

## Formula 51 Modules

By: Jon Jones

Patter:

1. Prom. Don't slow down  
Hds. Go Single File  
Sides wheel in and R & L Thru  
Star Thru, Dosado 1&1/2  
Alle.
2. Prom. Don't slow down  
Sds. Go Single File  
Heads wheel in & Star Thru  
Dosado, Touch  $\frac{1}{4}$   
Box Cir. Twice  
Alle.
3. "Any time you can Dive Thru  
& Square Thru  $\frac{3}{4}$  to an Alle.,  
you can L. Square Thru 3 &  
on the third hand Alle. Or, for  
a singer, you can Square Thru 3  
& on the third hand, Swing &  
Promenade. "
4. Z . Line, Pass Ocean  
Split Cir. Double  
R & L Grand
5. 2 & 4 R & L Thru  
Same Ladies Chain  
Heads Lead R.  
Star Thru, Tch.  $\frac{1}{4}$   
Cir., Girls Run  
Grand R & L  
on 4<sup>th</sup> hand, DoPaso, Home
6. Heads Lead L.  
Veer R., Boys Trade  
Couples Cir., Bend the Line  
Pass Thru, Wheel & Deal  
Centers Wheel Around  
Box the Gnat, R & L Grand
7. (Set up a  $\frac{1}{2}$  Corner Line)  
Ends Box the Gnat & Square  
Thru 5 on the Outside (timing)  
Centers Left Square Thru 4 on  
the inside, Alle.

Singers:

1. Hds. Lead L.  
Veer R., Boys Trade  
Cpls. Cir., Bend the Line  
Pass Thru, Boys Trade  
Courtesy Turn to a Line  
Pass Thru, Bend the Line  
Star Thru, Pass Thru,  
Swing Corner, Prom.
2. 4 Ladies Chain  $\frac{3}{4}$   
Hds. R & L Thru  
Sds. Pass Thru, U Turn Back  
All Circle L.,  
Same Sex, Alle. L,  
Come back one & Swing  
Prom.
3. 4 Ladies Chain  $\frac{3}{4}$   
Hds. R & L Thru  
Star Thru, Pass Thru  
Star Thru, Pass Thru,  
Bend the Line  
Pass the Ocean, **BALANCE**  
All 8 Cir. 1 &  $\frac{1}{2}$   
Swing Cor. , Prom
4. Z B, Swing Thru  
Boys Run, Couples Cir.  
Chain Down the Line  
Pass the Ocean  
All 8 Cir., Swing Cor.  
Prom.
5. Hds. L. Hand Star  
Pick up your Corner  
Star Prom. Full Around  
to Man's Home Position  
Hds. Lead R.  
Swing Thru  
Swing Cor., Prom.
6. Hds. Pass Thru  
Partner Trade  
Star Thru, Pass Thru  
Dosado, R & L Thru  
Veer L, Cpls. Trade  
Bend the Line  
Reverse Flutter Wheel  
Keep this girl & Prom.
7. Hds. Square Thru 3  
Both turn R. Single File  
Behind the Sides,  
Sides Pass Thru  
R. Hand Star & turn it  
All Girls Star L. in the Center  
Boys Wrong Way Prom. Single File  
Pass your Part. Twice  
Swing Cor. , Prom.
8. Hds. L Hand Star Full Around  
to your Corner, R Hand Star  
Hds. L Hand Star in the Center  
Back to the Corner R Hand Star  
full around, Girls U Turn Back  
Swing the Corner, Prom.
9. Hds. Wrong Way Prom.  $\frac{1}{2}$   
Reverse Flutter Wheel  
Sweep  $\frac{1}{4}$ , Pass Thru  
R & L Thru, Veer L.  
Cpls. Cir., Chain Down the Line  
Keep Her & Prom.
10. Hds. Prom.  $\frac{3}{4}$   
Sds. R & L Thru  
Sds. Pass Thru & Circle to a Line  
Fwd. & Back, Touch  $\frac{1}{4}$   
Cir. Once, Boys Run  
Swing Cor. , Prom.

## ALLEMANDE LEFT LOCATIONS WITHIN THE SQUARE

By Jon Jones

1. The first normal position is from a Static Square (SS), Allemande Left
2. Heads Lead Right, Circle to a Line, Right & Left Thru, Slide Thru, Pass Thru, (Trade By Formation) Allemande Left
3. Corner Box, Allemande Left
4. (Square Half Stirred) Heads Right & Left Thru, Sides Slide Thru, Pass Thru, Allemande Left
5. (Square Half Stirred a different way) Corner Box Ocean Wave, i.e., 1 & 3 Right & Left Thru, Pass the Ocean, Extend, All 8 Circulate Double, Ladies Trade, Recycle, Pass to the Center, Square Thru  $\frac{3}{4}$ , Allemande Left
6. All with Partner in an Allemande Thar with the men in the center. Slip the Clutch, Allemande Left. Here is how to get there: Walk Around the Corner, Turn Partner Left for an Allemande Thar. Or, Circle Left, DoPaso to an Allemande Thar.
7. Triple Allemande: Allemande Left, the Ladies Star & the Men Promenade, Same Girl Allemande Left, The Men Star & the Ladies Promenade, Same Girl Allemande Left, Right & Left Grand, Promenade
8. Sides Right & Left Thru, Same Ladies Chain & Half Sashay, Heads Promenade Half & Half Sashay as you go, Heads Lead Right, Allemande Left
9. Side Ladies Chain, Heads Wrong Way Promenade Half & All Half Sashay as you go, Heads Lead Left, Allemande Left

