

# Duonamic Patter

By Michael E. Haworth

- ❖ *As a newer caller, you have a lot to take in, a lot to remember, a lot to juggle all at once ... messes to clean up. Welcome to the circus. I'll show you to the elephants.*

Mastering a resolution process is like mastering the *clutch* on a manual transmission. Wouldn't it be nice to learn on an *automatic* before tangling with 3 pedals and a stick? I mean, you've only got two feet, right? Why not learn to resolve a square using *only 2 people* instead of the traditional 4? Why *resolve* at all? After all, a well-constructed set of modules should offer the complete package, variety, interesting choreography, and built-in resolution! Modules provide a strong foundation, but you still need to be able to fix mistakes, and after a time, you want to stretch your wings a little; you want more variety than your set of modules allows. You want the flexibility to tailor your dance to suit the ability level before you. You want to be able to deliver a *Wind in the Face* experience. What if I could show you a way to call pretty much whatever you wanted to call without memorizing hundreds of sequences or worrying about how to resolve? Let me introduce you to *Duonamics*, and when we're finished, your favorite number might be 2.

Can you remember (or imagine) your first efforts driving a car with a manual transmission? You sat behind the wheel, listening to the motor humming while attempting to order your thoughts, and all of the sudden you were ready to go. Your attention was suddenly darting from place to place: the clutch, the brake, the throttle, the stick shift, the mirrors, the view through the windshield, *and* the steering wheel! Each component had to interact smoothly to avoid grinding gears and causing embarrassment or a wreck. Eventually, you did not have to think so much about the clutch and other pedals. You developed the appropriate finesse with all controls to smooth out the ride. Your eyes naturally found the view they needed, and you were a driver! Even after driving a while successfully, from time to time, you may have encountered a situation that was uncomfortable and required a new skill. Driving over the hills in San Francisco, for instance, requires a whole new intimacy with the brake, clutch, and accelerator. The biggest pain is that *clutch!*

Learning to call patter is a little like learning to drive. At first, you have a lot to think about. What do I call next? Did I just mess up a module? Who was dancing with whom? Is that good or bad body flow? How do I fix this mess? Why are they standing around so much? You might not think about timing, but you can safely assume it suffers, because it is so difficult to think of all the things at once. Eventually, some things no longer require active thought and become embedded into your being. As a newer caller you are often thinking more about properly resolving the square than *timing and flow*. Yet, timing, flow, and creating a pleasant experience for the dancers should be your chief concerns.

To avoid having to think too much about the resolution process, of which you may still have only a vague understanding, there is no question that you can rely upon modules – relatively short, functional, memorized, sequences. Yet, memory sometimes fails, and you find yourself thinking about the process of resolution. If that process is not automatic, your concentrated effort to execute it can translate into dent in confidence. This is subtly conveyed to the dancers, which results in a lack of *clarity* in your presentation if only because, for an instant, the dancers are no longer listening to you! Duonamic resolution assists as a natural and automatic result of disciplined calling that creates confidence.

## Duonamic Simplicity

In a nutshell, and at its most facile, *Duonamics* is a controlled system of calling patter that exploits the position of only 2 dancers, auto-magically keeping track of many traditional elements required to resolve a square. It is one application among many of the theory behind the 3 mechanics of the symmetrical square, which are fully described in my book, *Sight Calling Secrets*. If you are interested in deeper study, the book may interest you, but you need no knowledge of the theory to make practical use of *Duonamics*. *Duonamics* offers tremendous flexibility as well as *safety*. You can stick to simplicity and relax, or walk the razor's edge of as much complexity as you're willing to accept. Start simple – relax.

## Preparation Work

To use *Duonamics* effectively, you must be intimately familiar with the set of calls you intend to use. *Duonamics* centers upon the CALLERLAB Basic Program. At the very least, you should be comfortable calling Basics from *standard positions*. If you want to use calls from other programs, incorporating them into a module may be the easiest way to begin. When you are more practiced and familiar with the system, you can categorize other calls and add them to your repertoire.

You must be able to identify and focus upon two people in the square. All big decisions center around them. If you want to add complexity, you'll need to be able to identify a third person temporarily, but you'll never have to work with more than one *duo* at a time.

