk and Dodge, Wheel and Deal, Centers Pass Thru, LA

**P:** Cast Off 3/4, Trade the Wave, LA

**P:** Follow Your Neighbor, Left Swing Thru twice, LA

**P:** Split Circulate Twice, Single Hinge, Extend, RLG

**A1:** Cast Off 3/4, Mix, LA

**A1:** Girls Run, Pass Thru, Turn and Deal, Centers Swap Around, Square Thru Three, LA

**A2:** Centers Trade, In Roll Circulate, Slip, Slide, Slither, PR

**A2:** Pass and Roll, Scoot and Weave, Mix, LA

**A2:** Scoot and Weave, Recycle, LA

**C1:** Alter the Wave and Roll, LA

**C1:** Extend and Little, Fan the Top, Reverse Explode, LA

**C1:** Swing the Fractions, In Roll Circulate, RLG

**C1:** Percolate, Step and Slide, Face Left, PR

**C1:** Walk and Dodge, Chase Your Neighbor, LA

**C1:** Zing, LA

**C2:** Boys Kickoff, Walk Out to a Wave, Mix, LA

**C2:** Extend and Counter, Alter the Wave, RLG

**C2:** Half Reverse Crazy Circulate, Cross By, LA

**C2:** Quarter Thru, Swap the Wave, RLG

**C2:** Split Motivate, RLG

**C2:** Trade Perk Up and Spread, PR

## GET-OUTS FROM NORMAL DOUBLE PASS THRU FASRs

### Double Pass Thru Formation with Pair Outside and Behind Corner

(Simple Get-In: Heads Star Thru)

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**B1:** Centers Right and Left Thru and Veer Left and Veer Right, LA

**B1:** Centers Square Thru Three, LA

**B2:** Centers Touch 1/4 and Box Circulate Two, LA

**The next two will work for both this FASR and the next one:**

**B2:** Centers Box the Gnat and then Centers Make a Right-Hand Star to Corner, LA

**B2:** Centers Touch 1/4 and then Centers Make a Right-Hand Star to Corner, LA

**M:** Centers Step to a Wave, Those Ladies Trade, Swing Thru, Turn Thru, LA

**M:** Double Pass Thru, Centers In, Cast Off 3/4, Pass Thru, Tag the Line,  
Leaders Partner Trade, LA

**M Ext:** Centers Swing Thru, Extend, Single Hinge, Split Circulate, Turn Thru, LA

**P:** Centers Left Swing Thru twice, Extend, LA

**P:** Centers Pass the Ocean and Explode the Wave, LA

**P:** Centers Step to a Wave and Trade the Wave, Extend, LA

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**P:** Double Pass Thru, Peel Off, Box the Gnat, Slide Thru, Centers Pass Thru, LA

**A1:** ... and Spread, Pass Thru, Ends Bend, Split Square Thru Three, LA

**A1:** Double Pass Thru, Horseshoe Turn, LA

**A1:** Centers Turn Thru, All Pass Thru, Cross Clover and Left Square Thru, LA

**A2:** Double Pass Thru, Peel and Trail, Box the Gnat and Slide Thru, LA

**A2:** Right Roll to a Wave, Out Roll Circulate, Extend, RLG

**A2:** Spin the Windmill Right (Two), Left Quarter Thru and Girls Circulate, LA

**C1:** Centers Step to a Wave, Linear Action, Girls Cross Run, LA

**C1:** Centers Circle By 1/2 By Cross Extend, LA

**C1:** Double Pass Thru, Vertical Half Tag, Peel and Trail, LA

**C1:** ... and Spread, Square the Bases, LA

**C1:** Tandem Left Swing Thru, Cross By, RLG

**C1:** Tandem Swing Thru, Girls Circulate, RLG

**C2:** Once Removed Right and Left Thru, Dixie Grand, LA

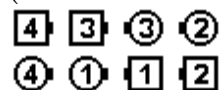
**C2:** Stack the Line, Extend, RLG

**C2:** Zip Code Three, Centers Quarter In, RLG

**Double Pass Thru Formation with Pair Outside and Facing Corner**

(Simple Get-In: Heads Promenade Halfway and Star Thru)