# **BASIC METHODS OF CALLING**

## **1. MODULE**

## **2. MENTAL IMAGE**

## **3. SIGHT (EXTEMPORANEOUS)**

### **1. MODULES**

Module, or modular calling, is another form of memory calling. The Module caller constructs a pattern by combining various short, and therefore easily memorized, series of commands that take dancers from one known position in the square (FASR) to another known position (FASR). There are several kinds of Modules that can be utilized. They will be explained, at length, during the school. Modular calling is an excellent technique for callers to learn. You will always use Modules. Be assured that all the better callers do.

#### **TYPES OF MODULES:**

- **CONVERSION MODULES**
- **EQUIVALENT MODULES**
- **CHICKEN PLUCKER MODULE**
- **INVERT & ROTATE MODULE**
- **GET-IN MODULES**
- **GET-OUT MODULES**
- **ZERO MODULE**

It is important that the above terms are agreed upon as being basic components of a memory system. Not all callers use each segment, and not all segments must be used in order to say a caller uses the memory system.

One of the most important methods of choreographic control is the use of modules. They are used by, and important to, every caller. Modules are most especially useful for the newer caller. By knowing and making use of modules, even a new caller can successfully call interesting and challenging choreography. It provides an invaluable tool to move dancers effectively through various formations with ease. Modules are also extremely important to the sight caller. Because modules are prepared in advance, a caller has the knowledge that they always work. Knowledge leads to confidence.

Modules are defined as a call or group of calls that move dancers from one known FASR to another known FASR. They should be short in length for ease of remembering. Consider modules as building blocks. Simply assemble the blocks to build variety. Think of modules as a tool contained in three separate boxes. The first box contains the GET-IN MODULES. These are that ones to use to start moving the dancers to a known FASR.

Once there, open the second box. It contains all the different modules to move the dancers from the setup point (FASR) to a point needed for resolution to and Allemande Left. These modules are the Zeros, Equivalents, and Conversion modules that add variety to your choreography. They move the dancers to the FASR necessary for resolution.

**At this point, reach into the third box. This is the one containing GET-OUT MODULES. All that is necessary is to select the one that resolves the square to an Allemande Left. Full descriptions of the various modules follow.**

Modules can be defined as a series of one or more calls that will take the dancers from one known (FASR) state to some other known (FASR) state. Modules are also named by referring to their choreographic application.

**ABBREVIATIONS USED: SS = Static Square ZB = Zero Box ZL = Zero Line  
XB = Across The Street Box LB = Lead Right Box**

**GET-IN MODULE** - A series of one or more calls that take dancers from their home position to a particular "FASR" state. (e.g.: Heads Square Thru 4 -- takes them from a "SS" to a "ZB").

**GET-OUT MODULE** - A series of one or more calls that take the dancers from a known "FASR" to a resolved square (Allemande Left, Right and Left Grand). See examples listed in this section.

**ZERO MODULE** - A series of one or more calls that takes the dancers from one particular "FASR" to the same "FASR", there-by producing a zero effect. Zero modules are a special form of equivalent modules and fall into several classifications. They are:

- TRUE ZERO
- GEOGRAPHIC ZERO
- FRACTIONAL ZERO
- TECHNICAL ZERO



When using the Module system, you can move the dancers from a "SS" to "ZB". Then call one or more "ZB" modules. Furthermore, you can use a conversion to a "ZL" and do a couple of "ZL" modules. Then use a "ZL" get-out to an Allemande Left, or back to a "ZB" with a conversion and use a "ZB" Get-Out.

The combinations are endless, and you can write your own modules to the degree of difficulty you want. With a little practice and thought, these modules can be used for singing call figures also.

Modules are a safe way to learn to call, and allow you to see what each call will do for you. They allow you the safety of knowing your material will work, and that both the dancers and the caller will win. They are also valuable when you start to sight call. The reason being that modules buy you time to think of things to call, and give the dancers dance time.

Learn modules that suit you the best. Some are easier to learn than others, and those are the ones you want in your calling program. You will always use modules no matter how long you call. Believe us, all the better callers we know use them; we know they do!

## TRUE ZERO

A TRUE ZERO is any call (or series of calls) that restores the dancers to the exact same set-up (FASR: formation - arrangement - sequence - relationship) that existed before the call(s). All dancers retain the same (FASR) position within the formation. The same footprints, however, do not have to be reoccupied. Thus, an Eight Chain Four is a true zero.

## GEOGRAPHIC ZERO

A GEOGRAPHIC ZERO is a true zero in which the dancers are returned to the same footprints. They must occupy exactly the same spot on the floor after the zero, as they occupied before the zero. For instance: If you have the Head couples Square Thru, it forms a "ZB". From this particular formation, a geographic zero would bring the dancers back to the exactly the same spot they were in before calling the zero. The dancers will always return to the same piece of real estate from which they started.



