

ADVANCED COMMENTARY by Ed Foote

CALLERLAB CROSSING RULE

(continued from last month)

How do we teach the affected calls with the new rule?

You must protect yourself and show both methods -- the old left shoulder pass and the new right shoulder pass. The left shoulder pass has been in effect too long for it to suddenly go away -- your dancers will find people years from now still pass left shoulders.

By showing both methods, you protect yourself from dancers attending an event somewhere, seeing left shoulder passes, and coming back to you with questions. Explain the whole situation, as outlined last month, so the dancers understand what is going on.

I have told my dancers of the rule change. But I have also told them that if the left-side dancer is hesitant at taking the lead in doing the crossing action, then the right-side dancer should go ahead and do the call passing left shoulders to avoid the set breaking down.

Don't trap the dancers.

Some experienced Advanced and Challenge dancers have expressed concern that callers will try and trap the dancers by calling a crossing action call which requires a right shoulder pass on the crossing action in order to avoid breaking down on the next call. (Example: From completed double pass thru: Leaders do 1/2 of a Trail Off.)

My reply has been that no experienced caller will do this, only those callers who really can not call the level and need the "trap" to get them thru a tip or night of calling. The dancers have said they will definitely "look down" on any caller who tries to trap the floor in this manner.

ADVANCED QUARTERLY SELECTION For the 3 month period beginning September 1, 1984, the Callerlab Advanced Quarterly Selection Committee has announced there will be no new quarterly figure. The Committee feels there is currently no available call worthy of placement on the Advanced Quarterly Selection List.

The current Advanced Quarterly Selections are: Change Lanes, Linear Action, Mini Busy and Zing.

FALL ADVANCED CLASSES

Many of us will be starting new Advanced classes this fall. To insure that the class members have the solid foundation necessary to be successful at Advanced level, remember the important rule:

For every Advanced call taught, go back and review a Mainstream or Plus call all-position.

Remember: There is nothing that is more ridiculous than dancers who can do the Advanced calls and do not understand Mainstream and Plus calls.

WAYS TO SET UP AN HOURGLASS

Creative idea by Ben Rubright (N.C.) to set up an Hourglass using A-2 choreography. The starting formation for each sequence is "normal" parallel ocean waves (right-handed, boys on end, girls in center).

#1
EXPLODE -- TOUCH 1/4
ALL 8 CIRCULATE 1 1/2
CENTER 6 TRADE -- ONLY THE GIRLS SPREAD

#2
SWING THRU
SWITCH THE WAVE
COUPLES CIRCULATE -- GIRLS GO 1 1/2

#3
SWITCH TO A DIAMOND
BOYS SWITCH TO A DIAMOND

#4
SWING THRU
SWITCH THE WAVE
GIRLS: SCOOT & WEAVE
ALL DIAMOND CIRCULATE
BOYS SWITCH TO A DIAMOND

#5
EXPLODE -- SLIDE THRU
TOUCH 1/4
FOLLOW YOUR NEIGHBOR & SPREAD & SLITHER
GIRLS FOLLOW YOUR NEIGHBOR &
SPREAD & SLITHER
VERY CENTER GIRLS HINGE

#6
ALL 8 CIRCULATE -- CENTERS GO 1 1/2
(gives facing hourglass)

#7
SWITCH TO AN HOURGLASS

#8
EXPLODE -- RIGHT & LEFT THRU
DIXIE STYLE TO AN OCEAN WAVE
BOYS HINGE -- GIRLS TURN BACK
DIAMOND CIRCULATE
VERY CENTER GIRLS HINGE AND TURN BACK

#9
SWING THRU
SWITCH THE WAVE
3/4 TAG THE LINE
BOYS SWITCH TO A DIAMOND
GIRLS QUARTER RIGHT (ZIG)
(If girls Zag - gives facing H.G.)

#10
RECYCLE
TOUCH 1/4
SCOOT BACK
CAST OFF 3/4
BOYS CAST LEFT 3/4 AND TURN BACK
DIAMOND CIRCULATE
VERY CENTER GIRLS CAST LEFT 3/4 AND
TURN BACK

#11
EXPLODE THE WAVE
WHEEL & SPREAD
PASS THRU -- WHEEL & DEAL
GIRLS SWING THRU
GIRLS SWITCH TO A DIAMOND --BOYS ZAG
(If boys quarter right (Zig) - gives
facing H.G.)

ACEY DEUCEY FROM A THAR

Did you know you can call Acey Deucey from a thar? It simply means to move up 3 people. Why? Centers trade from a thar means the centers will move up 2 people; ends circulate has the ends (outsides) move up 1 person. 2 + 1 = 3.

The dancers will not see this without an explanation, so explain it before calling.

#1
FACE PARTNER -- TURN BY THE LEFT
GO BACK TO THE CORNER -- TURN BY THE RIGHT
TO A WRONGWAY THAR -- THEN BACK UP
ACEY DEUCEY -- 1/2 TOP
BOX THE GNAT -- RIGHT & LEFT GRAND

#2
4 LADIES CHAIN TO AN ALLEMANDE THAR
MEN BACK UP
ACEY DEUCEY
L.A.

1/4 THRU FROM ALAMO & THARS

Many dancers have trouble doing 1/4 Thru from Alamo, and especially from a Thar. Instead of doing the initial Cast 1/4, they will Cast 1/2. This shows a lack of position awareness.

Solution: Call 1/4 Thru from Alamo and Thars once or twice every night.