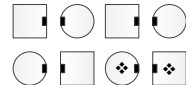
## Duonamic Overview

Suppose you begin from a squared set and call *Heads Square Thru*. Now, choose any *duo* of facing dancers and burn their image into your brain. You're taking a mental *snapshot* of that duo. Select one of those dancers to represent *you*. This is your key dancer – your *principal*. You will mentally follow the principal through the choreography you create. In other words, put yourself in his or her shoes, and *visualize* (if you can) that person's progress through the square as you call.

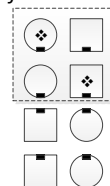
Just to challenge the *guys* a little in the first example, use the #1 lady as principal. Her duo-mate and Corner is the #2 man. She's on the *inside* of the 8-Chain Thru formation. Burn that image into your brain. Remember whether your principal is on the *inside* or *outside* and who she is facing. As long as you can remember that, you're in fine shape. No matter where you move dancers through the square, as long as you can reconstruct this same *snapshot foursome*, you can resolve. You need only reunite your *duo* to reconstruct that snapshot foursome. Then, ensure that your principal is on the proper side (inside or outside according to your original snapshot) and that the duo is facing. Here's the example:

*Heads Square Thru*  
*Swing Thru; Boys Run*  
*Couples Circulate*  
*Bend the Line*  
*Pass Thru; Wheel & Deal*

After Square Thru, Snapshot this duo, #1 principal gal is inside.

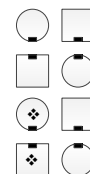


After Wheel and Deal, our Duo is reunited, and this is the snapshot foursome.



Now, maneuver the *duo* to face with the principal on the inside of a standard 8-Chain Thru formation.

*Double Pass Thru*  
*Leaders Partner Trade* →



Despite rotation of the square, the original snapshot FASR (*Formation Arrangement Sequence & Relationship*) has been recreated. *Left Allemande!* That's the basic idea behind *Simple Duonamics*. It's all about creating *Instant Modules* on the fly.

1. Setup and create a Snapshot, noting your *Duonamic Duo* and placement of your principal.
2. Call with control and maneuver the dancers around the square.
3. Reconstruct the *Duonamic* foursome and maneuver the duo into their proper 8-Chain Thru positions.

## Controlled Maneuvers

You may have realized that you can mix modular techniques with limited sight techniques to execute the 3 steps above. *Duonamics* employs *restricted sight calling techniques* to bring about an automatic resolution. *All sight resolution is restrictive*. Think about it. If you are employing any extemporaneous sight resolution method, like the old two-faced line method, you can call what you like (unrestricted) until it is time to resolve. Then, you *must* begin to limit your choice of calls to a subset that brings about your desired result. The *restrictions* are self-imposed and continually become more restrictive until you have the FASR you desire.

In *Duonamics*, rather than going through a *process* to resolve the square, you accept restrictions about your choices all along to prevent *breaking things*. Think about it. After *Heads Square Thru* from the squared set, you have a zero box. If not for the hand violation, you could call *Left Allemande*. Now, just *don't break that!* Call a zero that leaves you with a free hand, and you can call *Left Allemande*. Zeros don't break things – by definition – unless, of course, they contain material that the dancers can't dance ... but that's another story. So, after calling a zero ... *Dosado* ... you can call *Left Allemande!*

The controlled calling restrictions should still allow you to:

- 1.) Move dancers through any quadrants.
- 2.) Move dancers from one FASR to another.
- 3.) Allow dancers to interact with specific *others*.
- 4.) Provide existing modules with additional variety and interest.
- 5.) Capitalize on a surprising moment.
- 6.) Save one or more squares from breakdown.
- 7.) Clean up a mess.

Points 5, 6, and 7, apply primarily to *sight calling* techniques, while 1-4 apply both to sight and modular techniques. *Duonamics* does not take anything away from your existing modular repertoire, and it does not force you to get better with modular skills. Rather, the restricted sight calling techniques that are employed complement modular technique, but either can stand on its own.