## TECHNICAL ZERO

A TECHNICAL ZERO is a call (or series of calls) which returns the dancers to the same FASR, but which also interchanges the ending position of the Heads and Sides. A technical zero must interchange the position of Heads and Sides, between the starting set-up and the ending set-up. From a "ZB": Star Thru - Pass Thru - Bend The Line - Star Thru, is a technical zero. (This series of calls inverts and rotates the square) The formation has gone from a "ZB" to another "ZB" and exchanged the insides to the outsides, and the outsides to the insides. From a "ZL": Right and Left Thru - Pass Thru - Bend The Line, is also a technical zero.

*NOTE: YOU HAVE CHANGED THE CENTERS TO ENDS, AND THE ENDS TO THE CENTERS.*

## FRACTIONAL ZERO

A FRACTIONAL ZERO is a command (or series of commands) that constitute a true zero if repeated a given number of times. Thus, a 1/2 zero done a total of two times is a zero; a 1/3 zero done a total of three times is a zero; a 1/4 zero done a total of four times is a true zero.

## INVERT AND ROTATE

The invert and rotate module is a great tool for teaching, and for using when you are strictly calling modules. The reason for this is that it moves the dancers to a different spot on the floor and changes whom those dancers are looking at, yet it does not remove them from a "ZB", if you started in a "ZB".

The following commands invert and rotate the square. This is especially useful when teaching, or for moving the dancers to a different spot on the floor without *taking them out of a zero box*.

**FROM ZERO BOX:**

**“Star Thru - Pass Thru - Bend The Line - Star Thru”  
= *INVERT & ROTATE***

**Memorize this “Magic Module”!!**

**You will be using it repeatedly throughout this course!**

## EQUIVALENT MODULE

An equivalent is a call (or a series of calls) that equals another call. Equivalents allow callers to completely change the design of a module, the set-up, the Get-Out, or the conversion. The amount of memory work to do this is minimal. An example of an equivalent is:

### **SQUARE THRU EQUIVALENTS:**

- **Touch 1/4 - Men Run**
- **Right And Left Thru - Rollaway - Star Thru**
- **Pass The Ocean - Girls Trade - Recycle - Pass Thru**

### **STAR THRU EQUIVALENTS:**

- **Touch 1/4 - Scoot Back - Men Run**
- **Right And Left Thru - Flutterwheel - Sweep 1/4**
- **Swing Thru - Spin The Top - Right And Left Thru**

### **PASS THRU EQUIVALENTS:**

- **Right And Left Thru - Square Thru 3 Hands**
- **Veer Left - Veer Right**
- **Right And Left Thru - A Full Turn**

### **RIGHT AND LEFT THRU EQUIVALENTS:**

- **Pass Thru - Partner Trade**
- **Pass Thru - California Twirl**
- **Star Thru - Slide Thru**



***WATCH THE FORMATION YOU ARE IN AT THE TIME YOU USE AN EQUIVALENT AS NOT ALL WORK WELL IN ALL FORMATIONS. SOME ARE ONLY GOOD FROM A BOX VS. A LINE AND/OR THE OPPOSITE. MOST ARE GOOD FROM "SS".***

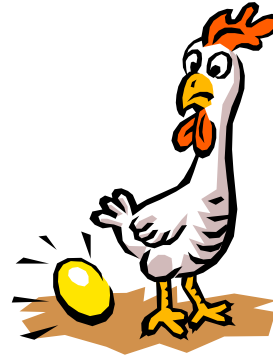
## CONVERSION MODULE

A Conversion Module is a series of one or more calls which converts the square from one known FASR to another, but different FASR. (e.g.: from a Line to a Box, or a Box to a Line). See listed examples in this section.

## CHICKEN PLUCKER ROUTINE

FROM ZERO BOX:

RIGHT AND LEFT THRU - PASS THRU - TRADE-BY  
 RIGHT AND LEFT THRU - PASS THRU - TRADE-BY



*Note:*

*After the first half of Chicken Plucker – (Right and Left Thru – Pass Thru – Trade-by), call any Geographic Zero Module. Follow that with the second half of Chicken Plucker – (Right and Left Thru – Pass Thru – Trade-by), - and the dancers will be back in a Zero Box.*

### ZERO BOX MODULES

GET-INS	ZERO	GET-OUT
Square Thru	Swing Thru – Men Run – Ferris Wheel – Pass Thru	Star Thru – Square Thru 3 – L.A.
Touch ¼ - Men Run	Right and Left Thru – Veer Left – Ferris Wheel – Pass Thru	Star Thru – Right and Left Thru – Pass Thru – L.A.
Right And Left Thru – Rollaway – Star Thru	Touch ¼ - Girls Fold – Dbl Pass Thru – Face Rt. – Girls Trade – Ferris Wheel – Pass Thru	Touch ¼ - Girls Run – Touch ¼ - Boys Run – L.A.
Pass The Ocean – Girls Trade – Recycle – Pass Thru	Right And Left Thru – Square Thru 4 - Partner Trade – Slide Thru -	Right And Left Thru – Rollaway – Pass Thru - RLG

### CONVERSION BOX TO LINE

ZERO BOX:

**“Swing Thru - Girls Circulate - Boys Trade - Boys Run - Bend Line”**

*Converts to a zero line.*

**Memorize this “Magic Module”!!  
 You will be using it repeatedly throughout this course!**



## ZERO LINE MODULES

GET-IN	ZERO	GET-OUT
Lead Right – Circle To A Line	Pass Thru – Wheel And Deal – Dbl Pass Thru – First Left – Next Right	Star Thru – Square Thru 3 – L.A.
Lead Right – Veer Left – Bend Line – Pass Thru – Ptnr Trade	Right And Left Thru – Pass Thru – Ptnr Trade	Touch ¼ - Girls Run – RLG
Pass The Ocean – Recycle Right An D Left Thru – Pass Thru – Circle To A Line	Slide Thru – Right And Left Thru – Veer Left – Ferris Wheel – Pass Thru – Slide Thru	Star Thru – Right And Left Thru – Eight Chain 1 – L.A.
Touch ¼ - Walk And Dodge – Circle To A Line	Right And Left Thru – Flutter Wheel – Reverse Flutter	Right And Left Thru – Dixie Style – Girls Circulate – Boys Trade – L.A.

### CONVERSION LINE TO BOX:

ZERO LINE:

**“Touch ¼ - Circulate - Men Run”**

*Converts to a zero box*

**Memorize this “Magic Module”!!  
You will be using it repeatedly throughout this course!**



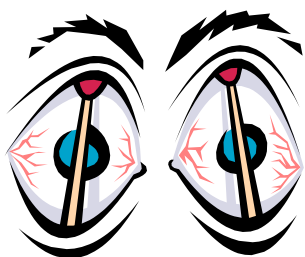
## 2. MENTAL IMAGE

A system where-by the caller follows the dancers in his mind, and resolves the square as desired. In actual practice, the caller basically follows one key dancer in the square. Mental Image techniques then make it possible for a caller to resolve the square by knowing where (what position) to move the key dancer at the appropriate time. There is a specific order in learning this system. It would be wise to secure a book, or specific instruction in this method, if interested.



#1	#2
4 Ladies Chain Heads Star Thru Pass Thru Right and Left Thru	4 Ladies Chain $\frac{3}{4}$ Heads Star Thru Pass Thru Right and Left Thru Pass Thru
#3	#4
Heads Star Thru Pass Thru Right and Left Thru Pass Thru Trade By	4 Ladies Chain $\frac{1}{4}$ Heads Star Thru Pass Thru Right and Left Thru Pass Thru Trade By Pass Thru

## 3. SIGHT CALLING



Sight calling is a patter calling technique in which a caller uses the dancers to resolve, or "zero," the square. Most other methods of calling patter are almost completely memory-oriented. While sight calling also requires a certain amount of memory work, it relies more on a caller's ability to visually identify a number of key dancers in a square, and his/her ability to maneuver or manipulate them into a FASR set-up from which s/he can either resolve the square directly

(call an Allemande Left or Right and Left Grand) – or from which s/he knows an appropriate Get-Out.

The main advantage of sight calling is that it enables a caller to actually create routines while s/he is calling, and to improvise dance combinations at will, etc.),

knowing always that s/he can successfully bring about an accurate Allemande Left whenever s/he, the caller, chooses to "go" for it. This kind of choreographic flexibility is a big advantage in a teaching situation (beginner class, workshop, and it also minimizes the amount of "homework" that a caller must do when exploring the choreographic potential of new basics or new dance combinations.

For callers whose patter presentations tend to rely mostly on routines that are completely memorized, either complete dances or modular constructions, the ability to resolve a square visually serves as a valuable hedge ("escape hatch") against the embarrassing, and seemingly inevitable, lapses of memory which all callers may sometimes suffer.

## **SIGHT CALLING CONSISTS OF TWO MAJOR SEGMENTS:**

- **Extemporaneous calling:** Using the commands and figures at the discretion of the caller, *prior to* the resolution process
- **Sight resolution:** Methods of returning dancers to a proper Allemande Left, Right and Left Grand or Promenade home.

## **METHODS OF SIGHT CALLING:**

### **1. ISOLATED SIGHT**

The caller "isolates" 4 dancers and executes calls that keep the same 4 dancers working together. When s/he returns any adjacent pair of the 4 to their original "spots", s/he knows the square is back in its starting position.

### **2. TWO COUPLE SIGHT**

The caller "sights" any two adjacent couples. Based on the "Diagonal Opposite" theory, s/he can resolve the square by returning these couples to their same relative positions.

## **TERMINOLOGY USED IN SIGHT CALLING:**



\*consisting of a primary couple and a secondary couple

"F" - Formation of the dancers

"A" - Arrangement of the dancers

"S" - Sequence of the dancers

"R" - Relationship of the dancers

**\*PLEASE NOTE: The term "FASR" will be used very often in this syllabus.**

## HOW TO DO IT

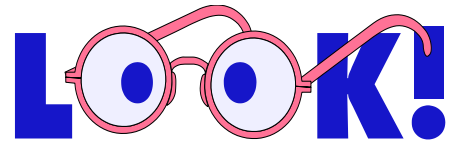
There are four essential steps in every sight calling process. To make them easier to remember, we identify them here as:

**“Pick-'Em, Sic-'Em, Pair-'Em, Snare-'Em.”**

### **Step 1: The Selection of Key Dancers (“Pick-'Em”)**

Every sight caller must select and track four adjacent dancers of his choosing in one or more pilot squares. These four key dancers (usually 2 adjacent couples such as couples No. 1 and 4) consist of a key person, his/her corner, and their respective partners. Whenever possible, it is advisable for a caller to select, as his/her key dancers, couples about whom s/he has prior knowledge concerning their partner/spouse relationship. It is easier, in other words, for a caller to remember that his key couples are the Smiths and the Jones's, rather than that they are Sam Smith and Mary Brown and Frank Jones and Sue Green.