(Or Heads Flutterwheel and Sweep a Quarter)



**B1:** Centers Pass Thru, LA

**B2:** Double Pass Thru, First Left, Next Right, Pass the Ocean, Girls Cross Run, LA

**The next two will work for both this FASR and the previous one:**

**B2:** Centers Box the Gnat and then Centers Make a Right-Hand Star to Corner, LA

**B2:** Centers Touch 1/4 and then Centers Make a Right-Hand Star to Corner, LA

**M Ext:** Centers Step to a Wave, Scoot Back, RLG

**M:** Centers Swing Thru, Extend, Cast Off 3/4, Split Circulate, RLG

**M:** Centers Swing Thru, Extend, Swing Thru, Hinge, Boys Run, Tag the Line Left, PR

**M:** Double Pass Thru, Cloverleaf, Double Pass Thru, Leaders Partner Trade, LA

**P:** Double Pass Thru, Cloverleaf, Dixie Grand, LA

**P:** Double Pass Thru, Leaders begin Dixie Grand, LA

**P:** Double Pass Thru, Face Right, 3/4 Tag, RLG

**P:** Double Pass Thru, Track II and Spread, LA

**A1:** Centers Dosado to a Wave, those Ladies Trade, Chain Reaction, RLG

**A1:** Double Pass Thru, Leaders Quarter In, Split Square Thru Two, Trade By, LA

**A1:** Double Pass Thru, Left Roll to Wave, Centers Trade, Left Quarter Thru, LA

**A2:** Double Pass Thru, Zig Zag, Centers Trade, All Trade and Roll, LA

**A2:** Double Pass Thru, Peel and Trail and Ends Roll, Centers Cross Trail to Corner, LA

**A2:** Spin the Windmill Right (Two), Left Three Quarter Thru, Girls Run, PR

**C1:** Centers Step to a Wave, Scoot and Plenty, Cross Extend, LA

**C1:** Concentric Slide Thru, Dixie Grand, LA

**C1:** Double Pass Thru, Peel Off, Touch 1/4, Checkover, 3/4 Tag, RLG

**C1:** Double Pass Thru, Zing, Square the Bases, LA

**C1:** Left Swing and Circle 1/2, Jaywalk, RLG

**C1:** Tandem Pass the Ocean, Trade Circulate, LA

**C2:** Centers Step to a Wave, Outlet, RLG

**C2:** Grand Chain Eight Twice, LA

**C2:** Half Reverse Crazy Swap Around, LA

**C2:** Stretched Box Recycle, Flip Your Neighbor, LA

### **Double Pass Thru Formation with Center Pair in front of corner**

(Simple Get-In is Heads Pass Thru and Cloverleaf)

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**B1:** Centers Square Thru 3, All Left Square Thru 2, LA

**B2:** Double Pass Thru, Leaders Partner Trade, LA

**B2:** Zoom, Centers Square Thru Three, LA

**M:** Double Pass Thru, Centers In, Cast Off 3/4, Centers Box the Gnat, All Slide Thru, LA

**M:** Double Pass Thru, Cloverleaf, Centers Pass Thru, LA

**P:** Dixie Grand, LA

**P:** Centers Step to a Wave, Ping Pong Circulate and Outsides Roll,  
Centers Hinge and Roll, RLG

**A1:** Centers Double Star Thru, Pass Thru, Centers Box the Gnat, RLG

**A1:** Double Pass Thru, Horseshoe Turn, Left Square Thru Two, LA

**A2:** Spin the Windmill Right (Two), Out Roll Circulate, Single Wheel, Slide Thru, PR

**A2:** Double Pass Thru, Right Roll to a Wave, Out Roll Circulate, Mix, LA

**C1:** Concentric Star Thru, Centers Pass Thru, LA

**C1:** Outsides Concentric Pass In, Centers Fan the Top, Chain Reaction, RLG

**C1:** Tandem Pass the Sea, LA

**C2:** Once Removed Left Touch 1/4, Leaders begin Wheel the Sea, LA

**C2:** Triple Grand Chain Eight, LA (When Centers back to their home, it ends At-Home.)

### **Double Pass Thru Formation with Center Pair not in front of Corner**

(Simple Get-In is Heads Pass Thru and Cloverleaf, Centers Right and Left Thru)