The intent of this discussion is to acquaint you with the easiest sight calling techniques employed in *Duonamics* and get you calling with it right away. Techniques for cleaning up messes and recovering from modular mistakes are best tackled after you are comfortable with these basic applications. Expanding upon the basic applications with added complexity does not prove such a daunting obstacle once you are competently practicing the basic rules.

So, what are the rules?

## Instant Module Construction

Simplistic *Duonamics* promises an attractive treasure to those willing to seek it – the ability to *improvise zero modules* on the fly. This is accomplished through a core set of calls. For the moment, and to keep things simple, that core call set is limited to the CALLERLAB Basic Program. Later, the core can be extended to include calls from other programs. Another benefit of focusing on Basics is that newer callers often have the opportunity to call guest tips at Basic dances. In California, where the Plus Program is the entry level for new dancers, Basic Dances are hosted as *Halfway Dances* and traditionally allow guest callers to strut their stuff.

*Duonamics* divides the call repertoire into three classifications or sets: Stop, Caution, and Go! Think red-light, amber-light, and green-light. If you've got the green-light, go, go, go. Otherwise, pay close attention. Green-light and judicious use of some amber-light calls provide the basis for *Wind in the Face* material.

The Duonamics caller must commit the set lists to memory and become intimately familiar with them so that selection of a call from any particular set is an easy matter. Formation awareness is also an important skill to develop. You should be able to visualize the starting and ending formations of the calls and the principal's position. It's not all mental, nor is it really too tough. Your eyes assist and confirm as you watch each call unfold upon the floor. However, it is still a good idea to think 2 or 3 calls ahead.

### Red-light ●

**Stop** (*and think*) calls should be avoided when you are sight calling, *unless you really know what you're doing*. For the super simple application, they are best avoided. These calls are potential game changers and may *break those things* we were trying to keep safe. If you want to use them, craft a module that cancels out any unwanted effects so you can call without fear. You can always use them in memorized setups or get-outs, or use them as part of a zero inserted during your sight calling.

Left-Hand/Right-Hand Star  
 U-Turn Back (*non-couples*)  
 (Named Dancers) Circulate  
 All Eight Circulate  
 Single File Circulate  
 Split Circulate  
 Box Circulate  
*Sweep a Quarter (center couple working)*  
*Zoom (non-couples working between foursomes)*  
*Any Call with Two Couples Working, while others are idle*

Stars are in this category because they are somewhat ambiguous and apt to cause grief unless you use them in some specific traditional patterns. Ensure your usage keeps a foursome intact or exchanges appropriate people. Verify what you want to do with your checkers ahead of time.

U-turn Back addressed to individuals, circulates, or any call where you have isolated two couples for activity (usually in the center) while the others are standing idle can break stuff. *Ends Zoom* from general lines can upset your apple cart as well. All 8 Circulate from ocean waves is a special case. It is equivalent to "Pass Thru & Trade By." If you're careful about what you're doing, All 8 Circulate can be used from waves. Called twice, it is a half-zero, flip-flopping the square. Of course, All 8 Circulate can be called from numerous formations. Some are good, and some introduce unwanted complexities for Duonamic purposes.

*Split Circulate* may also be treated as a caution call provided it is used in a manner that preserves the current foursome. Calling, "Touch 1/4 & Split Circulate" from the 8-Chain Thru formation won't cause any grief, but "Swing Thru & Split Circulate" may for various reasons. *Split Circulate* like the rest of the red-light calls simply requires care. Be sure of what you are doing when you make use of it.

### Amber-light ●

**Caution calls**, are *monkey wrench calls* with the potential to stop up the works. Handle them with care, and feel free to use them. If you select a call from the Caution category, you will likely need another at some point to cancel the bad effect. That is an oversimplification that conveys the general idea.

<i>Basic 1</i>	<i>Basic 2</i>
2 Circle Left / Right (1/4, 3/4) Arm Turns Separate/(Split 2) Around 1 or 2 to a Line Separate/(Split 2) Around 1-2 & Come Into the Middle Two Ladies Chain ( <i>across in lines</i> ) Chain Down the Line Star Thru	(Named Dancers) Trade [Left] Swing Thru Run / Cross Run Pass the Ocean Zoom ( <i>non-couples working within the current foursome</i> ) [Reverse] Flutterwheel Touch ¼

## Green-light ●

Select any of the calls in this **Go** class and you have no worries. These ensure that the current state of affairs remains unchanged with regard to resolution.