When a caller has no prior knowledge about the dancers' partner/spouse relationships, the selection of key dancers should be based on such visually identifiable characteristics as size (tall men, short men, etc.) and appearance (bald heads, mustaches/beards, matching costumes or color combinations, etc.). It is obviously also advisable for a caller to select those squares with the strongest dancers for his/her pilot squares. To avoid disaster in the event a pilot breaks down, a caller should also pinpoint key dancers in one or more back-up squares.



**NOTE: THE SELECTION OF YOUR PRIMARY COUPLES IS THE KEY TO YOUR SUCCESS AS A SIGHT CALLER.**

- Select the **best dancers** available to be your primary couple. They will often dance with the better dancers in attendance, and therefore make your job a lot easier. This is often an easy task, when calling to your home group.
- When calling to an un-familiar group of dancers, the caller's experience in recognizing dancer actions and movements, and how calls are executed, will greatly assist in picking the best dancers as your primary couples.
- Next, you must be able to remember your primary couple. This is done in several ways. Their **costume** is the easiest, but be sure no one else in the square is wearing the same or similar outfit. Their physical make up; large people, small people. Features such as; wearing glasses, baldheads, outstanding jewelry, etc. Keep looking back at your selections. When calling an Allemande Left from basic material, check frequently to re-enforce the ability to pick them out.
- If the primary couples are satisfactory for the first tip, then use the same couples all through the dance as your primary couples.

The secondary couples will no doubt, change quite often during the dance. Early in the tip, re-enforce your ability to recognize them by using, choreography from zero lines (two couple) and from zero boxes (isolated), as this works the primary & secondary couples together. It will help you get these important couples implanted in your mind.

The selection of your pilot squares will be determined by which squares your primary couples are dancing in. It is a good idea to have at least 3 "Pilot" squares. This will usually insure that, if one square falls apart, you have other back up squares to turn to. It is best to start a resolving action if the second pilot set starts to get shaky. In addition, any time there are more than a few sets standing around, quickly get to a Left Allemande. This gets everyone back to dancing. Also, it is best to have your pilot squares located around the room, as it forces the caller to look over the entire floor, rather than concentrating on just one area.

Some nights you will find that, for some reason, you are interchanging your primary and secondary couples. When this happens, it may be advisable to change to a different primary couple. Never become complacent. Be aware that dancers do make mistakes, so never trust your luck to just one pilot square.

*Just a note about pilot squares: Don't always just watch the best dancers. In each tip you should watch a square of average dancers so that you are not calling to only the best dancers. Remember everyone came to dance and it is your job to keep the average dancers and weaker dancers moving too. Good JUDGMENT makes for GREAT DANCES.*

## Helpful Ways To Remember Primary And Secondary Couples In Three Squares



Remember that the primary couple should be the one couple in the square easiest for you to remember; maybe they have matching outfits, or are close friends, etc. For whatever reason, the one couple that comes to mind first when you look at a square, should be your primary couple. Couple number in the square is irrelevant. In one square the primary couple may be #1. In another set, it may be #4, etc.

If you look at a square and no couple readily stands out for you, do not use this square at all. Find another square where one couple will stand out in your mind. The rule of thumb is to make it as easy as you can to remember the primary couple, so that the only thinking you have to do is about the secondary couple.

By choosing the primary couples that stand out readily in your mind, there is virtually no work to remember them. Your mind will do so automatically. Thus, for three squares, instead of having to remember six couples, you really only have to remember three couples, those being the secondary couples.

At your home club, choose 4 or 5 couples that have good dancing ability, and make these your permanent primary couples every tip, every time you call for them. They will usually be spread out over at least three sets. And, after a couple of nights, they will be become so burned into your mind that your only work will be to remember three secondary couples.

If two or three of these couples get into one square you have two choices:

1. Do not use this square for this tip ... use other squares.
2. Use the alphabet, making the couple with the first letter of the last name closest to "A," the primary couple. Since you know all the people at your club, this should be easy.

As a guest caller, once you have located some couples that stand out in your mind, stick with them as your primary couples all night. It will become easier to remember them each succeeding tip, and once again, your only work will be to remember the secondary couple.

## **Step 2: Improvising Square Dance Choreography ("Sic-'Em")**

This is where a caller concentrates on moving the dancers through square dance routines that are entertaining and fun to dance. This too, is where a caller is concerned with such considerations as smooth dancing and comfortable body flow, interesting dance combinations, the purpose and level of his material, and the ability of the dancers to actually dance what s/he is calling; this, in other words, is where a caller must deal with the quality, and not merely the accuracy, of the routines s/he is calling. Formation awareness is also an important part of this phase of the sight calling process. CRaMS will help you tremendously with this portion of your presentation.

