

ADVANCED COMMENTARY by Ed Foote

With Advanced classes well underway, it is appropriate to occasionally self evaluate our teaching methods. Can you answer a firm "Yes" to the following statements?

1. I am emphasizing that the dancers take hands immediately after every call, so they can see their formation. I also tell them to bend elbows on all stars (Chain Reaction, Motivate, Spin Chain the Gears) to keep the stars small.
2. For every Advanced call taught, I am reviewing a Mainstream or Plus call from a variety of positions.
3. I am teaching Advanced calls by definition, which means refraining from saying "boys" do this and "girls" do that.
4. In teaching an Advanced call, I mix the sexes right away, so the dancers will understand the definition and not think of the call in terms of "boys" and "girls".
5. I am giving considerable practice on point-to-point diamonds. This includes not always telling the dancers they have a point-to-point diamond to train them to recognize this on their own.
6. I am giving the dancers occasional practice with "stacking" the Advanced calls they have had (calling one Advanced call after the other), since this is the type of calling they will hear in dancing to other callers.

Hopefully you have answered "Yes" (or at least a partial "Yes") to the above statements. If there are any "No" answers, there is still time to make an adjustment before the class graduates.

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Many callers claim they teach "by definition", yet their dancers can not do a 1/2 sashayed Square Chain Thru or Wheel Thru. Practice should be given every class and every dance on these two calls 1/2 sashayed.

Start by having only one couple 1/2 sashayed, the other couple "normal". An easy way to set this up is :Zero lines: Pass Thru, Wheel & Deal, centers Turn Back. This results in only 2 of the 4 dancers having to dosomething different than they may be used to doing. After doing this a few times, then have everyone 1/2 sashayed.

Examples:

#1

Zero lines:

PASS THRU -- WHEEL & DEAL

CENTERS TURN BACK

SQUARE CHAIN THRU

PARTNER TRADE

SQUARE CHAIN THRU

TRADE BY

TOUCH 1/4 -- SPLIT CIRCULATE

EXPLODE THE WAVE

*PARTNER TAG -- L.A.

*Or: PARTNER TRADE (zero lines)

#2

HEADS STAR THRU & U TURN BACK

WHEEL THRU

EXPLODE THE LINE

PARTNER TRADE

WHEEL THRU

CENTERS PASS THRU

PEEL OFF

STAR THRU -- CALIFORNIA TWIRL (zero box)

L.A.

ACEY DEUCEY 1 1/2

<u>Starting Position</u>	<u>Ending Position</u>
Parallel waves	Tidal wave of 6 with 2 lone center dancers also Center trailing diamond between 2 outside dancers holding right or left hands.
Parallel 2-faced lines	Tidal line of 6 with 2 lone center dancers also Center facing diamond between 2 outside dancers both facing same direction.
Lines facing out	Wrongway thar also Center wave of 4 between dancers holding right hands.
Inverted lines (centers facing in)	Wrongway Thar also Center wave of 4 between dancers holding right hands
Inverted lines (centers facing out)	Tidal wave of 8
3 & 1 lines (ends in tandem, centers facing in or out)	Tidal wave or line of 6 with 2 lone center dancers also Center diamond (trailing or facing) between 2 outside dancers facing either same or opposite directions
3 & 1 lines (centers in tandem, ends facing out)	Center wave (right or left) between dancers holding right hands
3 & 1 lines (centers in tandem, ends facing in)	Tidal wave or line of 8
T-bone line: ends facing out, centers in RH column	Tidal wave of 8
T-bone line: ends facing in, centers in RH column	Wrongway Thar also RH center wave of 4 between dancers holding right hands

NOTES TO ABOVE:

1. If centers are facing the same direction, their Trade 1 1/2 will be a Partner Trade followed by a Partner Hinge.
2. If ends are facing same direction, their Circulate 1 1/2 will bring them to the same spot -- so they take right hands.
3. Never call: Swing Thru -- Acey Deucey 1 1/2. This is overflow for the centers.
4. More T-bone lines exist than those named above -- idea is just to give an illustration of how call can be done from a T-bone.

We have one page of examples this month, covering the starting positions thru inverted lines as listed above. In our next issue we will give examples for 3 & 1 lines and T-bone lines.

ACEY DEUCEY 1 1/2 -- ALL A-1 MATERIAL

#1

HEADS STAR THRU -- PASS THRU
CIRCLE TO A LINE
PASS THE OCEAN
ACEY DEUCEY 1 1/2
WAVE OF 6: GRAND SWING THRU
4 BOYS FLIP THE DIAMOND
GIRLS EXPLODE AND
ALL EXTEND
CAST OFF 3/4
RIGHT & LEFT GRAND

#2

Zero lines:
PASS THE OCEAN
ACEY DEUCEY 1 1/2
CENTER DIAMOND: CUT THE DIAMOND
OTHERS HINGE
ALL BOYS: PASS THRU WITH EACH OTHER
CLOVER AND: EXPLODE THE WAVE
PASS THRU -- RIGHT & LEFT GRAND

#3

Zero box:
SWING THRU -- BOYS RUN
ACEY DEUCEY 1 1/2
CENTER DIAMOND CIRCULATE
OTHERS BEND TO FACE IN
CENTER DIAMOND: CUT THE DIAMOND
CHAIN REACTION
RIGHT & LEFT GRAND

#4

Zero lines:
SLIDE THRU
RIGHT & LEFT THRU & VEER LEFT
ACEY DEUCEY 1 1/2
LINE OF 6: 1/2 TAG
CENTERS BEND THE LINE & TOUCH 1/4
ALL TRANSFER THE COLUMN
1/4 THRU
RECYCLE (zero box) -- L.A.

#5

Zero lines:
PASS THRU -- ACEY DEUCEY 1 1/2
1/4 TOP -- RIGHT & LEFT GRAND

#6

Zero lines:
PASS THRU
ACEY DEUCEY 1 1/2
3/4 TOP
1/2 TOP
RIGHT & LEFT GRAND

#7

Zero lines:
PASS THRU -- ACEY DEUCEY 1 1/2
CENTER WAVE: SWING THRU, SINGLE HINGE &
COUNTER ROTATE
OTHERS HINGE
*GIRLS RUN -- RIGHT & LEFT GRAND
*Or: TRANSFER THE COLUMN
SPLIT CIRCULATE
SLIP -- RIGHT & LEFT GRAND
*Or: CHECKMATE THE COLUMN (A-2)
BOYS TRADE
WHEEL & DEAL
RIGHT & LEFT GRAND

#8

Zero box:
RIGHT & LEFT THRU
CENTERS IN -- CAST OFF 3/4
ACEY DEUCEY 1 1/2
*1/2 TOP -- RIGHT & LEFT GRAND
*Or: ALL 8 SWING THRU
RIGHT & LEFT GRAND

#9

Zero lines:
SLIDE THRU -- RIGHT & LEFT THRU
CENTERS IN -- CAST OFF 3/4
ACEY DEUCEY 1 1/2
THE WAVE: SINGLE HINGE & COUNTER ROTATE
OTHERS: SINGLE HINGE
ALL TRANSFER THE COLUMN
1/4 THRU
ALL 8 CIRCULATE -- GIRLS GO TWICE
*BOX THE GNAT -- RIGHT & LEFT GRAND
*Or: SINGLE WHEEL
RIGHT & LEFT GRAND (A-2)

#10

Zero lines:
STAR THRU
CENTERS IN
ACEY DEUCEY 1 1/2
GRAND SWING THRU
BOYS RUN -- BEND THE LINE
*PASS TO THE CENTER
SQUARE THRU 3/4
L.A.
*Or: CROSS TRAIL THRU
RIGHT & LEFT GRAND

ADVANCED MATERIAL FEATURING HOURGLASS FORMATION

Using set-up and get-out ideas from 9/84 and 11/84 issues.

#1

HEADS LEAD RIGHT -- CIRCLE TO A LINE
TOUCH 1/4 -- ALL 8 CIRCULATE 1 1/2
CENTER 6 TRADE -- ONLY GIRLS SPREAD
HOURGLASS CIRCULATE
FLIP THE HOURGLASS
*RIGHT & LEFT GRAND

*Or: BOYS RUN

1/2 CIRCULATE -- BEND THE LINE
HOME!

#2

Zero box:

SWING THRU

SWITCH THE WAVE

GIRLS: SCOOT & WEAVE

ALL DIAMOND CIRCULATE

BOYS SWITCH TO A DIAMOND

HOURGLASS CIRCULATE

GIRLS CUT THE DIAMOND

GIRLS TURN & DEAL & ROLL

ALL LOOK FOR A WAVE & SPIN THE TOP
STEP AHEAD

*QUARTER IN -- RIGHT & LEFT GRAND

*Or: U TURN BACK (zero lines)

#3

HEADS SQUARE THRU

TOUCH 1/4

FOLLOW YOUR NEIGHBOR & SPREAD & SLITHER

GIRLS FOLLOW YOUR NEIGHBOR & SPREAD
& SLITHER

VERY CENTER GIRLS HINGE

HOURGLASS CIRCULATE

BOYS FLIP THE DIAMOND

BOYS LOCKIT & HINGE

BOYS COUNTER ROTATE (see 2-faced lines)

ALL TURN & DEAL

*CROSS TRAIL THRU

RIGHT & LEFT GRAND

*Or: PASS TO THE CENTER

CENTERS STAR THRU

CENTERS RIGHT & LEFT THRU

HOME!

#4

SIDE LADIES CHAIN

HEADS SQUARE THRU

SLIDE THRU -- RIGHT & LEFT THRU

PASS THE OCEAN -- GIRLS TRADE

SWITCH TO AN HOURGLASS

HOURGLASS CIRCULATE

GIRLS CUT THE DIAMOND

GIRLS 1/2 TAG -- COUPLES CIRCULATE

TURN & DEAL -- RIGHT & LEFT GRAND

#5

Zero lines:

PASS THE SEA

BOYS HINGE -- GIRLS TURN BACK

DIAMOND CIRCULATE

VERY CENTER GIRLS HINGE & TURN BACK

HOURGLASS CIRCULATE

BOYS FLIP THE DIAMOND & EXPLODE THE WAVE

ALL IN ROLL CIRCULATE

GIRLS RECYCLE WHILE BOYS EXTEND

TO A 2-FACED LINE

BOYS TURN & DEAL & U TURN BACK

SQUARE THRU 3/4

ARKY ALLEMANDE -- ARKY GRAND

#6

Zero lines:

PASS THRU -- WHEEL & SPREAD

PASS THRU -- WHEEL & DEAL

GIRLS SWING THRU

GIRLS SWITCH TO A DIAMOND -- BOYS ZAG

HOURGLASS CIRCULATE

GIRLS SLIDE TOGETHER & TRADE

CENTER 6 AS A UNIT COUNTER ROTATE

BOYS CROSSFIRE -- GIRLS TRADE

TRANSFER THE COLUMN

RIGHT & LEFT GRAND

#7

Zero box:

SWING THRU -- SWITCH TO A DIAMOND

GIRLS SWITCH TO A DIAMOND

HOURGLASS CIRCULATE

BOYS FLIP THE DIAMOND & ROLL

BOYS PASS & ROLL YOUR NEIGHBOR

GIRLS CIRCULATE

CUT THE DIAMOND -- LEFT SWING & MIX

GIRLS RUN -- COUPLES CIRCULATE

WHEEL & DEAL -- RIGHT & LEFT GRAND

#8

Zero lines:

PASS THE OCEAN -- SWING THRU

SWITCH THE WAVE -- 3/4 TAG THE LINE

BOYS SWITCH TO A DIAMOND -- GIRLS ZAG

HOURGLASS CIRCULATE (facing H.G.)