<i>Basic 1</i>	<i>Basic 2</i>
4 Circle Left / Right Dosado Pass Thru Half Sashay Rollaway U-Turn Back ( <i>couples</i> ) Courtesy Turn Lead Right Veer Left / Veer Right Bend the Line Couples Circulate Right and Left Thru California Twirl [Left] Square Thru (1 .. 3) Circle to a Line Dive Thru	Wheel Around Box the Gnat Couples Trade Partner Trade Extend (From 1/4 Tag Only) Wheel and Deal Double Pass Thru First Couple Go Left/Right, Next Couple Go Left/Right <i>Zoom (w/ couples working)</i> <i>Sweep a Quarter (everyone working)</i> Trade By Ferris Wheel

## Wind in the Face

Providing a *Wind in the Face* experience for your dancers requires clarity of expression and presentation of the calls, along with a projection of confidence and perhaps just a little pluck. Dancers perceive Wind in the Face when there are moving without pause, smoothly executing sequences that give a hint of breeze on their cheeks. Anything that diverts the dancer's mind into discomfort, confusion, or panic, disrupts that wind or completely becalms. You become like the captain of a wooden ship without a wind; you're dead in the water!

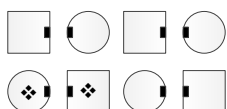
Of course, well planned diversion can be a desirable thing. If planned and presented to build tension, which is then released in the form of successful resolution, the dancers relish their reward! To present a pleasant mix of Wind in the Face movement sprinkled with appropriate tension & release requires fluency with the calls, sharp observation skills, projection of confidence, and clarity. This most often blossoms with experience and appropriate practice. As a newer caller, lacking in both, you are likely to have frequent trouble.

Duonamics can help you realize Wind in the Face skills a little faster by reducing the pressure of resolution and module memorization. Green-light calls naturally lend themselves to *Wind in the Face* movement. An improvised and flowing combination of a few caution and green-light calls from standard positions is likely to produce the effect – as long as you present with clarity, confidence, and solid timing.

## Basic Duonamic Navigation

Set up your zero box, take your mental snapshot, note the identity of your *duo* and the position of your principal dancer. Then, call anything you like that keeps that foursome together. As you move on to visit the other foursome, however, make sure you split up the *duo*. With the duo dancers separated, any green-light call is fair game. Then, simply return duo dancers to the same foursome, and you know you have recreated that original foursome. Reconstruction of the original 8-Chain Thru formation simply requires maneuvering the duo to face while the principal is in the proper position (inside or outside according to your snapshot). Let's work through an example.

Heads Square Thru

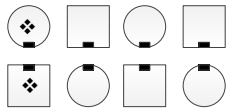


Take the snapshot and notice the duo (#4 gal and #1 man). The man is Inside and the gal is Outside.

Right & Left Thru  
Half Sashay  
Touch 1/4; Boys Run

A couple of caution calls were used, but you are still working with the same group – no harm done. Perhaps you would like to move on to another foursome, but duo dancers are paired together. You need to split them up first.

Reverse Flutter Wheel



Now the duo has been split up, and you can move on to another foursome.

Pass Thru; Bend the Line

If you employ only green-light calls, you can maneuver the dancers all over the square, and you will be able to bring duo dancers back into the same foursome. Try it!

You should be able to see that just moving them around with the green-light calls potentially provides *Wind in the Face* and allows you to guide the duo dancers back into the same foursome. Maneuver them to face one another while ensuring that your principal dancer is properly positioned according to your snapshot, and you can call a suitable get-out or *Left Allemande!*

Here's an example continuation after *Bend the Line* above:

*Right & Left Thru*  
*Pass Thru; Wheel & Deal*  
*Double Pass Thru; First Couple go Left, Next Go Right*  
*Right & Left Thru*  
*Pass Thru; Bend the Line*  
*Dosado*  
*4 Circle Left 3/4*  
*Left Allemande!*

Let's summarize the current restrictions:

*R1: Confine yourself the Green-light Calls or zeros unless the duo couple is together in the original foursome.*

*R2: Within your snapshot foursome, call anything you like that keeps the group intact. When you are ready for your principal to visit another foursome, ensure that the duo couple is separated.*

These restrictions may seem a little harsh, and yet they are appropriate for this *simplest* application of Duonamics.