## **Step 3: Dancer Manipulation ("Pair 'Em")**

There are two parts to this step: (a), pairing up at least 2 previously selected key couples, and (b), maneuvering them either into facing lines of four or into parallel two-faced lines. It sometimes happens that when a sight caller decides that s/he is ready to resolve a square, the dancers are already in one of the above-described conditions. If so, s/he may proceed directly to the 4th and final step. Usually, however, it will first be necessary for a caller to deliberately maneuver the dancers into the desired condition (facing lines or 2-faced lines with at least one couple paired).

Probably the easiest way to accomplish the pairing-up process is to first establish "common" parallel 2-faced lines (every boy with a girl on his right side). From this arrangement, no dancer will be more than 2 Circulates away from his or her original partner. One can, in other words, quickly pair up any dancer with any other dancer by simply having the ends or centers circulate one or two places.

## Step 4: Resolving the Square (“Snare 'Em”)

With at least one key couple paired, the resolution process is easily accomplished from either facing lines or parallel 2-faced lines:



	<b>From Facing Lines</b>	<b>From Parallel 2-Faced Lines</b>
	Place the paired couple on the left end of the line. If the paired couple is <u>not</u> already there, call a Right & Left Thru and they will be!	Place the paired couple so that they are facing out. If the paired couple is <u>not</u> already facing out, call a Couples Circulate and they will be!
<b>If the other key couple is also paired...</b>	Check to see if the key person is between their Partner and their Corner. If they are, (Zero Line) call an Allemande Left or an appropriate get-out. If not, call a Right & Left Thru, then the Zero Line get-out.	Call Bend the Line, then check to see if the key person is between their Partner and their Corner. If they are (Zero Line), call an Allemande Left or an appropriate get-out. If not, call a Right & Left Thru, then the Zero Line get-out
<b>If the other key couple is <u>not</u> paired...</b>	Call Pass Thru, Wheel & Deal ... the corner will either be a pass thru or square thru 3 away ...	Call Ferris Wheel ... the corner will either be a pass thru or square thru 3 away ...

While there are MANY different methods to sight-resolve a square, your Coaches agree this method is the easiest to use as a beginning platform. Experienced callers SHOULD have more than one method ... but you need to “own” one before you venture out into others. Once we delve into “CRaMS,” you will see how to resolve from any number of variations.

## **TO RESOLVE**

1. Get primary man & his partner together.
  2. Put them on the left end of a line.
  3. Look across from primary couple to see which situation exists.
    - a. Both secondaries across (This is a Zero line).
      - ➡ Allemande Left or any Zero line get-out.
    - b. No secondary couples across (This is an out of sequence line).
      - ➡ Star Thru - Pass Thru – Allemande Left.
    - c. Secondary girl (corner) across.
      - ➡ Pass Thru - Wheel & Deal - Centers Pass Thru – Allemande Left.
    - d. Secondary man (corner's partner) across.
      - ➡ Pass Thru - Wheel & Deal - Centers Square Thru 3 – Allemande Left.
- 

## **PREPARING FOR THE MASTERY OF THE SIGHT METHOD OF CALLING AND RESOLUTION THE CALLER NEEDS THE ABILITY TO:**

- Have mastery of the basic movements so as to be able to exchange & rearrange both the dancer pairings and the formation.
- Develop the ability to make "snap shot" observations of the dancer pairings and the dancer formations.
- Have an understanding of formation changes resulting from each command.
- Understand & recognize the possible "get out" positions for dancers as the dance proceeds.
- Knowledge of which calls on any program are "two couple" calls and which calls require all four couples.
- Be able to recognize the primary and secondary couples in several squares for get out arrangements.
- Watch at least three "Pilot" (or guide) squares for the knowledge that the dancers on the floor are following your commands, and to rely upon when ready to resolve the



squares.

- Develop good judgment when selecting choreography for any given group of dancers.
- Use a building block usage of basics to help insure dancer success.
- Be aware of the difficult spots in your combinations so that you can help the dancers through these possible floor stoppers.
- Call with enthusiasm while concentrating on your choreography & following your floor, pilot squares & getting ready to resolve at any given moment.
- Be able to keep smooth choreography paramount and not jump at the chance to get a particular dancer into a desired spot on the floor any old way.
- Be aware of formation changes so the timing remains proper.
- Provide enough "Left Allemande's" so the dancers get the feeling they are "winning".
- Provide a variety of "Get-Outs" so the dancers are truly surprised with the left allemande or grand right and left.



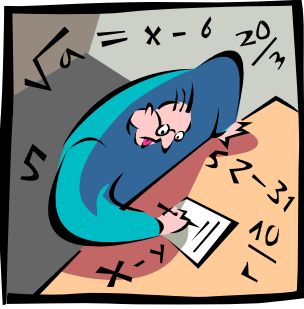
## **READING**

Reading is defined as a system in which the presentation of the square dance calls is delivered by reading a prepared "script" of choreography. While not recommended by most caller coaches, it is a recognized system of calling that may be necessary for some callers.

## **MEMORY**

A "Memory Caller" is defined as a caller who memorizes a total dance routine from home to home. S/He then constructs a patter tip by combining various complete dance routines to create the dance experience. While this technique of calling was once quite common, total memory callers are now very rare. Most caller coaches do not recommend this technique.