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**B1:** Centers Pass Thru, Left Square Thru 2, LA

**B2:** Centers Pass Thru, Left Swing Thru twice, LA

**B2:** Zoom, Centers Pass Thru, LA

**M:** Double Pass Thru, Centers In, Cast Off 3/4, Slide Thru, Centers Pass Thru, LA

**M:** Double Pass Thru, Cloverleaf, Centers Square Thru Three, LA

**P:** Centers Square Thru but on Three start Dixie Grand, LA

**P:** Double Pass Thru, Track II, Trade the Wave, LA

**A1:** Centers Slide Thru and Box the Gnat, Split Square Thru Three, LA

**A1:** Double Pass Thru, Right Roll to a Wave, Split Circulate, Extend, RLG

**A2:** Centers Swing Thru, Extend, In Roll Circulate, Mix, LA

**A2:** Double Pass Thru, Zig Zag, In Roll Circulate, Left Tag the Line Left, PR

**C1:** Centers Single Circle to a Wave, Scoot and Ramble, LA

**C1:** Centers Circle By 1/2 By Dixie Grand, LA

**C1:** Concentric Slide Thru and Centers Roll, Centers Pass Out, LA

**C1:** Stretch Zoom, LA

**C2:** Cross Concentric Pass In, Dixie Grand, LA

**C2:** Centers Step to a Wave, Scoot and Cross Ramble, Leaders Partner Trade, LA

**C2:** Stretched Box Double Star Thru, RLG

**C2:** Zip Code One, Centers Box the Gnat, RLG

**Double Pass Thru Formation with All Paired, Boys In Sequence**

(Simple Get-In is Heads Lead Right, Veer Left, Ferris Wheel)

③ ② ④ ①

③ ② ④ ①

**B1:** Centers Veer Left, All California Twirl, PR

**B2:** Centers Pass Thru, Dosado to a Wave, Girls Trade, Boys Run, PR

**B2:** Centers Swing Thru, Box the Gnat and Square Thru Three, LA

**M:** Centers Square Thru but on Three Swing Thru, Turn Thru, LA

**M:** Centers Left Square Thru Three, Swing Thru, Turn Thru, LA

**P:** Double Pass Thru, Track II, Girls Trade, Boys Run, PR

**A1:** Centers Reverse Swap Around, LA

**A1:** Centers Step to a Wave, Chain Reaction, RLG

**A2:** Spin the Windmill Right (Two), Follow Your Neighbor, Single Wheel, LA

**A2:** Double Pass Thru, Zig Zag, Split Circulate, Boys Run, PR

**C1:** Centers Swing Thru, Scoot and Little, Split Circulate, RLG

**C1:** Double Pass Thru, Vertical Half Tag, Peel Off, PR

**C2:** Stretched Box Fan the Top, Relay the Shadow, RLG

C2: Stretched Box Recycle, RLG

**Double Pass Thru Formation with All Paired, Boys Out of Sequence  
(Center Boy's Corner is behind him, Outside Boy sees his corner's face)**

(Get-In: Heads Circle Left 1/4)