### Less Restrictive Navigation

You can relax the first restriction and provide even more flexibility for your dancers by allowing *caution calls* to be utilized when duo dancers do not occupy the same foursome. However, to maintain as much simplicity as possible, when you are ready to reunite the duo, make sure that your principal returns with the dancer from the *original duo foursome*.

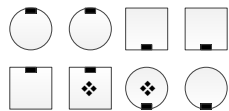
Remember from the last example that you separated the duo couple before moving on to a new foursome. Let's call your principal dancer's temporary partner at that point *the escort*. You can imagine that the *escort* is responsible to see that the principal gets back to the snapshot foursome and will never leave his or her side until the duo is reunited. It's nice to have that kind of loyalty! Or, you might think of that escort as a bad influence. "Hey, let's go play with the others for a while. Looks like *fun*. Don't worry. I'll see that you get home all right." The important thing is: those that leave together return together.

New Restriction:

*R3: Caution calls may be utilized in a foursome when the duo couple is separated as long as the principal returns to the snapshot foursome with his/her escort — i.e. the dancer that accompanied him/her from the original snapshot foursome.*

Let's go through an example. We'll set up a zero box and do a little dancing.

Sides Square Thru  
 Right & Left Thru  
 Ends Half Sashay; Dosado to a Wave  
 Swing Thru Double  
 Centers Run

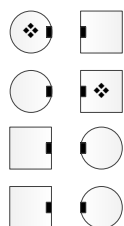


*After the initial setup, take your snapshot and note the identities of your duo and the position of your principal dancer. Caution calls were used, and now you're ready to move on. Since same sex dancers are paired, you're assured the duo has been separated.*

Ferris Wheel  
 Double Pass Thru; First couple go left, next go right  
 Pass Thru; Wheel & Deal  
 Boys (in the middle) Square Thru 3

*The principal and escort are visiting the foreign foursome. Try a few caution calls, and return both visitors to the snapshot foursome.*

Split 2 'Round 1 to a line  
 Pass Thru; Bend the Line  
 Pass the Ocean  
*All 8 Circulate Twice (a STOP and think call, but when called twice from waves, it's a zero)*  
 Swing Thru & Centers Run (*visitors paired – return them*)  
 Couples Circulate; Bend the Line



*The duo couple is reunited in the current foursome, but they aren't in their proper places. It's probably easiest to normalize and call a get-out.*

Touch 1/4; Boys Run  
Double Pass Thru  
Leads Partner Trade  
Centers Face In and Back Away ... You're Home

As a new caller, the most expedient way to finish is often the best choice. The last example was about as long as you want a sequence to get, but if you make it longer than that, don't panic. Relax. Reunite your *duo*. Then, *get out* in a way that provides the most impact you can create for your dancers. From the last diagram above, you might have seen the get-out: *Ends Circulate 1 1/2 to a RL Grand ... and Home when Done*. If not, don't worry. As you get more comfortable, and practice, you will begin to *see more*.

Caution calls tend to raise tension, and the Green-light calls tend to allow it to ease off. Use interplay between tension and release to your advantage.

### Duonamics Simplicity Summarized

The calls from the Basic program are divided into three classes to control traffic like a traffic light: red, amber, green. The action begins with a setup. A mental snapshot is made of the duo dancers (who are one pair of facing dancers in any quadrant). A principal dancer is chosen and whether he or she is positioned on the inside or outside is noted and memorized. Then a combination of zero modules and restricted sight calling can be used to maneuver dancers all over the square. To complete and resolve, the duo dancers are reunited in the same foursome, brought to face in a standard 8-Chain Thru formation with the principal occupying the proper position according to the original snapshot. That's all folks!