BOYS FACE IN

BOYS AROUND THE CENTER 2 GIRLS:

SQUARE THRU 3/4

BOYS STEP FORWARD, SLIDE TOGETHER
& TRADE

GIRLS FLIP THE DIAMOND

EXTEND (LH waves)

LEFT 1/4 THRU -- TRADE CIRCULATE

BOX THE GNAT -- RIGHT & LEFT GRAND

ADVANCED COMMENTARY by Art Springer

Now that all of the End-of-the-Year Holidays are over and we have a good start for 1985, maybe we should make some New Year Resolutions for our Square Dance Activity and Calling profession. I'm sure we could come up with a long list, but here are a few that strike me as most important.

1. As a caller apply myself towards more knowledge of my profession and the tools of my trade for the betterment of my dances and dancers.
2. Practice patience and tolerance with the dancers at all programs; represent and present our Profession and Square Dance activity in its greatest light.
3. Utilize all the calls on a given program at all dances, especially at your own club or open dances, for the benefit of the dancers comfort and proficiency in execution of listed calls.
4. Select a given call from the listed program to feature or theme at that particular dance. This doesn't require a workshop, but use the call in as many interesting ways that will be enjoyable to the dancer.
5. Maintain the true dance program that you advertise for all your Square Dance programs.

I've taken the A-1 call "6x2 ACEY DEUCEY" and featured it as a theme, setting up varied formations that to me are interesting and comfortable to dance. You may have to use a walk-thru at first if you've never used this type of material; in this case study it first and understand the definition and patterns.

The next feature call is "FACING RECYCLE", one of the lesser used A-2 calls I've noticed when attending dances. The call dances comfortable and is a nice way to set up quick waves in the Advanced programs.

- - - - - OPENERS - - - - -

#1
ALL 4 LADIES CHAIN
ALLEMANDE LEFT TO AN ALAMO RING
SWING THRU
ORIGINAL HEADS QUARTER THRU & SWING THRU
SIDE GIRLS U-TURN BACK
ALL CHAIN REACTION -- CENTERS RUN
WHEEL & DEAL (box 1-4)
SINGLE CIRCLE 1/2
REAR BACK & PASS THRU -- R & L GRAND

#2
ALLEMANDE LEFT GO FORWARD 3
RT-LT-RT DO A 1/2 TOP
ALLEMANDE RIGHT GO FORWARD 3 MORE
LT-RT-LT WITH A FULL TURN BY THE LEFT
GO RIGHT & LEFT GRAND

#3
ALLEMANDE LEFT
1/2 TOP -- 3/4 TOP -- 1/4 TOP
EXPLODE & ROLL -- R & L GRAND

A-2 Material Using Facing Recycle as a THEME

#1 DBD
Zero lines:
PASS THRU -- CENTER BOY RUN RIGHT
IN ROLL CIRCULATE
GIRLS: FERRIS WHEEL BOYS: RECYCLE
ZOOM -- BOYS: FACING RECYCLE
ALL SCOOT BACK
CLOVER & EXPLODE THE WAVE
PASS THRU -- TRADE BY -- STAR THRU
*PROMENADE HOME

*Or: HEADS PARTNER TRADE
ZERO LINE OR L.A.

#2
Zero lines:
HEADS ROLL AWAY HALF SASHAY
PASS THRU -- ENDS BEND & PASS IN
FACING RECYCLE (DBD)
CENTER GIRL RUN
GIRLS: MINI BUSY
BOYS: TURN & DEAL } CAREFUL HERE
COL. OF 6: CIRCULATE
ALL GIRLS RUN -- CENTER LINE: VEER LEFT
FACING RECYCLE
3/4 THRU -- GIRLS: CROSS FOLD
*ALL QUARTER IN -- ZERO LINE OR L.A.
*Or: RIGHT & LEFT GRAND

A-1 MATERIAL USING 6X2 ACEY DEUCEY AS A THEME

The following choreography is not the normal usage for 6X2 Acey Deucey that we run into at dances. This material is a little more difficult, but will add VARIETY to your programs. Figures #2 & #4 are a little more difficult and may require a simple walk-thru to understand and identify the formations.

#1
Zero box:
DOUBLE STAR THRU
QUARTER IN
TOUCH 1/4
CENTER 4: FOLLOW YOUR NEIGHBOR & SPREAD
& LOCKIT
OUTSIDE 4 TRADE
ALL 6X2 ACEY DEUCEY
ALL BOYS RUN
CENTER 4 WHEEL & DEAL
CENTERS PASS THRU
*ALL PASS IN
ZERO LINE OR L.A.
*Or: ALL PASS THRU -- L.A.

#2
Zero lines:
TOUCH 1/4
CENTER 4: BOX TRANSFER
SAME 4 BOX CIRCULATE 1 1/2
TO A DIAMOND
ALL 6X2 ACEY DEUCEY
CENTER DIAMOND CIRCULATE
ALL 6X2 ACEY DEUCEY
CENTER DIAMOND CUT THE DIAMOND
SAME 4 VEER RIGHT
OUTFACING GIRL U-TURN BACK
SQUARE THRU 3
*LEFT ALLEMANDE
*Or: ALL QUARTER IN -- Zero Line or L.A.

#3
Zero lines:
ENDS TOUCH 1/4
CENTER 4 PASS THE OCEAN
6X2 ACEY DEUCEY
CENTER BOY IN OCEAN WAVE RUN
6X2 ACEY DEUCEY
COLUMN OF 6 CIRCULATE 1 POSITION
OUT FACING BOY RUN
GIRLS VEER RIGHT
PASS IN
HALF BREED THRU
CROSS TRAIL THRU
ALL QUARTER IN & ROLL
ZERO LINE OR LEFT ALLEMANDE

#4
Zero box:
GIRLS RIGHT HAND PULL-BY
ALL SPLIT CIRCULATE 1 1/2 (pt to pt dia)
6X2 ACEY DEUCEY
DIAMOND CIRCULATE
6X2 ACEY DEUCEY
GIRLS SINGLE HINGE
*BEND THE LINE
ZERO BOX OR L.A.
*Or: COUPLES HINGE -- TURN & DEAL
PASS THRU -- RIGHT & LEFT GRAND

A-2 MATERIAL USING FACING RECYCLE AS A THEME

#1
Zero box:
FACING RECYCLE
SWING THRU
MOTIVATE
REMAKE THE WAVE
EXPLODE & HALF BREED THRU
ZERO LINE OR LEFT ALLEMANDE

#2 Static Square
HEADS: FACING RECYCLE
SIDES: PARTNER HINGE
EACH WAVE: LOCKIT
IN ROLL CIRCULATE
SLIP & CENTERS RUN
CROSS OVER CIRCULATE -- TURN & DEAL
ZERO BOX or LEFT ALLEMANDE

#3
Zero lines:
FACING RECYCLE
GRAND SWING THRU
EACH WAVE: EXPLODE & FACING RECYCLE
SLIP & CENTERS RUN
WHEEL & DEAL
ZERO BOX or LEFT ALLEMANDE

#4 DBD
Zero lines:
PASS THRU -- SINGLE WHEEL
GIRLS: FACING RECYCLE
SCOOT BACK -- SPIN THE WINDMILL - RT
WHEEL & DEAL -- PASS IN
*ZERO LINE or LEFT ALLEMANDE
*Or: and ROLL -- R.L.G.

ADVANCED EXPERIMENTAL -- DISBAND the "Anything"

Definition: Starting formations can be Ocean Waves, 2-faced lines, columns and including magic columns. Outside dancers or ends execute 1/2 ZOOM & SINGLE HINGE. Center 4 dancers will BOX COUNTER ROTATE and individually "flip away" from center positions reversing facing direction to become ends of completed formation. The original outside dancers that did the 1/2 ZOOM & SINGLE HINGE -- the outfacing dancer will FOLD behind the infacing dancer and they will execute 2 COLUMN CIRCULATES forward to become Centers of the completed formation.

Comment: Excellent call for Advanced and Challenge; times out well and dances smoothly after dancers execute the call a few times. There is a call in the field being used names "Disperse the Anything". It is the same action as this except for the center action which is a Box Counter Rotate, Trade & Spread. I agree with the author of both calls, this is much smoother action. Disband will probably over-ride Disperse. Lee Kopman is the author of both calls. Dancer acceptance was excellent.

Teaching Hints:

1. For the initial teach, have the same sex working together for easy identification of positions for execution. Be sure to rotate dancers in all positions.
2. Teach from Ocean Waves & 2-Faced Lines in the beginning; this will make the dancer more comfortable with the execution of the 1/2 Zoom & Single Hinge.

Starting Formations

RH Ocean Waves
 LH Ocean Waves
 RH Columns
 LH Columns
 LH 2-Face Lines
 RH 2-Face Lines
 Magic Col (ends Rt hand-center Lt hand)
 Magic Col (ends Lt hand-center Rt hand)

Results

RH Ocean Waves
 LH Ocean Waves
 LH 2-Face Lines
 LH 2-Face Lines
 RH 2-Face Lines
 LH 2-Face Lines
 RH Ocean Waves
 LH Ocean Waves

A-1 Material

- - - - - Right Hand Ocean Waves - - - - -

#1

Zero Box:
 PASS THE OCEAN -- FAN THE TOP
DISBAND THE WAVE
 ACEY DEUCEY -- BOYS RUN
 CROSS OVER CIRCULATE
 TURN & DEAL
 *PASS THRU -- L.A.

*Or: SLIDE THRU
 ZERO LINE or L.A.

#2

Zero lines:
 PASS THE OCEAN -- SWING THRU
DISBAND THE WAVE
 ACEY DEUCEY -- GIRLS RUN
 COUPLES CIRCULATE
 COUPLES SCOOT BACK
 TURN & DEAL -- *ZERO BOX or L.A.

*Or: SINGLE CIRCLE TO AN OCEAN WAVE
 EXTEND -- RIGHT & LEFT GRAND

- - - - - Two Faced Lines - - - - -

#1

Zero lines:
 VEER LEFT -- COUPLES HINGE
DISBAND THE LINE
 PARTNER HINGE -- SPLIT CIRCULATE
 *GIRLS U-TURN BACK
 ZERO LINE or L.A.

*Or: CAST OFF 3/4 == SCOOT BACK
 RIGHT & LEFT GRAND

#2

Zero Box:
 VEER RIGHT
DISBAND THE LINE
 ACEY DEUCEY -- CROSS OVER CIRCULATE
 CAST A SHADOW
 EXPLODE & STAR THRU
 PASS TO THE CENTER -- SQUARE THRU 3
 ZERO BOX or L.A.