B1: Centers Pass Thru, Veer Right, PR

B1: Centers Veer Right, PR

B2: Double Pass Thru, First Couple Left, Next Follow, PR

M: Centers Pass the Ocean and Single Hinge and Walk and Dodge, LA

M: Centers Slide Thru and Touch 1/4, Centers Walk and Dodge, LA

M: Centers Pass Thru, Swing Thru, Turn Thru, LA

M: Centers Swing Thru and Turn Thru, LA

M: Double Pass Thru, Centers In, Cast Off 3/4, Box the Gnat, Pass Thru,  
Half Tag, Boys Trade, RLG

P: Centers Fan the Top and Explode the Wave, LA

P: Double Pass Thru, Track Two, Swing Thru, Turn Thru, LA

A1: ... and Spread, Touch 1/4, Transfer the Column, Quarter Thru, Boys Run, PR

A1: Centers Swap Around, LA

A2: Double Pass Thru, Zig Zag, Swing Thru, Scoot and Weave, Boys Run, PR

A2: Left Spin the Windmill In and Centers Roll, RLG

C1: Centers Left Square Chain the Top, LA

C1: Concentric Touch 1/4, Checkover, Stretch Half Tag, Trade Circulate, PR

C2: Double Pass Thru, Turn to a Line, Slide Thru, LA

C2: Stretched Box Left Touch 1/4, Criss Cross Your Neighbor, RLG

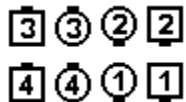
C2: Stretched Box Swing Thru, RLG

C2: Zip Code One, New Centers Recycle, RLG

**GET-OUTS FROM NORMAL PARALLEL TWO-FACED LINES FASRs**

**Parallel Right-Hand Two-Faced Lines, All Paired, In Sequence**

(Simple Get-In is Sides Lead Right, Swing Thru, Boys Run)



B1 or B2: California Twirl (or Partner Trade, or Wheel Around), PR

(Consider hand availability and body flow in selecting the call)

M: Boys Fold, RLG

P: Bend the Line and Roll, Girls Peel Off, RLG

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**P:** Crossfire, Girls Run, RLG

**A1:** Cross Over Circulate, Cast a Shadow, Acey Deucey, Boys Circulate, LA

**A1:** Ladies Trade, Turn and Deal, RLG

**A2:** Single Wheel, Single File Promenade

**A2:** Boys Circulate, Partner Trade and Roll, Pass and Roll Your Neighbor, LA

**C1:** Tag Back to a Wave and Weave, Cross By, LA

**C2:** Boys Half Circulate, Flip the Galaxy, RLG

**C2:** Boys Half Circulate, Reverse Flip the Galaxy, LA

**C2:** Cross Concentric Single Cross Trade and Wheel, PR

**C2:** Fascinate, (optional Ping Pong Circulate), Chain Reaction, Counter Rotate, RLG

**C2:** Girls Hinge, Exchange the Diamond, Cut the Diamond, PR

**C2:** Girls Shazam, Flip the Diamond, PR

**Parallel Right-Hand Two-Faced Lines, All Paired, Out of Sequence**

(Simple Get-In is Sides Lead Right, Veer Left)

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**B1:** Chain Down the Line, Each Four Circle Left 1/4, Pass Thru, LA

**B2:** Couples Trade, Partner Trade, PR

**M:** Tag the Line, Ladies Go Left, Gents Go Right, LA

**M:** Tag the Line, Face Left, PR

**M:** Girls Trade, Couples Circulate, Wheel and Deal, Eight Chain Three, LA

**P:** Crossfire, Peel Off, PR

**P:** Girls Cast Off 3/4, Diamond Circulate, Cut the Diamond, California Twirl, PR

**P:** Girls Hinge, Diamond Circulate, Flip the Diamond, Boys Run, PR

**A1:** As Couples Scoot Back, California Twirl, PR

**A1:** Half Tag, Quarter Thru, RLG

**A1:** Ladies Trade, Cross Over Circulate, Cast a Shadow, LA

**A2:** As Couples Remake, Wheel Around (or Partner Trade), PR

**A2:** Trade Circulate, PR

**A2:** Wheel and Deal, Facing Recycle, RLG

**C1:** Cross Roll to a Wave, Boys Trade, RLG

**C1:** Girls Circulate, 3/4 Tag and Little, RLG

**C2:** Criss Cross the Shadow, Swing Thru, RLG

**C2:** Cross and Wheel, PR

**C2:** Cross Over Circulate, Half Tag, Sets In Motion, Centers California Twirl, PR

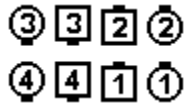
**C2:** In Roll Circulate, Split Trade Circulate 1 1/2, RLG