Observations:

- The fact that resolution action focuses upon only 2 people (*the duo*) rather than the 4 needed for traditional extemporaneous sight resolution methods brings Duonamics within the grasp of newer callers and with it, quite a bit of freedom.
- The caller is freed from the laborious process of identifying and matching dancers in a traditional sight resolution process, which may be a help to new callers.
- The caller must remember the *snapshot duo*, and the position of the principal dancer (inside or outside).
- Keeping sequences short helps bolster confidence of both the caller and the dancers by offering more opportunities for reward and less chances for memory lapses and failure.
- Your confidence will increase in proportion to the number of times you successfully resolve the square.
- Green-light calls can be used to move dancers to any quadrant.
- By working in the snapshot foursome, and then moving on to the foreign foursome, dancers have a sense of working with *everybody* in the square.
- Caution call usage is primarily like *Burnt Image Sight Technique*, but it is more freeform. With Duonamics, the caller is only concerned about pairing specific dancers before moving onto a new foursome or when recreating the original snapshot for resolution purposes.
- Zero modules and equivalentents can be utilized interactively. To stay with simple Duonamics, call any Technical Zeros that invert pairings in twos. In other-words, cancel out the inversion.
- A little restricted sight calling can add additional variety to existing modules.
- Call sets (red, amber, green) must be memorized. The caller must have fluency with every call that is to be used.
- The basic navigation strategy lends itself well to providing a *Wind in the Face* experience.



There is a lot more to *Duonamics* than the simple strategies outlined so far. You can relax restrictions even further to create additional combinations and enjoy much more flexibility. Of course, this comes with a price – more complexity.

## Deeper Duonamics

You've had an introduction to Simple Duonamics. Stick with that for a while if you plan to include Duonamics in your bag of tricks. At some point, you might be ready to move forward and embrace a few of the *deeper mysteries*. What follows are hints of some of the powerful things you can do with Deeper Duonamics.

### Technical Technique

In the old days, a technical zero was any “zero” that did not return dancers to their exact starting footprints. These days, it seems to refer only to modules that contain an inversion of pairings, but generally create a similar FASR. If you start from a zero box, you'll end in a zero box, but the couple who started paired on the outside is now unpaired on the inside. That's pairing *inversion*.

You probably have at least one or two technical zeros in your arsenal already. One that comes to mind is: (ZBox) *Star Thru; Pass Thru; Bend the Line; Star Thru*. As long as you start from a zero box, you'll end in an *inverted zero box* – you know, the original outside/inside couple is now on the inside/outside and unpaired/paired. So, if you're using Simple Duonamics and inserting box zeros here and there, you can employ a Technical Zero anytime the *duo snapshot is restored*. At the end of the module, the new foursome becomes your new *duo (snapshot) foursome*, but the *duo dancers'* positions are now inverted! If your principal belonged on the inside when you started, your principal belongs on the outside after the technical zero is complete. Once dancers arrive at the end of an inverting module, take a new snapshot and reinforce the idea that their positions have flip-flopped.

Since the foundation for technical zeros (that invert) is movement to a new foursome by the *duo pair*, anytime you move from one group to another group as a *duo*, their positions flip-flop. Simplistic Duonamics prevents that from happening by restricting duo dancers from providing *escort duties* for one another. If you can keep track of flip-flopping positions, feel free to ease that escort restriction.

### Corner Confounding

Sometimes it is just *tough* to remember your *duo*. That Corner relationship can get confusing at times. After all, when working with Corner duos, there are often few clues to remind you that one person should match up with another. So, you could just decide not to worry about it and work with *Partners* instead of *Corners*. A zero box is an 8-Chain Thru formation in which all dancers are in sequence and facing their Corner. Well, if you apply the same criteria to *Partners* instead, all zero box zeros and technical zeros will still work. You just need a different get-out. From the zero-box, the standard get-out is *Left Allemande*. From a *Partner Box*, the get-out is *Pass Thru, Left Allemande*.

With that tiny alteration, you get the benefit of duo dancers who naturally *belong together*. You can use matching outfits to help your memory. You might just *know* that dancers making up a particular couple are *Partners*. Needless to say, it is generally easier to match up Partners than a pair of Corners, and you have the choice. Here is an example setup and sequence.