DISBAND the ANYTHING continued

A-1 Material - - - - Right & Left Columns - - - -

#1
Zero lines:
PASS THRU -- RT ROLL TO A WAVE
GRAND SWING THRU
CAST OFF 3/4
CENTER 4 SCOOT BACK
8 CIRCULATE
DISBAND THE COLUMN
TURN & DEAL & ROLL
GIRLS RUN - LEFT
ZERO LINE or L.A.

#2
Zero box:
LEFT WHEEL THRU & ROLL
TRIPLE SCOOT BACK
CENTER 4 SCOOT BACK
8 CIRCULATE
DISBAND THE COLUMN
*BEND THE LINE
ZERO LINE or L.A.
*Or: BOYS CIRCULATE
GIRLS QUARTER THRU
FLIP THE DIAMOND -- R.L.G.

A-2 Material - - - - Right & Left Ocean Waves - - - -

#1
Zero box:
TOUCH 1/4 -- SCOOT & WEAVE
DISBAND THE WAVE
IN ROLL CIRCULATE
REMAKE THE WAVE
8 CIRCULATE -- SLIP
CAST OFF 3/4
*GIRLS U-TURN BACK
ZERO LINE or L.A.
*Or: SCOOT BACK -- R.L.G.

#2
Zero lines:
HEADS ROLL AWAY HALF SASHAY
ALL PASS IN
CENTERS PASS THRU
ALL PASS & ROLL YOUR NEIGHBOR
DISBAND THE WAVE
LT SINGLE HINGE
TRADE CIRCULATE
SLIP - SWING - SLIP
BOY RUN
ZERO LINE or L.A.

- - - - Two Face Lines - - - -

#1
Zero box:
RECYCLE (facing)
SWING THRU
GIRLS RUN
TRADE CIRCULATE
DISBAND THE LINE
TAG THE LINE -- ZIG-ZAG
SLIP
EXPLODE & SLIDE THRU
ZERO BOX or L.A.

#2
Zero lines:
PASS THRU
TAG THE LINE -- ZIG-ZAG
8 CIRCULATE
DISBAND THE LINE
HALF TAG THE LINE
*MOTIVATE -- BOYS RUN
PASS THRU -- WHEEL & DEAL
DIXIE GRAND
*Or: EXPLODE & ROLL -- R.L.G.

- - - - Magic Column Set-Ups - - - -

#1
Zero lines:
HEADS ROLL AWAY HALF SASHAY
GIRLS TOUCH 1/4
BOYS LT TOUCH 1/4
DISBAND THE COLUMN
SPLIT COUNTER ROTATE
CHECKMATE THE COLUMN
HALF TAG -- SLIP
CAST OFF 3/4 -- BOYS RUN
ZERO LINE or L.A.

#2
Zero box:
PASS THE SEA
LT SWING THRU
LT CAST OFF 3/4 -- CENTER 4 SCOOT BACK
8 CIRCULATE
GIRLS U-TURN BACK
DISBAND THE COLUMN
ACEY DEUCEY
RECYCLE
ZERO BOX or L.A.

ADVANCED COMMENTARY by Dick Han

It seems to me that too many Advanced dancers and callers are missing the two most important elements of our activity -- fun and dancing.

I realize and have read many times that Advanced dancers are having fun even though they are not smiling, and I don't argue with this too much, but when this non-smiling attitude joins the dancers on the sidelines between tips or at the coffee shop after the dance, then I believe something is wrong and maybe they really are not having as much fun as they are trying to make the square dance world believe. And just maybe, this is created by the callers' attitude.

What's wrong with a boisterous response to a surprise Allemande Left? Or smiling out loud (laughing) at your own mistakes once in a while, while either dancing or calling. I think it sure beats a frown from your corner or some other dancer in your square.

Point two. Many folks are proud to tell the world that they are Advanced dancers, when in effect they are advanced doers. What is an advanced doer, you may ask? They are people who move around the square like robots, starting and stopping, waiting for someone to push a button that says forward, backward, right, left, sideways, up or down so that they may start their motion called dancing.

Why is it such a sin for Advanced material to flow and have good body mechanics the same as Mainstream or Plus material? Our title says Advanced dancing. Why not live up to it and stop this relentless survival of the fittest attitude that is shared by too many of our leaders who believe and preach that Advanced means Hard, and sometimes almost impossible?

This does not mean that all material should be very simple with no complexity to it. I am a firm believer that material can be both flowing and challenging at the same time, but it cannot be flowing if the continuity of movement is not there. Think about it. If you agree, then let's work at increasing our survival rate by calling smooth, flowing, and if need be, challenging material at our Advanced dances.

One time while observing a large number of squares at a convention being stopped by a caller who refused to let them dance, I made this observation, "Did you notice how smooth that choreography was? It looked to me like the dancers were not even moving." That's smooth!

I feel that too many of us (callers) are trying to satisfy our own egos instead of trying to meet the dancers' desires. True, there are dancers who agree with this "bear down" philosophy, but they are the minority who have been trained to think this way by their leaders. Yes, maybe the possibility exists that this attitude may be the majority eventually -- I hope not. Think of how many drop-outs or chase-outs this could create along the way.

It would seem fair to me to expect the callers who are chasing dancers out of the activity with this kind of attitude and approach, should also be expected to teach beginner classes to replace those that they have chased out of the activity.

POCKET DICTIONARY OF ADVANCED CALLS IS A POPULAR ITEM
WITH DANCERS - ORDER YOURS WHOLESALE FROM EARL JOHNSTON

SOME BASIC ARKY SET-UPS

If you are a bit mystified by the Arky Allemande and Arky Grand concept, maybe this information will be of help to you and let you see that there is not really as much mystery as you might have thought.

SET-UPS

1. SIDES 1/2 SASHAY
HEADS PAIR OFF

THEN USE ANY ZERO BOX NON-SEX MATERIAL THAT WILL TAKE YOU TO AN ALLEMANDE LEFT OR GRAND RIGHT & LEFT. THIS WILL GIVE YOU EITHER AN ARKY ALLE OR ARKY GRAND.
2. SIDES 1/2 SASHAY
HEADS PAIR OFF

THEN USE ANY ZERO BOX TO A ZERO LINE TRANSITION, USING NON-SEX CALLS TO SET UP WHAT WE WILL CALL AN "ARKY LINE". YOU WILL THEN USE A ZERO LINE GET-OUT TO THE CORNER FOR AN ARKY ALLEMANDE -- OR -- TO THE PARTNER FOR AN ARKY GRAND.
3. ZERO LINE -- PASS THRU
TAG THE LINE -- RIGHT
BEND THE LINE

THEN USE THE SAME GET-OUT AS IN #2
4. SIDES 1/2 SASHAY
HEADS LEAD RIGHT

THEN FROM HERE USE ANY NON-SEX MATERIAL THAT NORMALLY ENDS IN A ZERO LINE.
THEN USE THE SAME GET-OUT AS IN #2.

RIGHT & LEFT GRAND - from Zero Lines out of sequence

1. SLIDE THRU
SWING & MIX
TRADE THE WAVE
RIGHT & LEFT GRAND
2. PASS THRU - WHEEL & DEAL
CENTERS MAKE A WAVE
CHAIN REACTION
RIGHT & LEFT GRAND

EXAMPLES

1.
SIDES 1/2 SASHAY
HEADS SQUARE THRU-4
SWING THRU -- ACEY DEUCEY
ARKY GRAND
2.
SIDES 1/2 SASHAY
HEADS PAIR OFF
SWING THRU -- ACEY DEUCEY
CENTERS RUN
BEND THE LINE
LOAD THE BOAT
SQUARE THRU 3/4
ARKY ALLEMANDE
3.
HEADS WHEEL THRU
SWING THRU -- CENTERS RUN
BEND THE LINE -- PASS THRU
TAG THE LINE - RIGHT
BEND THE LINE -- PASS THRU
WHEEL & DEAL
CENTERS SWAP AROUND
ARKY ALLEMANDE
4.
SIDES 1/2 SASHAY
HEADS SQUARE CHAIN THRU
SWING THRU -- CENTERS RUN
BEND THE LINE
PASS THRU -- QUARTER IN
SQUARE THRU 3/4
ARKY ALLEMANDE
3. SLIDE THRU
SWING THRU
1/4 THRU
SPLIT CIRCULATE
RIGHT & LEFT GRAND
4. STAR THRU - CENTERS CALIF. TWIRL
DOUBLE PASS THRU
HORSESHOE TURN
BOX THE GNAT - RIGHT & LEFT GRAND

MORE ARKY

AFTER CALLING:

SIDES 1/2 SASHAY
HEADS PAIR OFF --

THE FOLLOWING WILL WORK:

1.
SWING THRU -- CENTERS RUN
CROSSOVER CIRCULATE
TURN & DEAL -- TOUCH 1/4
FOLLOW YOUR NEIGHBOR & SPREAD
TRADE CIRCULATE
ARKY ALLEMANDE
2.
PASS THE OCEAN -- LOCKIT
TRADE THE WAVE
ARKY ALLEMANDE
3.
TOUCH 1/4
FOLLOW YOUR NEIGHBOR & SPREAD
CENTERS RUN -- FERRIS WHEEL
CENTERS SWAP AROUND
ARKY GRAND
4.
ARKY ALLEMANDE
BACK TO PARTNER
ALL 8 SPIN THE TOP - TO PARTNER
3/4 TOP - TO SAME SEX
1/2 TOP - TO SAME SEX
3/4 TOP - TO PARTNER
ARKY GRAND

FROM OTHER STARTS

1.
Zero box:
PASS THE OCEAN -- LOCKIT
LADIES TRADE -- MOTIVATE
SCOOT BACK -- ARKY GRAND
2.
Zero lines:
PASS THRU -- CHASE RIGHT
SCOOT BACK -- ARKY GRAND

HERE'S ONE THAT WORKS IN REVERSE

1.
HEADS SQUARE THRU 4
CENTERS IN -- STEP & SLIDE
HORSESHOE TURN -- ARKY ALLEMANDE

3.
SIDES 1/2 SASHAY
HEADS PASS THE OCEAN
CHAIN REACTION -- ACEY DEUCEY
CENTERS RUN -- BEND THE LINE
PASS THRU -- WHEEL & DEAL
ZOOM -- CENTERS STEP TO A WAVE
CHAIN REACTION -- ARKY GRAND
4.
SIDES 1/2 SASHAY
HEADS CURLEY CROSS
HEADS RIGHT ROLL TO A WAVE
CHAIN REACTION -- ARKY GRAND
5.
Zero lines:
TOUCH 1/4 -- TRANSFER THE COLUMN
SWING THRU -- BOYS RUN
PASS THRU
TAG THE LINE -- RIGHT
BEND THE LINE -- PASS THRU
QUARTER IN
SINGLE CIRCLE TO AN ARKY GRAND
6.
Zero lines:
PASS THRU
TAG THE LINE -- ZIG -- ZIG
WHEEL & DEAL -- SWING THRU
SLIP -- CAST OFF 3/4
WALK & DODGE -- PARTNER TRADE
PASS THE OCEAN
SWING THRU -- SPIN THE TOP
TO A LOAD THE BOAT
SLIDE THRU & ROLL
SQUARE THRU & ON THE 3rd HAND
ARKY GRAND
7.
Zero lines:
RIGHT & LEFT THRU
PASS THRU -- TAG THE LINE - RIGHT
BEND THE LINE -- ARKY STAR THRU
PASS THRU -- ARKY ALLEMANDE

