Any-Time and Any-Place Resolution by Sight

Electronic Tips for Callers
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Did you know that you could resolve your squares by sight from in fact any setup without having to shuffle this dancer here and that dancer there in a complicated way? Yes, it can be done—and the process is really quite simple, provided that the choreography used so far was symmetrical.

When you start to call a tip, you usually remember two adjacent couples in a square (don't worry if the dancers you are remembering were not forming two couples at the beginning—the system will work as well). The important thing is that you remember one head man, one side man, one head lady and one side lady no matter where they originally started. Using these pieces of information, you can always bring all the men and all the ladies into sequence: one head man and one side man is enough to determine the sequence state, and, of course—the same rule applies to ladies, too. Remember, there are always just two possibilities of sequence for each gender: either they are in sequence, or they are not (or the setup is not symmetrical). If they are not in sequence, they can get there with as little as one *Trade, Zoom, (Left) Swing Thru, Right And Left Thru, Recycle, (Reverse) Flutterwheel, Split Circulate, Walk And Dodge, Half Sashay, Tag the Line*, or whatever is suitable at the moment.

So what to do when you want to resolve? Firstly, set up the formation and arrangement you feel comfortable with in order to manipulate the dancers of the same sex on each side of the square (I recommend using setups you are the most familiar with—for example, Normal Facing Lines, Parallel Right-Hand Ocean Waves #0 or #1/2, or anything else). Then find both your key men (they must be both on one side of the square—north, south, east, or west; otherwise the setup is not symmetrical and you are in deep trouble) and check their sequence. If they are out of sequence, use some of the "magic" calls (those that change sequence) to bring them into sequence. As you are doing this, start looking for your key ladies. Bring them into sequence as well and try not to spoil the sequence of men, or don't forget to bring the men back afterwards. Actually, this is the "special trick": to bring both men and ladies into sequence at the same time.

When you are done with sequence, you should do something with formation and arrangement to get prepared for your Get-Out (of course, you can do this before you start establishing the "in sequence" state, or you can merge these two steps into one). If either formation, or arrangement has to be changed, try to bring one man and one lady into each quadrant (possibly as Facing Dancers, a Couple or a Mini-Wave) and keep the sequence state unchanged. Then you are just a *Single Hinge, Touch One Quarter, Scoot Back, Single Circle (3/4) to an Ocean Wave, Step to an Ocean Wave* or other suitable call of this kind (or a combination of calls) away from having resolved formation, arrangement and sequence.

The only remaining thing that has to be taken into consideration is the relationship. However, this task is very simple: 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 call simply *Promenade*; if the number is odd, they meet with their left hands available so it is better to call *Do Paso—Promenade* or anything else starting with left hands. You can also call *Left Touch One Quarter—Check Your Alamo Ring* or *Left Arm Turn to an Allemande Thar with Boys in the Middle* and follow from there if you want to give the resolution a different feel.

Another possibility is to establish the described setup and use *Dive Thru—Centers Pass Thru*, *Pass Thru*, *Trade By*, *Circulate* and other calls that do not change the sequence (they must be moving the dancers of the same gender in the same direction around the outside of the square) to bring the original Partners together for the "real" *Allemande Left* or *Right And Left Grand* Get-Out as desired.

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**. Note that for some of the setups, the positions of dancers are the same and they differ only in their facing direction (this applies to the *Allemande Left* setups in case 1 as well as in case 2 described below). In order to make the figures as synoptical as possible, the square is always oriented so that the key men are on the "west" side and this part of the square is marked with a dashed frame in the following figures; however, the described method can be applied to whatever side of the square you need.

It is interesting (although absolutely logical) to find out that each setup allows two possibilities of establishing it—they are perpendicular to each other and the difference comes from rotating each quadrant 1/4 while retaining the clockwise/counterclockwise facing direction of dancers of each gender. Of course, there are many other possible formations (and respective arrangements) for Get-Outs (for example Hourglass)—however, they are less suitable for using the "one side—one quadrant" method, as the dancers are not standing in distinct quadrants (they are overlapping on the borders of quadrants).

Another interesting thing is that in case of using the Trade By Formation as the transition point between the described resolution process and the Get-Out itself, everybody can start the *Right And Left Grand* (or *Wrong Way Grand*, according to the particular setup) with his/her original Partner except for the case of the "Four Ladies Chain situation". This case can be, however, getting rid of by calling a Technical Zero which does not work so it has the Four Ladies Chain effect and therefore it brings both key men and their original Partners to the same side of the square—we can call for example *Trade By—Pass Thru* to get the original Partners together, or simply *All Eight Circulate to a Right And Left Grand* from Parallel Right-Hand Ocean Waves with men in the middle and all in sequence. As we can see, adding the Trade By Formation to one's list of "Get-Out setups" is very simple, and the result is quite significant because this formation is used less frequently that the "traditional" Eight Chain Thru Formation or Back-to-Back Lines.