Heads Lead Right & Circle to a Line  
Pass Thru; Bend the Line  
Star Thru (*duo couple: man outside, gal inside*)

You may treat this *Partner Box* much like a *zero box* until get-out time. Then, remember *Pass Thru* gets you to the Corner and the *Left Allemande*. The same Simplistic Duonamics rules apply. Before leaving the current foursome, separate the duo couple. Call green-light calls. Mix in caution calls if you like, but return to the duo foursome with the original escort. Everything works.

Pass Thru; Trade By  
 Touch 1/4; Split Circulate  
 Boys Run  
 Pass Thru; Wheel & Deal  
 Double Pass Thru; Leaders Trade (*snapshot recreated*)  
*Pass Thru ... Left Allemande!*

Make use of your strengths. If Partners make your resolution life easier, don't worry about the Corners!

### Duonamic Mainstream

Expanding the core set of calls to include Mainstream can be tackled a little at a time. You need to know into which category a call belongs *while you are calling*. As you grow in the use of the system, you can begin to pay less attention to the *rules and restrictions*, and more to *what's happening on the floor*.

For the most part, Duonamic strategy is simple: call a little in one foursome, move on to another with a carefully selected escort. Adjust your thinking about the situation based on that escort's identity, and then call in the new foursome. Carefully select your escort once more, and move on to another foursome. Repeat as your heart guides. Eventually reunite the duo and resolve. You know who needs to play the part of escort when you leave a foursome, so watch how your Mainstream calling provides for that. Be sure to keep track of the flip-flops if any occur. Any call that allows a single dancer exchange between foursomes is a *red-light* call.

*Cloverleaf* generally causes a duo position flip-flop. *Spin Chain Thru* is a red-light call. You can treat most other Mainstream calls as Caution calls, and restrict their usage primarily within a single foursome. Move on to another foursome when appropriate by employing green-light calls. Use of Mainstream in this manner is easy enough. However, things can get dicey when moving between foursomes via *shifts of focus* or without the core green-light calls. Here is an example routine with a *shift of focus*: ZB: *Slide Thru; RL Thru; Girls Walk Boys Dodge; In the Wave Centers Trade*. By moving from the *box* choreo to the *wave* choreo, the focus of action shifts. That *Centers Trade* results in a flip-flop for your *duo* as well.

### Simple Mainstream Enhancement Example (Use calls within a foursome, then move on)

Heads Square Thru	Snapshot Corners: <i>heads inside, sides outside</i>
Swing Thru; Spin the Top	
Recycle	Opposite is escort ... move on
Pass Thru; Wheel & Deal	
Double Pass Thru	New foursome
Centers In; Cast Off 3/4	
Centers Pass Thru	
Single Hinge; Centers Pass Thru	Escort stays while new centers join our foursome. Duo reunited.
Cast off 3/4	<i>Heads belong on the inside, sides belong on the outside. Maneuver duo and principal.</i>
Pass Thru; Tag the Line	Still together
Leads Partner Trade	
Touch ¼; Scoot Back	Go Girls
Girls Run	<i>Duo together; ½ Sashay and Slide Thru puts them in the proper places. So does Square Thru 2 and U-Turn Back. Perhaps with that knowledge we can skip to a get-out.</i>
Square Thru 2; RL Grand!	

Incorporating Mainstream in this manner – keeping the calls isolated to a single foursome before *purposefully* moving on to another – is a safe bet. Remember if you get into trouble, any offending sequence called *twice* usually cancels out the offence. If the offence was that you broke down half of the squares, well ... cut your losses and start over with *dead simple material*. I hope you enjoy becoming *Dynamic* with *Duonamics*.