2.
SIDES 1/2 SASHAY
HEADS SQUARE THRU 4
CENTERS IN -- STEP & SLIDE
HORSESHOE TURN (zero box) -- L.A.

ADVANCED MATERIAL

1.
HEADS SQUARE THRU - 4
CENTERS IN
EXPLODE & ROLL
PASS THRU -- RIGHT & LEFT GRAND
2.
HEADS SQUARE THRU - 4
CENTERS IN
ENDS BEND -- PASS IN
HORSESHOE TURN -- L.A.
3.
HEADS SQUARE THRU - 4
CENTERS IN -- CAST OFF 3/4
ACEY DEUCEY
ENDS BEND -- PASS IN
HORSESHOE TURN
PASS IN -- PASS THRU
QUARTER OUT -- R & L GRAND
4.
SIDES RIGHT & LEFT THRU
HEADS WHEEL THRU
ALL WHEEL THRU
RIGHT ROLL TO A WAVE
EACH WAVE LOCKIT -- R & L GRAND
5.
HEADS WHEEL THRU
ALL WHEEL THRU
RIGHT ROLL TO A WAVE
EACH WAVE LOCKIT
CAST A SHADOW
CROSSOVER CIRCULATE
TURN & DEAL -- L.A.
6.
HEADS SLIDE THRU
DOUBLE STAR THRU
PASS AND ROLL
8 CIRCULATE 1 1/2
SINGLE WHEEL -- R & L GRAND
7.
HEADS PASS IN -- PASS OUT
CLOVER AND
PASS IN -- PASS OUT
PASS THRU
RIGHT & LEFT GRAND
8.
HEADS PAIR OFF
RIGHT & LEFT THRU
VEER LEFT -- CROSSOVER CIRCULATE
QUARTER IN -- PASS IN
BOYS PASS OUT
GIRLS TOUCH 1/4
GIRLS WALK & DODGE
BOYS RIGHT ROLL TO A WAVE
SCOOT & WEAVE -- SINGLE WHEEL
RIGHT & LEFT GRAND
9.
Zero box:
SWING THRU -- BOYS RUN
BEND THE LINE
PASS THRU -- SINGLE WHEEL
GIRLS SWING THRU
BOYS 1/4 RIGHT
GIRLS EXTEND -- GIRLS RUN 1 1/2
CROSSOVER CIRCULATE
PROMENADE HOME
10.
HEADS PROMENADE 1/2 WAY
SIDES RIGHT & LEFT THRU
SIDES PAIR OFF
SWING THRU -- BOYS RUN
TAG THE LINE - IN
TOUCH 1/4
BOYS HINGE -- BOYS LOCKIT
6 x 2 ACEY DEUCEY
ALL THE BOYS RUN
CENTERS BEND THE LINE -- YOU'RE HOME!
11.
HEADS PAIR OFF -- TOUCH 1/4
FOLLOW YOUR NEIGHBOR & SPREAD
GIRLS RUN
TAG THE LINE - IN
TOUCH 1/4
GIRLS HINGE -- GIRLS LOCKIT
6 x 2 ACEY DEUCEY
SPIN THE WINDMILL
OUTSIDES RIGHT (IN) 1 1/2
AND TOUCH 1/4 (COLUMNS)
ALL BOYS RUN
SQUARE THRU 3/4 -- L.A.

THIS IS A COLLECTION OF FIGURES THAT I USE TO SPICE UP A PROGRAM. SOME ARE ORIGINAL AND SOME ARE NOT. ENJOY THEM FOR WHAT THEY ARE MEANT TO BE -- JUST A LITTLE DIFFERENT MAYBE, AND FUN FOR YOUR DANCERS.

ADVANCED COMMENTARY by Ed Foote

Callerlab Advanced Quarterly Selection. Checkover was recently named the latest Quarterly for Advanced. This was featured in News 'n Notes in November '84 so we will not do a full presentation again. Some additional examples are shown below. This is an excellent call for Advanced.

Continuing Features. This month we present more of Acey Deucey 1 1/2. It was featured in the January '85 issue, but there was not room to give examples of all the positions.

More dancing positions for Square Chain Thru are given. The list of all positions available is in the December '84 issue.

Swing & Mix. Do you notice that some dancers finish facing the wrong direction on this call? The reason usually is because the initial Swing 1/2 is not fully done -- many dancers only Swing 3/8 and then the centers start their Cross Run. This results in a poor Cross Run, which causes these centers (who become ends) to finish facing the wrong direction.

Solution: Emphasize this hint to the dancers: Be sure to do the initial Swing 1/2 completely before the new centers start their Cross Run.

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CALLERLAB ADVANCED QUARTERLY

CHECKOVER. From adjacent columns: #1 & #2 in the column do a Checkmate the Column; #3 & #4 step ahead to form a momentary box of 4 -- then Cast Off 3/4 and Slither and Extend as a couple. End in parallel two-faced lines.

#1
 HEADS STAR THRU & SPREAD
 ALL TOUCH 1/4
CHECKOVER
 FERRIS WHEEL & SPREAD
 TOUCH 1/4
 ALL 8 CIRCULATE
CHECKOVER
BOYS TURN & DEAL
 GIRLS WHEEL & DEAL
 *PASS THRU -- ARKY ALLEMANDE
 *Or: STAR THRU
 COUPLES CIRCULATE 1 1/2
 BEND THE LINE -- HOME!

#2
 Zero lines:
 TOUCH 1/4 -- TRIPLE SCOOT
CHECKOVER
 *BEND THE LINE
 PASS THRU -- PARTNER TAG
ARKY ALLEMANDE
 *Or: FERRIS WHEEL
 CENTERS CROSS TRAIL THRU
 STAR THRU -- CALIF. TWIRL
 PASS THE OCEAN
 SLIP & SWING -- RIGHT & LEFT GRAND

#3
 SIDES STAR THRU
 DOUBLE PASS THRU
 BOYS RUN
CHECKOVER
TRADE CIRCULATE
CAST A SHADOW
 SPLIT CIRCULATE -- ALL 8 CIRCULATE
 SLIP
 *SWING THRU -- TURN THRU -- L.A.
 *Or: SWING THRU -- BOYS RUN
 COUPLES 1/2 CIRCULATE
 BEND THE LINE -- HOME!

#4 (left-hand columns)
 HEADS STAR THRU
 DOUBLE PASS THRU
 GIRLS RUN
CHECKOVER
 FERRIS WHEEL -- CENTERS SWEEP 1/4
SPLIT SQUARE THRU
HORSESHOE TURN
 STAR THRU -- GIRLS TRADE -- BEND THE LINE
 PASS THE OCEAN
 ALL 8 CIRCULATE
 BOX THE GNAT -- RIGHT & LEFT GRAND

ACEY DEUCEY 1 1/2 -- ALL A-1 MATERIAL

This is a continuation of the Acey Deucey 1 1/2 theme from the January 1985 issue. #1 thru #7 theme various types of 3 & 1 lines; #8 & #9 use T-bone lines (but no knowledge of the T-bone concept is required).

#1
HEADS SQUARE THRU
SIDE BOY RUN
CENTERS IN -- CAST OFF 3/4
ACEY DEUCEY 1 1/2
CENTER WAVE: FAN THE TOP
CENTER DIAMOND: CUT THE DIAMOND
OTHERS BEND TO FACE IN
EXTEND (LH WAVES)
SPLIT CIRCULATE
*ALL FOLD
PASS THRU -- L.A.
*Or: GIRLS RUN -- BEND THE LINE (zero lines)

#2
HEADS SQUARE THRU 3/4
OTHERS DIVIDE & TOUCH 1/4
CENTERS IN -- CAST OFF 3/4
ACEY DEUCEY 1 1/2
BOYS IN YOUR BIG DIAMOND: DIA. CIRCULATE
CENTER DIAMOND: CUT THE DIAMOND
BOYS CUT YOUR DIAMOND
CENTER DIAMOND: CUT THE DIAMOND
OTHERS BEND TO FACE IN
EXTEND -- SPLIT CIRCULATE
ACEY DEUCEY
ALL 8 CIRCULATE
RIGHT & LEFT GRAND

#3
Zero lines:
PASS THE OCEAN
GIRLS WALK & DODGE
ACEY DEUCEY 1 1/2
CENTER DIAMOND: CIRCULATE
CENTER DIAMOND: CUT THE DIA. & LOCKIT
OTHERS PROMENADE 1/4 & FACE IN
CHAIN REACTION
EXTEND -- RIGHT & LEFT GRAND

#4
HEADS WHEEL THRU -- CIRCLE TO A LINE
PASS THE OCEAN
BOY LOOKING OUT: RUN
ACEY DEUCEY 1 1/2 (GIVES TIDAL LINE)
EACH LINE: EXPLODE THE LINE
TRADE BY
*PASS THRU -- L.A.
*Or: SLIDE THRU (zero lines)

#5
HEADS STAR THRU -- PASS THRU --
CIRCLE TO A LINE
PASS THRU -- END BOY RUN
ACEY DEUCEY 1 1/2
CENTER DIAMOND: CIRCULATE
BOYS WITH EACH OTHER: DIA. CIRCULATE
BOX THE GNAT -- PULL BY
ARKY ALLEMANDE

#6
SIDE LADIES CHAIN
HEADS LEAD RIGHT -- CIRCLE TO A LINE
PASS THRU -- END GIRL RUN
ACEY DEUCEY 1 1/2
GIRLS EXPLODE & SQUARE THRU
BOYS EXPLODE AND
ALL PASS THRU -- HORSESHOE TURN
STAR THRU -- GIRLS TRADE
TURN & DEAL
PASS THRU -- RIGHT & LEFT GRAND

#7
Zero box:
SWING THRU -- GIRL LOOKING IN RUN
ACEY DEUCEY 1 1/2
CENTER WAVE: TRADE THE WAVE
OTHERS HINGE
THOSE FACING: PASS THRU
CLOVER AND: GIRLS WHEEL & DEAL
SPLIT SQUARE THRU 3/4
PARTNER TAG -- ARKY ALLEMANDE

#8
Zero lines:
CENTERS QUARTER LEFT
ACEY DEUCEY 1 1/2
THE WAVE: SWING THRU
OTHERS EXPLODE AND
ALL CHAIN REACTION
1/4 THRU
ACEY DEUCEY -- EXPLODE THE WAVE
*QUARTER IN -- RIGHT & LEFT GRAND
*Or: QUARTER OUT -- L.A.

#9
Zero lines:
PASS THRU -- CENTERS QUARTER LEFT
ACEY DEUCEY 1 1/2 (GIVES RH TIDAL WAVE)
EACH WAVE: EXPLODE THE WAVE
TRADE BY
*PASS THRU -- L.A. *Or: SLIDE THRU

ADVANCED EXPERIMENTAL -- ROLLING RIPPLE

ROLLING RIPPLE (number) BY (number) (author unknown). From parallel waves: Designated person (who should always be the end of a wave) begins Casting 1/2 with alternating hands down the wave, doing this the number of times indicated by the first number. The person initially "casted" will, after this initial cast, pick up the 2nd number and begin Casting 1/2 with alternating hands.