**C2:** 3/4 Tag the Line, Girls U-Turn Back, Scoot and Counter, LA



**Parallel Left-Hand Two-Faced Lines, All Paired, In Sequence**

(Simple Get-In is Sides Lead Right, Veer Left, Couples Trade, Partner Trade)



**B1:** Promenade

**M:** Couples Hinge, Center Couples Trade, Couples Hinge, PR

**P Ext:** Crossfire, Boys Run, RLG

**A1:** As Couples Walk and Dodge, As Couples Left Chase, PR

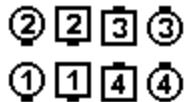
**A2:** Mini Busy, Extend, Switch the Wave, PR

**C1:** Couples Hinge, All Eight Counter Rotate, Couples Hinge, PR

**C2:** Girls Half Circulate, Galaxy Circulate, Flip the Galaxy, LA

**Parallel Left-Hand Two-Faced Lines, All Paired, Out of Sequence**

(Simple Get-In is Sides Lead Right, Left Swing Thru, Girls Run)



**B1:** Bend the Line, Each Four Circle Right 1/4, Veer Right, PR

**B2:** Couples Trade, PR

**M:** Bend the Line, Dixie Style to a Wave, Boys Trade, Girls Circulate, LA

**P Ext:** Boys Hinge, Diamond Circulate, Flip the Diamond, Boys Circulate, LA

**A1:** As Couples Scoot Back, PR

**A1:** Cross Over Circulate, Cast a Shadow, Recycle, LA

**A2:** As Couples Left Remake, PR

**A2:** Trade Circulate, Wrong Way Promenade

**C1:** Cross Roll to a Wave, Girls Cross Run, RLG

**C2:** Cross and Wheel, Wrong Way Promenade

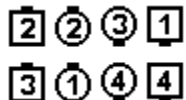
**C2:** Cross Trade and Wheel, Cross Roll to a Wave, Single Wheel, LA

**C2:** In Roll Circulate, Split Trade Circulate 1 1/2, RLG

**C2:** Lines Left Quarter Thru Thru, Unwrap the Diamond, Trail Off, PR

**Right-Hand Two-Faced Lines, Pairs Facing Out, Men In Sequence**

(Simple Get-In is Heads Flutterwheel, Sides Lead Right, Veer Left)



**B1:** Couples Circulate, Chain Down the Line, Rollaway, All Circle Left, LA

**B2:** Boys Circulate, Girls Trade, Wrong Way Promenade

**M:** Boys Circulate, Girls Scoot Back, Wrong Way Promenade

**P:** Acey Deucey, Wrong Way Promenade

**A1:** Cast a Shadow, Girls Run, PR

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**A1:** Tag the Line, Face Left, Cast a Shadow, RLG

**A2:** Girls Remake, Wrong Way Promenade

**C1:** Cross Roll to a Wave, Circulate 1 1/2, RLG

**C1:** In Tandem Girls Run, LA

**C1:** 3/4 Tag and Little, Boys Trade, Turn Thru, LA

**C1:** Trade Circulate, Mini Busy, Jaywalk, RLG

**C2:** Acey Deucey Boys 1 1/2, Flip the Galaxy, RLG

**C2:** As Couples Walk and Dodge, Sock It To Me, Slide Thru, LA

**C2:** Criss Cross the Shadow, Rims Trade Back, RLG

**C2:** Cross Over Circulate, Detour, Those Facing Pass Thru, LA

**C2:** Cross Trade and Wheel, PR

**C2:** Fascinate, Cross Extend, LA

**Right-Hand Two-Faced Lines, Pairs Facing In, Men In Sequence**

(Simple Get-In is Sides Flutterwheel, Sides Lead Right, Veer Left)