## Duonamics Method Cheat Sheet

Use controlled calling by careful selection of calls within the three sections (red-light, amber-light, green-light) paying careful attention not to move on to a new foursome without a proper *Escort*. The *duo-mate* is not a proper escort for you principal when employing simple Duonamic technique. Either of the other two dancers from the snapshot foursome may serve as the escort

### Simplest Approach (*Burnt Image*)

1. Create a Setup (a STD 8-Chain Thru FASR) and Snapshot your Duo
2. Call to the Snapshot (duo) foursome using a combination of Caution and Green-light calls
3. Restore the Snapshot and Get-out

### Simple Standard Approach

1. Create a Setup and Snapshot your Duo
2. Call to the Snapshot (duo) foursome using Caution and Green-light calls
3. Match your Principal with an appropriate *Escort* and move on to another *foursome*.
4. Call *only* Green-light Calls for *Wind in the Face* and *Reunite the Duo*
5. *Restore the Snapshot & Get-out*

### Workhorse

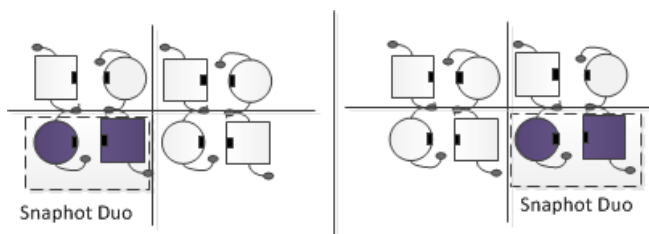
1. Create a Setup and Snapshot your Duo
2. Within a foursome, call a combination of Caution and Green-light calls.
3. Before moving from one foursome to another, match Principal with an appropriate *Escort*. Before leaving a *non-snapshot foursome*, match Principal with the *Escort* with whom the non-snapshot foursome was established.
4. *Reunite, Recreate (snapshot), and Get-out*

### Principal Dancer

Your *Principal Dancer* represents *you* in the square. He or she is the one you can most quickly identify and ideally mentally follow while calling. When creating a *snapshot*, it is vital that you remember the principal's position so that you can recreate the snapshot later. A snapshot formation for Duonamics purposes is a *Standard 8-Chain Thru* formation. After *Heads Square Thru* from the squared set and assuming your principal dancer is a Head Dancer, the principal's position is *INSIDE*. When bringing Duo Dancers back to face within the same foursome and in a Standard 8-Chain Thru formation, if your principal is on the *Inside* spot, you have created a *zero-box*.

### Snapshot

After setting up your standard 8-chain thru, snapshot your Duo by burning that image into your mind, noting whether your principal is on the *Inside* or *Outside*.



Recreate the snapshot after moving to a new foursome by reuniting the *Duo* within a foursome, and then maneuvering them into another standard 8-chain thru where your principal occupies the proper position *Inside* or *Outside* according to your original snapshot.

## Halfway Level Instant Modules

### Stop! And Think



Left-Hand/Right-Hand Star U-Turn Back ( <i>non-couples</i> ) (Named Dancers) Circulate All Eight Circulate Single File Circulate Split/Box Circulate Sweep a Quarter ( <i>center couple working</i> ) Zoom ( <i>non-couples working between foursomes i.e. waves: Ends Zoom</i> ) Any Call with Two Couples Working, while others are idle
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### Caution! Monkey Wrench Calls



Basic 1	Basic 2
2 Circle Left / Right (1/4, 3/4) Arm Turns Separate/(Split 2) Around 1 or 2 to a Line Separate/(Split 2) Around 1-2 & Come Into the Middle Two Ladies Chain ( <i>across in lines</i> ) Chain Down the Line Split Circulate ( <i>within current foursome</i> ) Star Thru	(Named Dancers) Trade [Left] Swing Thru Run Cross Run Pass the Ocean Zoom ( <i>non-couples working contained within foursome</i> ) [Reverse] Flutterwheel Touch ¼

### Go! Off and Running



Basic 1	Basic 2
4 Circle Left / Right Dosado Pass Thru Half Sashay Rollaway U-Turn Back ( <i>couples</i> ) Courtesy Turn Lead Right Veer Left / Veer Right Bend the Line Couples Circulate Right and Left Thru California Twirl [Left] Square Thru (1 ... 3) Circle to a Line Dive Thru	Wheel Around Box the Gnat Couples Trade Partner Trade Extend (From 1/4 Tag Only) Wheel and Deal Double Pass Thru First Couple Go Left/Right, Next Couple Go Left/Right Zoom ( <i>w/ couples working</i> ) Sweep a Quarter ( <i>everyone working</i> ) Trade By Ferris Wheel