Comment: A fun call for the dancers that is receiving considerable use. The dancers learn it easily and quickly if the teach is very clear (practice ahead of time the words you are going to use). This is a popular experimental that many Advanced groups are having fun with.

Note: Always have an end of the wave be designated to start. If you want a center to start, you must designate which hand to begin with, and this becomes too difficult for Advanced.

Phase 2: Once the dancers become comfortable with the call, then you can give a 3rd number. The 3rd number is done by the person initially "casted" by the second active dancer. Example: Head men start a Rolling Ripple 3 by 2 by 1.

Examples from parallel waves, an end designated to start:

2 by 1 - gives waves	2 by 1 1/2 - gives facing diamonds
2 by 2 - " "	3 by 1 1/2 - " " "
3 by 1 - " "	
3 by 2 - " "	

Note: Sometimes using 1/2 will give a phantom setup, so know ahead of time what the result will be.

Penalty call for 4 dancers: Designate an end to start a Rolling Ripple 1 by 1.

#1
HEADS LEAD RIGHT -- CIRCLE TO A LINE
PASS THE OCEAN
SIDE MEN START A ROLLING RIPPLE 2 by 1
SPLIT CIRCULATE -- ALL 8 CIRCULATE
EXPLODE THE WAVE -- PARTNER TAG -- L.A.

#2
SIDES RIGHT & LEFT THRU
HEADS SQUARE THRU
SWING THRU
SIDE GIRL START A ROLLING RIPPLE 3 by 1
SPLIT CIRCULATE -- EXTEND
RIGHT & LEFT GRAND

#3
Zero lines:
PASS THE OCEAN
END LOOKING IN START A ROLLING RIPPLE 3 x 2
1/4 THRU -- RECYCLE
SQUARE THRU 3/4
L.A.

#4
HEADS WHEEL THRU
SWING & MIX
BOY LOOKING OUT
START A ROLLING RIPPLE 3 by 1
TRADE CIRCULATE
END GIRL
START A ROLLING RIPPLE 3 by 2 by 1
SPLIT CIRCULATE -- RIGHT & LEFT GRAND

#5
Zero lines:
PASS THE SEA -- TRADE CIRCULATE
BOY LOOKING OUT
START A ROLLING RIPPLE 2 by 1 1/2
DIAMOND CIRCULATE -- CUT THE DIAMOND
1/4 THRU -- BOX THE GNAT -- R & L GRAND

#6
Zero lines:
RIGHT & LEFT THRU
PASS THE OCEAN -- GIRLS TRADE
SPLIT CIRCULATE
END BOY
START A ROLLING RIPPLE 2 by 2
RIGHT & LEFT GRAND

DANCING POSITIONS FOR SQUARE CHAIN THRU

All examples are from mixed sex facing couples: #1 thru #4 have boys as partners facing girls who are partners: #5 thru #8 have same-sexes facing.

#1
HEADS STAR THRU & SPREAD
PASS THRU -- WHEEL & DEAL
GIRLS SQUARE CHAIN THRU
GIRLS CLOVERLEAF
BOYS SQUARE CHAIN THRU
BOYS CLOVERLEAF -- GIRLS PASS THRU
STAR THRU -- BOYS TRADE -- BEND THE LINE
SLIDE THRU (zero box) -- L.A.

#2
HEADS LEAD RIGHT -- CIRCLE TO A LINE
PASS THRU -- WHEEL & SPREAD
PASS THRU -- WHEEL & DEAL
CENTERS PASS THRU
SQUARE CHAIN THRU
PARTNER TRADE
SQUARE CHAIN THRU
TRADE BY
STAR THRU -- CALIFORNIA TWIRL
*PROMENADE HOME

*Or: COUPLES CIRCULATE 1 1/2
BEND THE LINE -- HOME!

#3
Zero box:
SWING THRU
SPLIT CIRCULATE
EXPLODE AND SQUARE CHAIN THRU
TRADE BY -- SQUARE CHAIN THRU
U TURN BACK & SLIDE THRU
CENTERS STAR THRU & LEAD TO THE LEFT
*PASS THRU -- L.A.
*Or: BOX THE GNAT -- RIGHT & LEFT GRAND

#4
SIDES STAR THRU -- DOUBLE PASS THRU
PEEL OFF -- SQUARE CHAIN THRU
CLOVER AND: SQUARE CHAIN THRU
PASS TO THE CENTER & PASS THRU
TOUCH 1/4
BOX THE GNAT -- RIGHT & LEFT GRAND

#5
HEADS STAR THRU & U TURN BACK
SQUARE CHAIN THRU
PARTNER TRADE
SQUARE CHAIN THRU
OUTSIDES TURN BACK
DIXIE GRAND -- L.A.

#6
Zero lines:
PASS THRU -- WHEEL & DEAL
CENTERS TURN BACK
SQUARE CHAIN THRU
TAG THE LINE -- FACE IN
SQUARE CHAIN THRU
CENTERS SWING THRU -- OTHERS TURN BACK
CENTERS TURN THRU
L.A.

#7
SIDES STAR THRU
SIDES CROSS TRAIL THRU
SQUARE CHAIN THRU
EXPLODE THE LINE -- PARTNER TRADE
SQUARE CHAIN THRU
OUTSIDES TRADE
CENTERS BOX THE GNAT & SQUARE THRU
ON 3rd HAND START A DIXIE GRAND
L.A.

#8
SIDE LADIES CHAIN & ROLL 1/2 SASHAY
HEADS LEAD RIGHT -- SQUARE CHAIN THRU
EXPLODE AND: SQUARE CHAIN THRU
CLOVER AND SQUARE THRU 2 HANDS
SQUARE CHAIN THRU
PARTNER TRADE -- PASS THE OCEAN
1/4 THRU
*EXTEND -- RIGHT & LEFT GRAND
*Or: BOYS RUN -- GIRLS TRADE
WHEEL & DEAL
PASS TO THE CENTER & SQUARE THRU 3/4
L.A.

Remember 2 important rules to tell the dancers on Square Chain Thru:

1. Each part of the call must be done sharply and distinctly.
2. The ending pull by must be bold and complete.

CORRECTION: Please correct March 1985 Advanced Supplement
Page numbers as follows:

AS Page 941	should be	AS Page 541
AS Page 942	should be	AS Page 542
AS Page 943	should be	AS Page 543
AS Page 944	should be	AS Page 544

ADVANCED COMMENTARY by John Marshall

The mark of the truly accomplished successful caller is good judgement!

Judgment often is a very illusive commodity and because those of us who need it so desperately are human, we often make it even more difficult to find and employ. Many factors enter into our thinking at a dance and if we are not careful, we let these cloud our internal vision. Physical or mental fatigue; high emotions like anger, defensiveness or insecurity; and last but not least, inflated egos, all can affect our judgment.

Several signals I watch for (aside from boos, angrily thrown objects, dancers going home, etc.) that indicate possible poor judgment concerning a given call or position are: the success rate suddenly drops, dancers' facial expressions reflect frustration, exaggerated body actions designed to avoid colliding with other dancer(s), and finally, verbal dancer evaluations (PU that stinks. Give us a break. I hope you didn't write that call.). All kidding aside, a valid comment can be "It feels awkward." or "I know where to go but it just doesn't feel right." When I hear music, I listen and tend to re-evaluate. Face it, there are times when we misjudge. Another sure sign a call or position is wrong for a program is when you must re-teach it every time you want to use it.

Please keep in mind that simply because a call or position is considered "legal" for a particular program does not mean it is appropriate for that program or the dancers at a given dance.

Recently I have had several callers request that we provide some ideas in these notes for resolutions applicable to Arky Grand sequences. They have indicated that they are able to establish any number of set ups for the Arky Grand call, but aside from Swing the Partner and Promenade, they see little else to do. Please note, if you feel this way, one problem is that you are always setting up an Arky Grand to meet original partner. Try meeting same sex at the end. The following list may give you some ideas.

AFTER ARKY GRAND

- | | |
|--------------------------------------|--------------------------------------------------------------------|
| (1) ALL 8 SWING THRU | (5) PASS OUT |
| (2) ALL 8 SPIN THE TOP | (6) SINGLE CIRCLE TO AN OCEAN WAVE |
| (3) ANY FRACTIONAL TOP 1/4, 1/2, 3/4 | (7) SLIDE THRU |
| (4) PASS IN | (8) WHEN MEETING SAME SEX, ALL OF THE PRECEDING CALLS MAY BE USED. |

ADVANCED EXPERIMENTAL

This call is not brand new. It is, however, beginning to receive renewed use. Possibly it is more appropriate to today's choreography than when it was first introduced.

SHUTTLE (Right, Left, In, or Out) by Kip Garvey

From an Eight Chain Thru position, all Pass Thru. The resulting centers Slide Thru. The outsides take the given facing direction of right, left, in or out.

Note: Your dancers should be given practice with same sex Slide Thrus before teaching this call in any depth.

#1
HEADS SQUARE THRU
SIDES HALF SASHAY
SHUTTLE OUT
BEND THE LINE -- STAR THRU
TRADE BY
L.A.

#2 (A-2)
L.A.
HEADS WHEEL THRU
SHUTTLE IN
PASS THRU
TURN & DEAL
CENTERS PASS THRU
PASS AND ROLL YOUR
NEIGHBOR & SPREAD
RIGHT & LEFT GRAND

#3 (A-1)
HEADS CURLY CROSS
SHUTTLE RIGHT
ALL 8 CIRCULATE -- ENDS GO TWICE
CENTERS CHASE RIGHT
COUPLES CIRCULATE
GIRLS TRADE
BEND THE LINE
PASS THRU
TAG THE LINE 1/2
SCOOTBACK
RIGHT & LEFT GRAND

#4 (A-2)
SIDES STAR THRU & SPREAD
PASS THRU -- WHEEL & DEAL
GIRLS PASS IN AND PASS OUT
BOYS SASHAY
SHUTTLE LEFT
SPLIT COUNTER ROTATE 1/2
SCOOTBACK

#5 (A-1 or A-2)
SIDES PASS OUT AND ROLL
SPLIT SQUARE THRU
CENTERS PASS THRU
PEEL OFF
TOUCH 1/4
ALL 8 CIRCULATE
ORIGINAL SIDES RUN RIGHT
GIRLS PASS THRU
PASS TO THE CENTER
BOYS PASS THRU
SHUTTLE BOYS FACE AND
LOAD THE BOAT
GIRLS CAST OFF 3/4
EXTEND THE TAG
TRADE CIRCULATE (OR CROSS
OVER CIRCULATE)
BOYS GO TWICE
LEFT SQUARE THRU AND ON #4
RIGHT & LEFT GRAND

There are a variety of positional applications that we often overlook when preparing our programs. Instead of a new call, try some positioning. Be aware, some of these are very hard. Be prepared to help your dancers through them.