## Test Your Knowledge:



1) How many types of Zeros are there? \_\_\_\_\_  
Name them:

2) Define FASR

3) Define "Module"

4) What is a "Get-In"?

5) What is a "Get-Out"?

6) Write the 3 "Magic Modules" listed in this section

EXTENDED APPLICATIONS  
Mainstream by Jon Jones

1. Eight Chain Your Couple #

Sides lead right  
R & L Thru  
8 Chain Your Couple #  
Triple Centers In  
Cast Off  $\frac{3}{4}$   
Star Thru  
Giant Clover Leaf  
Girls to a R H Star  
Boys to a L H Star,  
Boys pick up your part.  
Star Promenade

2. C B

Heads Square Thru 4 while  
The Sides 8 Chain 4  
Heads Separate 'round 1  
Make a Line of 4 =  
a Right Hand Lady Line  
out of sequence

3. C B

Swing Thru, Girls Trade  
Boys Run, Wheel & Deal  
R & L Thru, Outsides  $\frac{1}{2}$  Sashay  
All Veer Left, Tag the Line In  
Heads Swing

4. Head Gents take Your Corner

Dance Fwd. & Back  
Square Thru 4  
Split the Outside Two  
'Round One To A Line =  
Partner Line or Zero Line

5. 2 & 4 R & L Thru

Same Ladies Chain  
Heads Lead R  
Slide Thru, Touch  $\frac{1}{4}$   
Circulate, Girls Run  
Grand R & L  
on 4<sup>th</sup> Hand, Do Paso  
(home)

6. Partner Line

R & L Thru, Slide Thru  
Swing Thru, Bys. Run  
Tag The Line R  
Ferris Wheel  
Centers Pass Thru  
Weave the Ring

7. All Promenade

Girls Roll Back One Man, Prom.  
1 – 3 "U" Turn Back  
Split Two, 'Round 1 to a Line  
Wheel & Deal, Wheel & Deal  
Alle. L

8. 3 & 4 R&L Thru  
 # 1 & New # 4 Prom.  $\frac{1}{2}$   
 The others Calif. Twirl  
 Swing Thru, Turn Thru  
 Alle. L
9. (Set up w/RH Lady)  
 1 & 2  $\frac{1}{2}$  Sashay  
 1 & 3 Square Thru 4  
 Ocean Wave  
 Ends Circulate  
 Swing Thru, Centers Run  
 Tag The Line In  
 Bend The Line  
 Girls Touch  $\frac{1}{4}$   
 Boys Left Hand Star  
 Girls Right Hand Star  
 Boys Pick Up Your Part.  
 Star Prom.
10. (Asymmetric)  
 Sides Lead R, Circle to a Line  
 Pass Thru, Tag The Line  
 Face The Caller  
 All 8 Circulate  
 each side Swing Thru  
 Boys Run R  
 Bend the Big Line, make 2 Lines  
 \* Two Couples Farthest From  
 Me, R & L Thru = Zero Line  
 \*or, Two Couples Closest To  
 Me, R & L Thru = Part. Line OS
11. (Asymmetric)  
 Sides Lead R, Circle to a Line  
 Two Men Facing Me &  
 The Two Girls w/their Back to  
 me, Pass Thru  
 (do the action of Spin Chain  
 Thru)  
 Lines of 3 Pass Thru =  
 Zero Lines Facing Out
12. Heads R & L Thru &  $\frac{1}{2}$  Sas.  
 Sides Slide Thru  
 R & L Thru &  $\frac{1}{2}$  Sas.  
 Centers Pass Thru  
 Centers In  
 All 8 Circulate Once &  $\frac{1}{4}$   
 Bow To Your Part.
13. Heads Square Thru 4  
 Sides Half Sashay  
 Swing Thru  
 Centers Trade  
 Centers Run  
 Wheel & Deal  
 Square Thru, Boys go 3,  
 Girls go 4  
 Boys Clover Leaf  
 Slide Thru = Corner Two Faced  
 Line

## Extended Applications

Plus by Jon Jones

### 1. Prom. Don't stop

Heads go single file  
lady in the lead  
Sides Wheel Into the Middle  
Slide Thru  
R & L Thru &  $\frac{1}{4}$  more  
Cross Fire  
Alle. L

### 2. Heads Square Thru 2

Swing Thru  
Boys Trade  
Girls Run  
Cross Fire  
Center 4 Trade  
All Girls Run  
Centers Slide Thru  
You're Home

### 3. Sides R & L Thru

All 4 Ladies Chain  
All Prom. Don't Stop  
Heads "U" Turn Back  
Slide Thru  
Dixie Grand  
Alle. L

### 4. Partner Line

Pass Thru  
Boys Run R & Roll  
Girls Trade & Roll  
Center 4 Walk & Dodge  
Touch  $\frac{1}{4}$   
Recycle  
Alle. L

### 5. Heads Star Thru

Double Pass Thru  
Girls Centers In & Cast off  $\frac{1}{2}$   
Boys Track II  
Girls Ferris Wheel  
(3X1 Lines)  
If you can, Recycle  
The others Wheel & Deal  
Veer Left = Opp. Lady Line

### Bend the Line

Square Thru 4  
Trade By  
Box The Gnat  
R & L Grand  
Push Her Home

### 6. (To set up Diamonds)

From zero arrangement lines:  
Boys Follow Your Neighbor &  
Spread While the Girls Dodge &  
Extend, etc.