Case 1: Both key dancers (**A** and **B**) are on the same side of square but their original Partners (**a** and **b**) are on the other side:
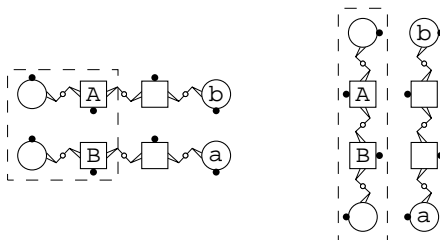

Figure 1: *All Eight Circulate to a Right And Left Grand* from Parallel Right-Hand Ocean Waves

The other three cases can be resolved as follows:

Case 2: All four key dancers (**A**, **a**, **B** and **b**) are on the same side of the square:
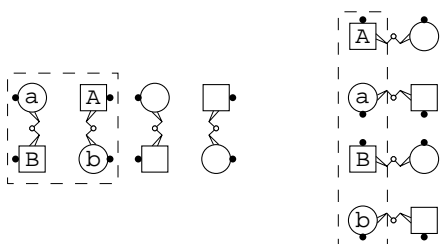
- *Allemande Left* from the Trade By Formation

Figure 2: *Allemande Left* from the Trade By Formation

- *Allemande Left* from Facing Lines
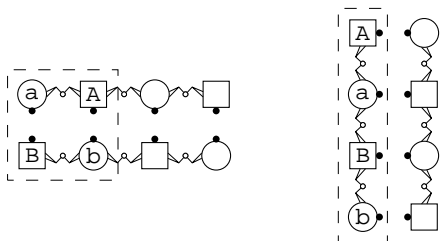
Figure 3: *Allemande Left* from Facing Lines

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- *Right And Left Grand* from the Eight Chain Thru Formation

Figure 4: *Right And Left Grand* from the Eight Chain Thru Formation

- *Right And Left Grand* from Parallel Right-Hand Ocean Waves
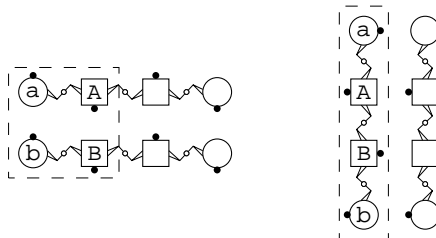
Figure 5: *Right And Left Grand* from Parallel Right-Hand Ocean Waves

Case 3: Dancers **A**, **a** and **B** are on the same side of the square, **b** is not there:

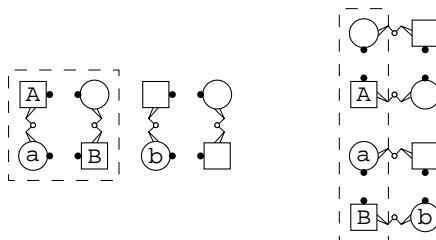- *Allemande Left* from the Eight Chain Thru Formation

Figure 6: *Allemande Left* from the Eight Chain Thru Formation

- *Allemande Left* from Parallel Left-Hand Ocean Waves
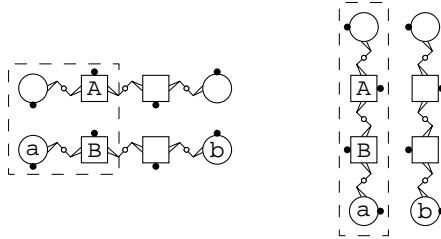
Figure 7: *Allemande Left* from Parallel Left-Hand Ocean Waves

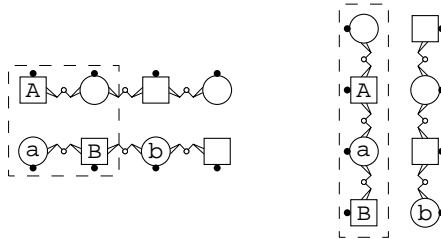- *Allemande Left* from Out-Facing Lines

Figure 8: *Allemande Left* from Out-Facing Lines

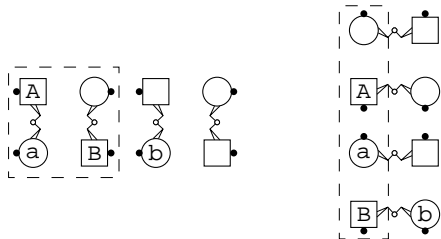- *Right And Left Grand* from the Trade By Formation

Figure 9: *Right And Left Grand* from the Trade By Formation

Case 4: Dancers **A**, **B** and **b** are on the same side of the square, **a** is not there:

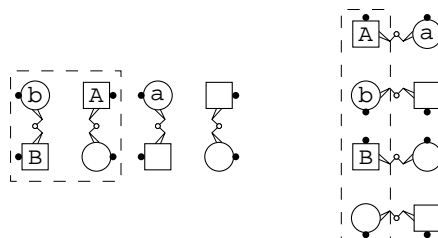- *Wrong Way Grand* from the Trade By Formation

Figure 10: *Wrong Way Grand* from the Trade By Formation

If you learn to use this method 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 men and the ladies into sequence, determine the proper relationship and be sure that, thanks to the mirror image effect, everybody who did not break down ends with his/her original Partner without crashing into anybody on their way back home.

Another advantage of this way of resolving squares is a totally different approach to using the Get-Out modules. It is a nice change from the usual *Centers Square Thru Three—Allemande Left* stuff—and your dancers will definitely appreciate the variety and surprise you are offering them.