ACEY DEUCEY

A-1

#1
HEADS WHEEL THRU -- TOUCH 1/4
SPLIT CIRCULATE
CENTERS WALK & DODGE
CENTERS RUN -- ACEY DEUCEY
CENTERS WALK & DODGE
ENDS CROSS FOLD
SQUARE THRU 3/4
CENTERS PASS THRU
CENTERS IN -- CAST OFF 3/4
PASS THE OCEAN
RIGHT & LEFT GRAND

#2
SIDES STAR THRU & SPREAD
PASS THRU -- TURN & DEAL
CENTERS PASS THRU
CENTERS IN -- ACEY DEUCEY
ENDS FOLD
CENTERS SWAP AROUND
DO SA DO TO AN OCEAN WAVE
1/4 THRU
RIGHT & LEFT GRAND

#3
HEADS SQUARE CHAIN THRU
PASS THRU
CLOVER AND CURLEY CROSS
PASS IN -- PASS THRU
WHEEL & SPREAD -- PASS THRU
PARTNER TAG -- ACEY DEUCEY
STAR THRU -- GIRLS RUN
L.A.

#4(Very hard)
SIDES SQUARE THRU
HEADS SASHAY -- SWING THRU
1/4 THRU
ALL 8 CIRCULATE 1 1/2
ACEY DEUCEY (CENTERS STAR TWO
POSITIONS, ENDS ONE POSITION)
ALL ORIGINAL HEADS RUN RIGHT
ACEY DEUCEY (BOYS DO TWO FACING
DIAMOND CIRCULATES, GIRLS
DO ONE)
ALL CAST OFF 3/4
ALL GIRLS U TURN BACK
SIDE BOYS WALK GIRL DODGE
BOYS U TURN BACK
YOU'RE HOME

SCOOT & WEAVE

A-2

#1
HEADS PASS THE OCEAN
CHAIN REACTION
SCOOT & WEAVE
IN ROLL CIRCULATE
SPLIT CIRCULATE
1/4 THRU
GIRLS TRADE
L.A.

#2
SIDES LEFT SQUARE CHAIN THRU
LEFT TOUCH 1/4
(LEFT) SCOOT & WEAVE
TRADE CIRCULATE -- SWING THRU
RECYCLE -- PASS THRU
TRADE BY
RIGHT & LEFT GRAND

#3
HEADS CURLEY CROSS
SWING THRU -- 1/4 THRU
SWITCH THE WAVE
CENTERS SCOOT & WEAVE
ENDS CIRCULATE -- DIAMOND CIRCULATE
BOYS HINGE
TURN & DEAL
SWING THRU
ALL 8 CIRCULATE
RIGHT & LEFT GRAND

#4 Very Hard
SIDES TOUCH 1/4
HEADS DIVIDE AND SLIDE THRU
SIDES SCOOT & WEAVE
EXTEND THE TAG
IN ROLL CIRCULATE
RECYCLE
GIRLS RIGHT ROLL TO AN OCEAN WAVE
SCOOT & WEAVE TWICE
EXPLODE AND REVERSE FLUTTER WHEEL
PASS THRU -- WHEEL & DEAL
DOUBLE PASS THRU
LEADERS YOU TURN BACK -- L.A.

ARKY GRAND RESOLUTIONS

#1
HEADS PASS OUT
ARKY ALLEMANDE -- ARKY GRAND
ALL 8 SWING THRU
SINGLE HINGE
GIRLS U TURN BACK
CLOVER AND SQUARE THRU 3/4
L.A.

#2
SIDES CURLEY CROSS -- SWING THRU
ACEY DEUCEY -- RECYCLE
ARKY GRAND -- PASS IN
BOYS START SPLIT SQUARE THRU
GIRLS PARTNER TRADE
BOYS U TURN BACK
SQUARE THRU AND ON 3
CURLIQUE
RIGHT & L FT GRAND

#3
HEADS SQUARE CHAIN THRU
PASS IN -- PASS THRU
TURN AND DEAL
DOUBLE PASS THRU
LEADS RIGHT ROLL TO
AN OCEAN WAVE
ARKY GRAND -- SLIDE THRU
GIRLS WALK & DODGE
BOYS 1/4 THRU
GIRLS CLOVERLEAF
BOYS LOCKIT
CHAIN REACTION
EXPLODE AND CENTERS PASS
THE OCEAN
RIGHT & LEFT GRAND

#4
SIDES SQUARE CHAIN THRU
HEADS SASHAY -- PASS THRU
TRADE BY -- ARKY GRAND
1/4 TOP
BOYS FACING DIAMOND CIRCULATE
ALL MOVE UP TO A LINE
SQUARE THRU 1/2
RIGHT & LEFT GRAND

#5
HEADS SPLIT SQUARE THRU
TRADE BY -- PASS THRU
ARKY GRAND -- SLIDE THRU
CROSS CLOVER AND SWAP AROUND
SWING THRU -- SINGLE HINGE
SPLIT CIRCULATE TWICE
RIGHT & LEFT GRAND

#6
SIDES PASS THRU -- SEPARATE
AROUND ONE TO A LINE
PASS THRU -- WHEEL & DEAL
CENTERS PASS THRU
ALL PASS THRU -- ARKY GRAND
DO SA DO -- SLIDE THRU
BOYS FOLLOW YOUR NEIGHBOR
ORIGINAL HEADS PASS THRU
CENTERS WHEEL & DEAL
OUTSIDES U TURN BACK
CENTERS PASS THRU
RIGHT & LEFT GRAND

#7
HEADS PASS IN -- DOUBLE PASS THRU
PEEL OFF -- TAG THE LINE
(LEADS) LEFT ROLL TO AN OCEAN WAVE
ARKY ALLEMANDE -- ARKY GRAND
PASS OUT -- ALL CROSS CLOVERLEAF
ORIGINAL HEADS SLIDE THRU
L.A.

#8
SIDES WHEEL THRU
DOUBLE STAR THRU -- TRADE BY
SWING THRU -- 1/4 THRU
EXPLODE THE WAVE -- QUARTER IN
ARKY GRAND -- GIRLS SINGLE
CIRCLE TO AN OCEAN WAVE
BOYS PASS IN
CENTER GIRLS TRADE
EXTEND THE TAG
LOCKIT TWICE
3/4 THRU
RIGHT & LEFT GRAND

ADVANCED COMMENTARY by Ed Foote

For those who only subscribe to the Advanced Supplement, let me repeat the announcement from the white pages Commentary. Al and Earl have sold News 'N Notes to me. I will continue the same policies as before, and will constantly strive to present quality choreography. Subscriptions and business are being handled by Doris Garlock, 2107 Shunk Ave., Alliance OH 44601. She is the wife of Dale Garlock, who has run my tape business for many years.

* * * * *

SHUTTLE. John Marshall introduced this call last month in News 'N Notes, and we present an additional 1/2 page this month. This is an excellent call for Advanced, being easy but also requiring a little discipline by the dancers. A number of callers have begun using it as an interesting experimental, and it would be a fine Advanced Quarterly Selection. Try it with Advanced groups.

* * * * *

GENERAL RULES FOR ADVANCED DANCERS. These rules should be repeated to the dancers on a regular basis, in the hope that the rules will eventually become automatic in the dancers' minds.

1. If you don't know the definition, you don't know the call. You should be able to say the definition to yourself in words for all the Advanced calls. If you ever get lost doing a call, being able to say the definition will often keep you dancing.

2. Understand the definitions of calls. Many people think they know an Advanced call when in reality they have merely memorized one position. You should be aware of the fact that all the Advanced calls can be done from various positions, and make an effort to know these positions. Don't anticipate that if a call is used, it will always be called the same way. Be prepared to do the definition.

3. You are expected to be able to do Mainstream and Plus calls from a variety of positions. This is part of Advanced dancing, and various-position use of these calls should be expected at every Advanced dance. Mainstream and Plus are the foundation programs of our activity - if you try to build Advanced on a weak foundation, everything will collapse. If you have difficulty with Mainstream and Plus from various positions, ask your caller to give practice on the specific calls on which you are weak.

4. Hands must be taken immediately after every call - within 1/2 second after the call ends. In addition, **elbows must be bent** to keep the set tight; this is especially important on calls which involve stars, such as Chain Reaction, Fractional Tops and Motivate. Even though Advanced dancers have heard the rule of taking hands, they often forget in the excitement of doing the calls, and this results in needless breakdowns. Don't forget! Hint: If you have one hand joined, you are an end; if you have two hands joined, you are a center.

5. Always achieve a position - don't be a floater. Some Advanced dancers drift around the set, holding back from the proper ending position or being 1/8 turn off. After a series of calls, one or two floaters can cause a set to break down. Be decisive, achieve a position. Don't expect to be pulled into place. If you get lost and someone points to where you belong, move fast! If you are constantly lost, go back and learn the definitions.

6. Maintain mental discipline. Always keep your mind working while dancing, keep listening to the caller, visualize what the entire set is doing - not just what you are doing.

OUT ROLL CIRCULATE & ROLL

Ending Position - from right-hand waves: 1/4 box formation (outsides facing in, centers have a right-hand box of four). If started from left-hand waves, center box will be left-handed.

Things to call after Out Roll Circulate & Roll:

<u>Call</u>	<u>Ending Position</u>
1. Centers Walk & Dodge	8 chain thru
2. Those facing Pass In - others face in.....	facing lines
3. Those facing Pass In - others Peel Off & Bend the Line.....	facing lines
4. Those facing Touch 1/4 - others Zig Zag.....	right-hand waves
5. Those facing Pass Thru.....	centers are facing, outsides holding right or left hands
6. Centers 1/4 Thru & start a Spin the Windmill (right, left).....	Note: No waves or lines when finished
7. If same sex is in single file column, designate that sex to Face In or Peel Off & Bend the Line - others start a Split Square Thru.....	lines facing out
8. Centers Scoot Back - outside Beau Run.....	columns
9. Those facing Pass the Ocean - others Zig Zag	right-hand waves

#1

Zero Box:

OUT ROLL CIRCULATE & ROLL**CENTERS WALK & DODGE****STAR THRU****PASS THE OCEAN****OUT ROLL CIRCULATE & ROLL****GIRLS PEEL OFF & BEND THE LINE**

BOYS PASS IN

STAR THRU - CENTERS CALIF. TWIRL***SLIDE THRU (Zero Lines)*****Or: PASS THRU - L.A.**

#2

Zero Lines:

PASS THE OCEAN**ALL 8 CIRCULATE****OUT ROLL CIRCULATE & ROLL****BOYS PASS THRU****CENTERS PASS IN & TOUCH 1/4****TRANSFER THE COLUMN****1/4 THRU****ACEY DEUCEY****EXTEND - RIGHT & LEFT GRAND**

#3

Zero Lines:

RIGHT & LEFT THRU**PASS THE OCEAN****OUT ROLL CIRCULATE & ROLL****GIRLS PEEL OFF & BEND THE LINE**BOYS START A **SPLIT SQUARE THRU****EXPLODE AND: STAR THRU - CALIF. TWIRL****CENTERS SWAP AROUND (Zero Box)****L.A.**

#4

HEADS PASS THE OCEAN**EXTEND****SWING THRU****OUT ROLL CIRCULATE & ROLL****CENTERS 1/4 THRU & START A****SPIN THE WINDMILL RIGHT****CENTERS COUNTER ROTATE** (gives waves)**SPLIT CIRCULATE****TRADE CIRCULATE****RIGHT & LEFT GRAND**

CALLERLAB ADVANCED QUARTERLY SELECTION: CHECKOVER

DEFINITION: From adjacent columns: #1, & #2 in the column do a Checkmate the Column; #3 & #4 Circulate, Cast Off 3/4, Slither and Extend. End in parallel two-faced lines.