<u>Starting Position</u>	<u>Call</u>	<u>Ending Position</u>
Alamo	1/4 Thru	Wrongway Thar
Alamo	Left 1/4 Thru	Allemande Thar
Wrongway Thar	1/4 Thru	Alamo
Allemande Thar	Left 1/4 Thru	Alamo

If someone has trouble, explain that an initial Cast 1/2 obviously is a Trade, and a Trade always leaves people in the same formation as they started; since the call 1/4 Thru says to only Cast 1/4, obviously the second half of the call (the Trade) will be done in a different formation from where the call was started.

Note: If the starting formation is a Thar, everyone does the initial Cast 1/4, and everyone will also Cast 1/2 by the other hand.

To give dancers practice before working 1/4 Thrus, expose them to the idea by calling Single Hinge from Alamos and Thars.

#1
Alamo ring:
1/4 THRU
1/2 TOP
BOX THE GNAT -- RIGHT & LEFT GRAND

#2
Alamo ring:
1/4 THRU
SWING THRU
BOX THE GNAT -- PROMENADE HOME

#3
Alamo ring:
SWING THRU
1/4 THRU
RIGHT & LEFT GRAND

#4
Alamo ring:
1/4 THRU
1/4 THRU AGAIN
RIGHT & LEFT GRAND

#5
Alamo ring:
LEFT 1/4 THRU
1/2 TOP
LEFT 1/4 THRU
BOYS RUN RIGHT
L.A.

#6
Alamo ring:
LEFT 1/4 THRU
LEFT 1/4 THRU AGAIN (zero)
L.A.

#7
WRONGWAY THAR - with partner -
men in center
1/4 THRU
SWING THRU
RIGHT & LEFT GRAND

#8
WRONGWAY THAR - with partner -
men in center
SWING THRU
1/4 THRU
BOYS RUN RIGHT -- L.A.

#9
WRONGWAY THAR - with partner -
men in center
1/4 THRU
1/4 THRU AGAIN
RIGHT & LEFT GRAND

#10
ALLEMANDE THAR - with partner -
men in center
LEFT 1/4 THRU
LEFT SWING THRU
GIRLS RUN LEFT -- L.A.

DANCING POSITIONS FOR DOUBLE STAR THRU

A. Any normal facing couples, such as:

1. Squared set - designated couples
2. Facing lines
3. 8 Chain Thru
4. Starting double pass thru - centers active
5. Trade by - centers active
6. Facing lines - centers active
7. Inverted lines or 3 & 1 lines with centers facing in - centers active

#1
HEADS DOUBLE STAR THRU
 HEADS CLOVERLEAF
SIDES DOUBLE STAR THRU
 PASS THRU
 RIGHT & LEFT GRAND

#2
SIDES DOUBLE STAR THRU
 OTHERS DIVIDE & PASS IN
 ALL PASS IN
 STAR THRU -- CALIF. TWIRL
 CENTERS PASS THRU (zero box)
 L.A.

#3
 Zero lines:
DOUBLE STAR THRU
EXPLODE THE LINE
 PARTNER TAG -- L.A.

#4
 Zero lines:
DOUBLE STAR THRU
EXPLODE AND: DOUBLE STAR THRU
 QUARTER IN -- RIGHT & LEFT GRAND

#5
 Zero box:
DOUBLE STAR THRU
CROSS CLOVER AND:
 PARTNER TAG (zero box)
 L.A.

#6
 HEADS STAR THRU -- PASS THRU
DOUBLE STAR THRU
CENTERS PASS THRU -- ALL PEEL OFF
 STAR THRU -- CENTERS PASS THRU
 L.A. (zero box)

#7
 Zero lines:
 PASS THRU -- WHEEL & DEAL
CENTERS DOUBLE STAR THRU
TOUCH 1/4 -- SPLIT CIRCULATE
 RIGHT & LEFT GRAND

#8
 Zero lines:
 RIGHT & LEFT THRU
 STAR THRU -- PASS THRU
CENTERS DOUBLE STAR THRU
 ALL PEEL OFF
 STAR THRU -- CALIF. TWIRL
 PASS THRU
CENTERS DOUBLE STAR THRU
 OTHERS U TURN BACK
 RIGHT & LEFT GRAND

#9
 Zero lines:
 PASS THRU -- WHEEL & SPREAD
CENTERS DOUBLE STAR THRU
 OTHERS PASS THRU
 EXPLODE THE LINE
 U TURN BACK
 PASS THE OCEAN -- CENTERS TRADE
 BOX THE GNAT -- PROMENADE HOME

#10
 Zero lines:
 RIGHT & LEFT THRU & ROLL 1/2 SASHAY
CENTERS DOUBLE STAR THRU
 ALL CAST OFF 3/4
 ENDS CROSS FOLD -- CENTERS PASS THRU
 RIGHT & LEFT GRAND

#11
 Zero box:
 CENTERS IN -- CAST OFF 3/4
CENTERS DOUBLE STAR THRU -- ENDS FOLD
 STAR THRU -- CALIF. TWIRL
 SLIDE THRU
 PASS TO THE CENTER & PASS THRU (zero box)
 L.A.

#12
 HEADS SQUARE THRU -- SIDE BOY RUN
 CENTERS IN -- CAST OFF 3/4
CENTERS DOUBLE STAR THRU
 OTHER GIRL TURN BACK & STAR THRU
 CENTERS CLOVERLEAF
NEW CENTERS DOUBLE STAR THRU
 PASS THRU -- RIGHT & LEFT GRAND