7. Partner Lines

Pass The Ocean  
Acey Duecey Once &  $\frac{1}{2}$   
6 in Wave, Swing Thru  
Flip The Diamond 3 Times  
R & L Grand

8. Do Paso to an Alle. Thar

Heads Shoot The Star to a  
mixed up Thar  
Everybody Stop  
Boys Dia. Cir.  
Girls Dia. Cir.  
All 8 Dia. Cir.  
All Flip Your Dia. To a  
Wrong Way Prom. w/same sex  
Girls Wheel Around  
Star Thru  
Zoom  
Square Thru  $\frac{3}{4}$   
Alle. L

9. Heads Lead R & Spread

Sides Half Sashay 1 &  $\frac{1}{2}$   
Sides Double Pass Thru  
Both Face R  
Dia. Cir.  
Single Hinge & Roll  
R & L Grand

10. Partner Line

Pass The O  
8 Cir.  
Recycle  
Veer L  
Tag The Line In  
Girls do the Centers Part of  
Load The Boat While the  
Boys Pass Thru & Clover Leaf  
Touch  $\frac{1}{4}$   
R & L Grand

11. (opposite Lady Line, OS)(OLO)

Pass The O  
Ladies Trade  
Ladies Run  
Ferris Wheel  
Dixie Grand  
Do Paso to a Prom.  
or, L Dixie Grand  
R & L Grand

12. Partner Line

Dixie Style to O W  
Boys Hinge  
Flip the Dia.  
Cross Fire  
Girls Run  
Square Thru but on the 3<sup>rd</sup>  
Hand, R & L Grand

# CRaMS

by Jon Jones  
2006

In 1999 Tony Oxendine, Jerry Story and I started the Lone Star Callers College. During the first year of the school Jerry asked if he could present his system of calling and we said yes. After he was into his presentation for several minutes, Tony and I had no idea what he was trying to explain so we left the room. The following year the same thing happened. I told Jerry that I had been calling as a sight caller too long and had NO desire to learn a different system. Les Gotcher, (the caller who invented sight calling), taught me to sight call in 1957 and I had been quite successful at it for a very long time and I felt I was too old to try something else.

For many years I had wondered how Jerry always seemed to have total control of his choreography and never missed his corner. My first thought was that he called two to three times a day, six days a week and that made him really good. I later learned that my analogy was incorrect. But, when he would explain his system, it didn't make sense to me. I can well imagine what the caller students must have thought.

The third year of our school, Jerry and I were driving to the venue and he began talking about his system. Again, I informed him of my lack of desire to learn it. He then asked me some questions about being able to recognize, on the fly (as I was sight calling), certain line relationships and sequence states; such as partner, corner, opposite and right hand lady. My response was that the first three were no problem but I never had any idea when I might be in a right hand lady line 'on the fly.' For me to know this, I had to set it up from the beginning with a known module.

Jerry then asked me if I could see, on the fly, a pass thru – trade by – allemande left. I said yes, I see this all the time. He said, "If you do a slide thru at that point you have a right hand lady line in sequence." At that very moment the light turned on for me and a whole new world of calling and understanding Jerry's system come into being. At the time he was calling it "Sight Resolution On The Fly." I also realized that many of us callers had totally forgotten about setting up formations with the right hand lady.

I finally realized the value of a controlled system of calling as opposed to free-wheel sight calling. We began using and teaching this system to other callers and to most, it was totally brand new.

Deborah joined the staff of Lone Star Callers College in 2002 and we realized that we needed something solid to work with. We told Jerry he must put all of his system in writing. He, Deborah and I began a process to do just that and to have it in a manner that everyone could understand. After several drafts and a lot of soul searching, Deborah and Jerry named his system "Controlled Resolution and Manipulation System (CRaMS)."

I have had a lot of fun experimenting with CRaMS and Deborah and I have enjoyed learning it together. We help each other understand and use more controlled choreography.

The late Bill Peters heard about what we were trying to do at our school and wanted to know what it was. After a lengthy explanation, he said this was a similar system to what he used before getting involved in sight calling. He studied CRaMS very thoroughly and said it was probably the best system available today.

At the CALLERLAB convention, in 2004, the Caller Coach Committee passed a resolution stating that we callers have placed too much emphasis on sight calling for way too many years.

Several of us, after having studied and applied CRaMS, realize that it is not totally new. What IS new is that this most complete choreographic control tool has now been explained in an easy-to-follow document. It is similar to what we all did before sight calling in that we memorized a lot of modules and routines. However, CRaMS incorporates Module, Mental Image and Sight calling. Jerry and Deborah have done a wonderful job of explaining all of the system, and most callers (with some study) should be able to understand and apply it. I know for a fact that it has enhanced and rejuvenated my calling once again.

One week shy of my seventieth birthday, it was a great feeling and a lot of fun to call an entire dance using the CRaMS system and be in total control. I still checked the squares in case I had to revert to sight calling in case I forgot something but, I never had to.

**You can teach an old dog new tricks !!**

PS: For more detailed information go to Jerry's web site at [www.JerryStory.com](http://www.JerryStory.com)