COMMENT. Excellent call for Advanced. This call was featured in NNN in Nov. 1984. Best teach is with same sex being #1 & #2 in the column.

#1 (girls are leaders)

Zero Lines:

PASS THRU - WHEEL & SPREAD

TOUCH 1/4

CHECKOVER

BEND THE LINE

STAR THRU - CENTERS PASS THRU

ALL PASS THRU

L.A.

#2 (boys are leaders)

Zero Lines:

PASS THRU - WHEEL & SPREAD

TOUCH 1/4

TRIPLE SCOOT

CHECKOVER

COUPLES CIRCULATE - BEND THE LINE

STAR THRU - CENTERS CALIF. TWIRL

SQUARE THRU 3/4

L.A.

#3 (mixed sex leaders)

Zero Lines:

TOUCH 1/4

CHECKOVER

CENTERS: 1/4 THRU

ALL DIAMOND CIRCULATE

FLIP THE DIAMOND

SINGLE HINGE - BOYS RUN

FERRIS WHEEL

CENTERS SQUARE THRU 3/4

L.A.

#4 (LH col. - boys are leaders)

HEADS STAR THRU & SPREAD

ALL LEFT TOUCH 1/4

CHECKOVER

BEND THE LINE

STAR THRU - CENTERS PASS THRU

SLIDE THRU

PASS THRU - WHEEL & DEAL

DIXIE GRAND

L.A.

#5 (LH col. - girls are leaders)

HEADS STAR THRU

ALL DOUBLE PASS THRU

GIRLS RUN

ALL 8 CIRCULATE TWICE

CHECKOVER

WHEEL & DEAL

STAR THRU - BOYS TRADE

FERRIS WHEEL

DIXIE GRAND

L.A.

#6 (LH col. - mixed sex leaders)

Zero Lines:

LEFT TOUCH 1/4

CHECKOVER

CENTERS WALK & DODGE

ALL EXPLODE THE LINE

1/2 TAG - ACEY DEUCEY

EXPLODE THE WAVE

PARTNER TAG - L.A.

ADVANCED MATERIAL FEATURING CHECKOVER

#1

HEADS RIGHT & LEFT THRU

HEADS TOUCH 1/4 - SIDE BOYS RUN

CHECKOVER

WHEEL & DEAL

SQUARE THRU - BOYS 2 HANDS

- GIRLS 3 HANDS

GIRLS RIGHT ROLL TO O.W. & SINGLE HINGE

ALL 8 CIRCULATE

CENTERS PASS THE OCEAN

6 BY 2 ACEY DEUCEY

FLIP THE DIAMOND

RIGHT & LEFT GRAND

#2

SIDES RIGHT & LEFT THRU

HEADS WHEEL THRU - CIRCLE TO A LINE

PASS THRU - TAG THE LINE

BEAUS RUN

CHECKOVER

CAST A SHADOW

LEFT 1/4 THRU

ALL 8 CIRCULATE TWICE

L.A.

#3

HEADS STAR THRU - ALL DOUBLE PASS
THRU

GIRLS RUN - **CHECKOVER**

TRADE CIRCULATE

CAST A SHADOW

SPLIT CIRCULATE

ALL 8 CIRCULATE

SLIP-SLIDE-SLIP-SWING

RIGHT & LEFT GRAND

ADVANCED MATERIAL FEATURING SHUTTLE

SHUTTLE: From eight chain thru position: All Pass Thru, new centers Slide Thru while new outsides take a directional command of right, left, in, out.

#1
HEADS PAIR OFF
SHUTTLE OUT
ALL 8 CIRCULATE
EXPLODE THE LINE
PARTNER TRADE
STAR THRU - OUTSIDES CALIF. TWIRL
SHUTTLE RIGHT
ALL 8 CIRCULATE
CYCLE & WHEEL
STAR THRU - BOYS TRADE
*BEND THE LINE (Zero Lines)

*Or: Couples circulate $1\frac{1}{2}$
Bend the line
Home!

#2
HEADS RIGHT & LEFT THRU
HEADS **LEFT WHEEL THRU**
SHUTTLE RIGHT
CENTERS PASS THE OCEAN
6 BY 2 ACEY DEUCEY
CUT THE DIAMOND
WHEEL & DEAL
SHUTTLE OUT
WHEEL & DEAL
GIRLS PASS THRU
*TOUCH 1/4 - RIGHT & LEFT GRAND

*Or: All pass thru
Arky allemande

#3
Zero Lines:
PASS THE OCEAN
SPLIT CIRCULATE
RECYCLE
SHUTTLE IN
BOYS FOLLOW YOUR NEIGHBOR & SPREAD
ALL **CUT THE DIAMOND** (gives 3 & 1 lines)
EXPLODE THE LINE
TURN & DEAL
CENTERS CROSS TRAIL THRU
TOUCH 1/4 - RIGHT & LEFT GRAND

#4
SIDES STAR THRU
ALL DOUBLE PASS THRU
PEEL OFF
PASS THRU - WHEEL & DEAL
BOYS PASS THRU
SHUTTLE LEFT
COUPLES CIRCULATE
CAST A SHADOW
SWITCH THE WAVE
WHEEL & DEAL
SHUTTLE IN
STEP & SLIDE - HORSESHOE TURN
PASS THRU
CLOVER AND: WHEEL THRU (Zero Box)
PASS & ROLL YOUR NEIGHBOR & SPREAD
AND HINGE & EXTEND - RIGHT & LEFT
GRAND

ADVANCED GET-OUTS

For sight callers, the set-up described here often occurs, or you can force it to occur. Then, if you have this list of get-outs handy, you can glance down and pick one.

Set-up: Normal facing lines, **in sequence, primary couple on left side with partner**, secondary couple has opposite. (Note: primary couple must be on left side.)

#1
PASS THE OCEAN - GIRLS TRADE
SWING THRU - BOYS RUN
CROSS OVER CIRCULATE
WHEEL & DEAL
PASS THRU - RIGHT & LEFT GRAND

#2
TOUCH 1/4
COORDINATE
TURN & DEAL
PASS TO THE CENTER & PASS THRU
RIGHT & LEFT GRAND

#3
PASS THRU - WHEEL & DEAL
SPIN THE WINDMILL RIGHT
LEFT 1/4 THRU
SINGLE WHEEL - RIGHT & LEFT GRAND

#4
PASS THE OCEAN - SWING THRU
ALL 8 CIRCULATE $1\frac{1}{2}$
RIGHT & LEFT GRAND

#5
RIGHT & LEFT THRU
PASS THE OCEAN
ACEY DEUCEY
BOX THE GNAT - RIGHT & LEFT GRAND

ADVANCED COMMENTARY by Ed Foote

The Callerlab Challenge Committee has compiled a list of checker equivalents, which greatly speeds up the process of writing material. Here are the checker equivalents for some Advanced calls. Note: These equivalents all end in the exact footprint location of the actual call.

<u>Call</u>	<u>Equivalent</u>
Motivate	Infacing ends and adjacent dancer diagonally Circulate
Pass & Roll	Centers Right Roll to Ocean Wave, all Extend the Tag
Pass & Roll Your Neighbor	All Quarter Right
Pass & Roll Your Neighbor & Spread	Touch 1/4
Split Transfer	Split Counter Rotate & Trade
Square Chain Thru	Wheel Thru
Left Square Chain Thru	Left Wheel Thru
* * *	* * *

Subscriber Gleason Crumling (Pa.) asks an interesting question: In Acey Deucey, where is the Acey and where is the Deucey?

We know the definition of Acey Deucey is Ends Circulate and Centers Trade. Gleason believes that if the Acey and Deucey were defined, many combinations which are now called directionally could be presented with better timing.

Gleason says: "Common sense tells us that the command 'Ends Circulate' must be given (in the definition) before we tell the centers to Trade; if given in reverse order, the centers would go to sleep waiting for the ends to get to their next designated position. Applying this logic, would it then be safe to say that Acey means Ends Circulate and Deucey means Centers Trade?"

Gleason continues: "If this is found to be true, I suggest the following calls are real possibilities: Acey Scoot Back, Acey Walk & Dodge, Acey Pass the Ocean, Acey Square Thru, Deucey Zoom, Deucey Zing. So I ask you, is it worth finding the Acey?"

It's something to consider. I'll leave it to you to decide if Gleason's suggestions are worthwhile.

* * *

This month's Advanced Supplement is being printed on buff colored paper instead of blue. It is our feeling this color provides for easier reading. Your comments as to whether you favor this change are welcome.

SPLIT CURLEY CROSS

Once dancers know Split Square Thru, it is easy to apply the idea of "Split" to other calls, and this makes for a good workshop theme. Curley Cross is probably the easiest variation to use.

Definition: Split Curley Cross: Those designated do a Curlique, then those who are facing an inactive pair pull by on the diagonal with the left hand.

Starting Position

Squared set
(heads split curley cross)

Starting DPT, call:
Centers pass in and start a
split curley cross

Lines facing out, call:
Ends bend & start a
split curley cross

Completed DPT, call:
Leaders quarter in and start a
split curley cross

Ending Position

Center four facing,
Outsides have left hands

Same as above

Left-hand 3/4 box
(centers in LH box, outsides
facing out)

Left-hand 3/4 box

Examples using A-1 material:

#1
HEADS START A SPLIT CURLEY CROSS
BOYS SWING THRU
GIRLS LOOKING OUT: RUN
EXTEND
1/4 THRU
ALL 8 CIRCULATE
BOX THE GNAT - RIGHT & LEFT GRAND

#2
SIDES START A SPLIT CURLEY CROSS
BOYS PASS IN AND LEFT TOUCH 1/4
ALL 8 CIRCULATE
BOYS TURN BACK
CENTERS SWING THRU - TURN THRU
L.A.

#3
ZERO LINES:
RIGHT & LEFT THRU
PASS THRU - WHEEL & DEAL
CENTERS PASS IN & START A
SPLIT CURLEY CROSS
BOYS SQUARE THRU - GIRLS PARTNER TAG
ALL WHEEL & DEAL
CENTERS CROSS TRAIL THRU
RIGHT & LEFT GRAND

#4
ZERO LINES:
CENTERS 1/2 SQUARE THRU
ENDS START: SPLIT CURLEY CROSS
BOYS WALK & DODGE - GIRLS TURN BACK
STAR THRU - ACEY DEUCEY
BEND THE LINE (zero lines out of seq.)
PASS THE OCEAN - SCOOT BACK
RIGHT & LEFT GRAND

#5
ZERO LINES:
PASS THRU - ENDS BEND
SPLIT CURLEY CROSS
CLOVER AND: WALK & DODGE
CLOVER AND: DOUBLE PASS THRU
GIRLS RIGHT ROLL TO O.W.
1/4 THRU
*RIGHT & LEFT THRU
PASS TO THE CENTER & SQUARE THRU 3/4
L.A.