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**B1:** Chain Down the Line and Rollaway, Circle Left, LA

**B1:** Chain Down the Line, Square Thru 3, LA

**B2:** Girls Trade and Run, LA

**M:** Girls Cast Off 3/4, Very Centers Trade, Girls Right Hinge, California Twirl, PR

**P:** Half Tag, Trade and Roll, LA

**P:** Veer Right, Dixie Grand, LA

**A1:** Cross Over Circulate, Cast a Shadow, Recycle, Veer Right, PR

**A1:** Crossfire and Cross, RLG

**A2:** Cast a Shadow, Trade Circulate, RLG

**A2:** Crossfire, Peel and Trail, LA

**A2:** Trade Circulate, Cast a Shadow, RLG

**A2:** Turn and Deal, Pass Thru, RLG

**C1:** Cross Roll to a Wave, Extend, RLG

**C1:** In Tandem Switch the Line, LA

**C2:** Detour, Magic Column Walk and Dodge, LA

**C2:** Fascinate, Dixie Grand, LA

**C2:** Half Tag, Shazam, LA

**C2:** Tag Your Neighbor, LA

**C2:** The K, Cross By, RLG

**Right-Hand Two-Faced Lines, Pairs Facing Out, Men Out of Sequence**

(Simple Get-In is Head Ladies Chain, Sides Lead Right, Veer Left)



**B1:** Chain Down the Line, Pass Thru, LA  
**B2:** Wheel and Deal, LA

**M:** Chain Down the Line, Dixie Style to a Wave, Boys Trade, LA  
**M:** Boys Circulate, Girls Scoot Back, Tag the Line Left, PR

**P:** Acey Deucey, Tag the Line Left, PR

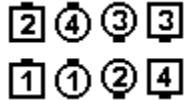
**A1:** Cast a Shadow, Mix, RLG

**A2:** Bend the Line and Boys Roll Twice, Scoot and Weave, LA  
**A2:** Crossfire, Triple Scoot, Split Counter Rotate and Roll, LA  
**A2:** Girls Trade, Tag the Line, Zag Zig, LA

**C1:** Switch the Line, LA  
**C1:** In Tandem Cross Roll to a Wave, Extend, RLG

**C2:** Crossover Circulate, Criss Cross the Shadow, Extend, RLG  
**C2:** Girls Quarter Thru, Diamond Circulate and Girls Roll, Scoot and Counter, LA  
**C2:** Mini Busy, Outlet, Left Tag the Line Left, PR

**Right-Hand Two-Faced Lines, Pairs Facing In, Men Out of Sequence**  
(Simple Get-In is Sides Star Thru and Pass Thru, Veer Left)



**B1:** Couples Circulate, Chain Down the Line, Square Thru 3, LA  
**B2:** Girls Run Left, Boys Trade, All Eight Circulate, LA  
**M:** Wheel and Deal, Eight Chain Two, LA  
**P:** Ferris Wheel, Dixie Grand, LA

**A1:** Cross Over Circulate, Cast a Shadow, Girls (or Boys) Circulate, LA  
**A1:** Boys Circulate, Girls Walk and Dodge, Cycle and Wheel, LA  
**A2:** Cross Over Circulate, Mini Busy, Very Centers Trade, Chain Reaction, RLG

**C1:** Stretch Wheel and Deal, Dixie Grand, LA  
**C1:** In Tandem Boys Run, Extend, RLG

**C2:** As Couples Walk and Dodge, Here Comes the Judge, Slide Thru, LA  
**C2:** Cross Over Circulate the K, LA  
**C2:** Detour, Those Facing Start RLG  
**C2:** Rims Trade Left Remake, PR

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