Keith's Klass
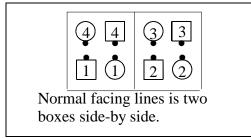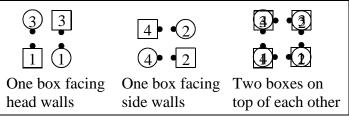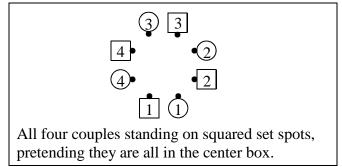## by Keith Rubow

This month we are going to take a look at the **ALL 4 COUPLES** concept. This concept allows four couples (actually two pairs of couples) to do a call that is normally done by only two couples. Wait a minute, you might say! We do that all the time. From facing lines we can do a Right and Left Thru, and we will have four couples doing the call. This is true, but in this case there are only two couples in each split box. Each box of four does the call independently of the other box. The two boxes do not interfere with each other.

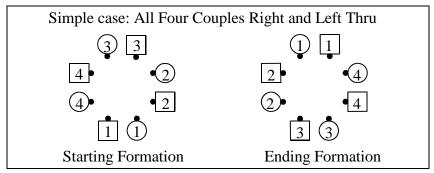
Normal facing lines is two boxes side-by side.

When we use the All 4 Couples concept, we put two boxes of four **on top of each other**. One box has the couples facing head walls, and the other box has the couples facing side walls. Think of it as looking like this:

One box facing head walls

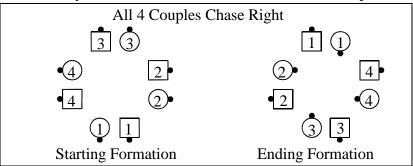One box facing side walls

Two boxes on top of each other

Right now you should be saying "Wait a minute, you can't have dancers standing on top of each other", and you would be right. There are only four spots in that box, and we can't have eight dancers standing there. So the dancers act **as if** they were standing on those four spots, but actually **none** of them can really be on those four spots.

The four spots are always the four spots in the middle of the square, but the dancers must move off those spots by moving either forward or backward (never sideways), to end on "squared set" spots. So the two boxes on top of each other really look like this:

All four couples standing on squared set spots, pretending they are all in the center box.
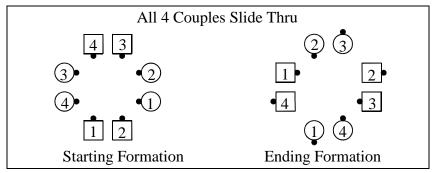
What I have described so far is really the **ending formation** of an All 4 Couples call. The facing directions at the start of the call can be different than would be required at the end of the call. For example, dancers can start as if they have moved sideways off the center four spots of the square (meaning their shoulder is facing in to the center), or they can start T-Boned or in a general thar formation. A few examples should clarify things:

Simple case: All Four Couples Right and Left Thru

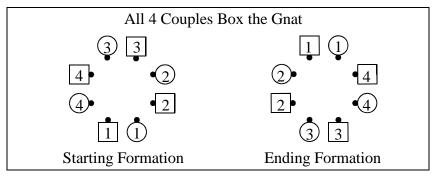Starting Formation   Ending Formation

To execute this call, we must know the proper traffic pattern to follow. In general, All 4 Couples calls follow a traffic pattern that moves the dancers around the **outside** of the square. This avoids the problem of actually having all eight dancers in the center four spots at once. Move around the outside of the square, passing right shoulders with your corner. Meet the dancer you were originally facing, and do the right

pull by. Continue moving around the outside, passing left shoulders with the next dancer (this dancer, like the corner you passed earlier, is not involved with you at all in doing the Right and Left Through). When you get to the far side of the square you will meet your partner for the Courtesy Turn. At this point you are done. No further adjustment is necessary since you were pretending to do the call in the center box, and you are now standing on the spot you would be on if you had actually ended in the center box, and then backed up.

All 4 Couples Chase Right
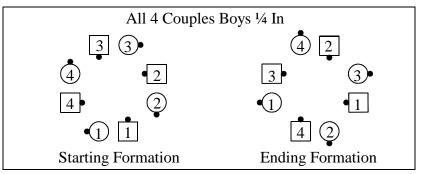
| Starting Formation | Ending Formation |

All 4 Couples Chase Right has a very easy traffic pattern. Just do a big "loopy" Chase Right action moving around the outside of the square, ending in the spots on the opposite side of the square from where you started.

All 4 Couples Slide Thru

| Starting Formation | Ending Formation |

For All 4 Couples Slide Thru I have started with same sex dancers facing just to make it interesting. The traffic pattern starts like many All 4 Couples calls, by passing right shoulders with the dancer in your "corners" spot to meet the dancer you were facing. Slide through. No additional adjustment is needed. Although some dancers are facing in

and some dancers are facing out, all dancers are standing on the spot they should be as if they did the call in the center box, and then adjusted forward or backward to a "squared set" spot. The rule is that if you end facing a head wall, you must be standing on one of the squared set head couple spots. If you end facing a side wall, you must end standing on one of the squares set side couple spots.

All 4 Couples Box the Gnat

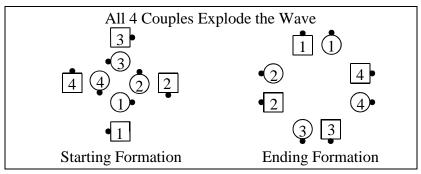Starting Formation   Ending Formation

While not really difficult, All 4 Couples Box the Gnat demonstrates an interesting adjustment. Start by passing your corner with right shoulders to meet the dancer you were facing. Do the Box the Gnat. You may feel that you are done at this point, but you are not. You will be standing on a side spot facing a head wall, or standing on a head spot facing a side wall. To adjust to the proper ending spot is is necessary to BACK UP to get to the proper ending spot. Be careful you do not run into another dancer while backing up.

All 4 Couples Boys ¼ In

Starting Formation   Ending Formation

This somewhat strange example is All Four Couples Boys ¼ In. I started it with everyone T-Boned. Everyone can do the call standing

just where they are. But the adjustment rules require EVERYONE to make an adjustment to the proper ending spots. Even the Girls must adjust, although they may think that they were not involved in the call. In the example above, the Boys have to adjust by backing up, while the Girls adjust by moving forward.

All 4 Couples Explode the Wave

Starting Formation   Ending Formation

All 4 Couples Explode the Wave does not start with dancers standing on "squares set" spots, but rather starts in a thar. After the "Explode" however, everyone will be standing on squared set spots. The rest of the traffic pattern is similar to the traffic pattern on All 4 Couples Right and Left Thru. Pass your corner right shoulder, do the Right Pull By with the next, and pass the next dancer with your left shoulder to end on squares set spots facing out.

All 4 Couples or All 8?

Some readers may be wondering whether All 4 Couples Explode the Wave should really be called All 8 Explode the Wave. The answer is that it could be called either one. The All 8 concept is closely related to the All 4 Couples concept. For calls that start and end on squared set spots, with a traffic pattern that clearly has everyone moving around the outside of the set, the All 4 Couples concept should be used. For calls the start and end in a thar (i.e. crossed lines or waves), with a traffic pattern where some dancers move through the middle of the set using a star, the All 8 concept should be used. But there are many examples of calls that start in a thar and end on squares set spots, or vice versa, or where the traffic pattern may not be clear. In these cases the caller may use either the All 4 Couples concept or the All 8 concept.