*OR: EXPLODE AND: SLIDE THRU
CROSS TRAIL THRU
RIGHT & LEFT GRAND

#6
ZERO LINES:
PASS THRU - TURN & DEAL
DOUBLE PASS THRU
LEADERS QUARTER IN & START A
SPLIT CURLEY CROSS
CLOVER AND: QUARTER OUT
*BOX THE GNAT - RIGHT & LEFT GRAND

*OR: PASS THRU - L.A.

*OR: PASS THRU
CLOVER AND: SPLIT CURLEY CROSS
GIRLS TRADE & ROLL - BOYS PASS THRU
GIRLS START: SPLIT SQUARE THRU
TRADE BY
PASS THRU - U TURN BACK
TOUCH 1/4 - RIGHT & LEFT GRAND

ADVANCED EXPERIMENTAL: LIKE A RIPPLE

In the April '85 issue we looked at the experimental Rolling Ripple. This continues to be a popular workshop figure, and a recent variation is Like A Ripple.

Definition: In a wave (line) the designated person will do a series of calls, with each call being done with the next person along the wave (line).

Comment: This call is easily understood by dancers who are doing Rolling Ripple. Like a Ripple should merely be sprinkled in occasionally to add spice.

Suggestion: Always have the designated person be the end of the wave (line); this will leave no question in their mind which direction to begin moving.

Example: From parallel waves: End facing out, Like a Ripple, Run - Trade - Run. So the end facing out will Run around the adjacent dancer, Trade with the next dancer, and Run around the third dancer. Result is lines facing in.

Other possibilities - from waves

1. Run - Hinge (gives funny diamonds)
2. Run - Run - Run (gives 3 & 1 lines)
3. Run - Trade - Trade (gives 3 & 1 lines)
4. End facing out (must be): Run - Hinge - Slip (gives funny diamonds. The Slip will be done with the center of the new resulting center wave.)

Call can also be done from inverted lines, 3 & 1 lines, and lines facing out.

#1

ZERO LINES:

PASS THE OCEAN

BOYS FACING OUT - LIKE A RIPPLE

RUN - TRADE - RUN

STAR THRU

CENTERS SWAP AROUND

PASS THRU - TRADE BY (zero box)

L.A.

#2

ZERO BOX:

SWING THRU

GIRLS FACING IN - LIKE A RIPPLE

RUN - HINGE

THE WAVE: TRADE THE WAVE

OTHERS TURN BACK & PASS IN

CHAIN REACTION

ALL 8 CIRCULATE

EXTEND - RIGHT & LEFT GRAND

ADVANCED GET-OUTS

Here are more get-outs from the set-up we had in the June issue:

Set-up: Normal facing lines, in sequence, primary couple on left side with partner, secondary couple has opposite. (Note: primary couple must be on left side.)

#1

TOUCH 1/4

CENTERS SCOOT BACK

ALL 8 CIRCULATE

TRANSFER THE COLUMN

RIGHT & LEFT GRAND

#3

PASS THE OCEAN

ACEY DEUCEY

TRADE CIRCULATE

SLIP-SLIDE-SLIP-SWING

RIGHT & LEFT GRAND

#2

PASS THRU - WHEEL & DEAL

DOUBLE PASS THRU

HORSESHOE TURN

L.A.

#4

PASS THRU - 3/4 TAG THE LINE

SPIN THE WINDMILL LEFT

& SPREAD & HINGE

RIGHT & LEFT GRAND

ADVANCED MATERIAL by Ross Howell (Texas)

#1

ZERO LINES:

RIGHT & LEFT THRU

DIXIE STYLE TO O.W.

GIRLS ONLY: CAST A SHADOW

BOYS: 1/4 THRU

(Boys now have a wave in the center,

(girls, are on the outside)

ALL 6 BY 2 ACEY DEUCEY

CENTER WAVE: EXPLODE AND STAR THRU

CENTERS IN - STEP & SLIDE

CLOVER AND: 1/4 THRU

CHAIN REACTION

BOYS RUN - BEND THE LINE

(zero lines out of seq.)

SLIDE THRU - PASS THRU

L.A.

#2

ZERO LINES:

TOUCH 1/4 - ALL 8 CIRCULATE

CENTERS: WALK & DODGE

GIRLS: TOUCH 1/4

EACH BOX OF 4: WALK & DODGE

BOYS CLOVER - GIRLS RIGHT ROLL TO O.W.

GIRLS SWING THRU

EXTEND

ALL SCOOT & WEAVE

RECYCLE (zero box)

L.A.

#3

HEADS STAR THRU

ALL DOUBLE PASS THRU

BOYS ONLY: CHECKMATE THE COLUMN

GIRLS PEEL OFF & BEND THE LINE

ALL PASS THRU - WHEEL & SPREAD

GIRLS ONLY: PASS THRU & BEND

ALL LOAD THE BOAT

BOYS SEPARATE - ROUND 1 - LINE OF 4

1/2 BREED THRU

SLIDE THRU (zero box)

L.A.

#4

ZERO LINES:

PASS THRU - WHEEL & SPREAD

PASS THRU

GIRLS CHASE RIGHT - BOYS CROSSOVER CIRCULATE

CENTER: PASS THE OCEAN

ALL DIAMOND CIRCULATE

CENTER WAVE: SWING & MIX

GIRLS ONLY: DIAMOND CIRCULATE

OUTSIDE 4: TOUCH 1/4

ALL 6 BY 2 ACEY DEUCEY

BOYS CROSSFIRE - GIRLS TRADE

ALL 8 CIRCULATE

BOYS RUN

CENTERS SQUARE THRU 3/4 (zero box)

L.A.

#5

HEADS CURLEY CROSS

SQUARE THRU - BOYS 2 HANDS, GIRLS 3 HANDS

BOYS: SINGLE WHEEL

GIRLS: RIGHT ROLL TO O.W. & HINGE

BOYS: SINGLE FILE SPLIT THE GIRLS,

BOTH GO RIGHT - ROUND 1 - LINE OF 4

ALL 8 CIRCULATE

STEP & SLIDE

CLOVER AND: 1/4 THRU

CENTER WAVE: RECYCLE

CENTERS SQUARE THRU - ON 3RD HAND START A

DIXIE GRAND

L.A.

#6

HEADS WHEEL THRU

ALL PASS & ROLL

1/4 THRU

CENTER: WALK & DODGE

ALL STEP & SLIDE

BOYS ONLY: CHECKMATE THE COLUMN

GIRLS: RIGHT ROLL TO O.W. & HINGE

(Check 3 & 1 lines)

CENTERS PASS THRU

ALL IN ROLL CIRCULATE

CENTERS PASS THE OCEAN (check diamonds)

FLIP THE DIAMOND - GIRLS TRADE (zero lines)

SQUARE THRU 4 HANDS

U TURN BACK - RIGHT & LEFT GRAND

ADVANCED GET-OUTS

#1

ZERO LINES:

SLIDE THRU

TOUCH 1/4

SPLIT CIRCULATE $1\frac{1}{2}$

FLIP THE DIAMOND - RIGHT & LEFT GRAND

#2

ZERO BOX:

SWING THRU - GIRLS TURN BACK

COUPLES CIRCULATE

CAST A SHADOW

RIGHT & LEFT GRAND

ADVANCED COMMENTARY by Mike Callahan

Beginning in September of 1983, the Advanced Dancing Program was divided into two separate segments: A-1 and A-2. These two designations define two programs of dancing within the Advanced Program.

There are many areas of the country that still do not have A-1 clubs or programs. There are many local and regional festivals that do not offer an A-1 hall to dance in. The National Convention in Baltimore in 1984 did not have any A-1 dancing programmed. There were many dancer complaints because of this.

There are callers currently calling Advanced Programs who are against having a separate A-1 program. One of the reasons they give is that such a program makes it too easy for a dancer to jump into Advanced Dancing when he or she is not ready for it. To me, this is not a valid argument. If a caller is running an Advanced Workshop and, after a month or so he sees people who really should not be there, he should TELL THEM SO. It is not fair to those dancers having a lot of problems to lead them on thinking that they will "eventually get it" when, in fact, they will eventually get nothing but frustrated. It is also not fair to the dancers who are ready to move into the Advanced Program to be held back by others who do not know their basics.

The total Advanced Program has over 70 calls. The A-1 list has 38 calls and can provide many years of interesting, pleasurable dancing for those who do not wish to go on. Think of how much stronger an Advanced Dancer would be if he danced a year or two at A-1 before moving on to A-2. But think how frustrating it must be for a dancer who has spent the time, money and effort attending an A-1 workshop and then cannot find a weekend or festival to dance the A-1. Either he will drop out of the Advanced Program altogether or move on to A-2 before he is ready. Just recently, I had an A-1 dancer say to me: "I do not really want to go on to A-2, but every festival that I've gone to lately does not have an A-1 hall to dance in. I feel that, in order to dance Advanced at these festivals, I must go on to A-2".

If you are planning an Advanced Workshop for the fall, I urge you to consider holding it to the A-1 program for at least a year before you move on to A-2. If you have anything to do with programming a local festival in your area, please urge the organizers to consider an A-1 hall.

Lastly, and most importantly, be honest with your Advanced Workshop dancers. If you see that they are really not ready for it, tell them so. Be gentle and tactful and tell them to wait a year or so and then try again. I really believe that you will gain their respect for doing so.

A-1 BASIC: CROSS CLOVERLEAF

CROSS CLOVERLEAF seems to be one of the A-1 calls which is not used frequently. As a result, many dancers are weak on this call. The following A-1 routines use CROSS CLOVERLEAF AND CROSS CLOVER AND (ANYTHING).

#1

HEADS STAR THRU
ALL DOUBLE PASS THRU
CROSS CLOVERLEAF
ALL DOUBLE PASS THRU
CROSS CLOVERLEAF
CENTERS SQUARE THRU 3/4
L.A.

#2

HEADS STAR THRU & SPREAD
PASS THRU - WHEEL & DEAL
DOUBLE PASS THRU
CROSS CLOVERLEAF
LADIES PASS IN & START A
 SPLIT SQUARE THRU
CROSS CLOVER AND: PASS OUT
STAR THRU - COUPLES CIRCULATE
CAST A SHADOW
RECYCLE - RIGHT & LEFT GRAND

#3

Zero Lines:
PASS IN - DOUBLE PASS THRU
CROSS CLOVERLEAF AND SPREAD
RIGHT & LEFT THRU (Zero Lines)
L.A.

#4

SIDES STAR THRU & SPREAD
PASS THRU - TURN & DEAL
DOUBLE PASS THRU
CROSS CLOVERLEAF
ZOOM - MEN SWAP AROUND
*BOX THE GNAT - ARKY GRAND

*OR: PASS THRU - ARKY ALLEMANDE

#5

4 LADIES CHAIN 1/4 & SIDES ROLL 1/2 SASHAY
SIDES START: SPLIT SQUARE THRU
CROSS CLOVER AND: PASS OUT
RIGHT & LEFT GRAND

#6

HEADS SQUARE CHAIN THRU
PASS THRU
CROSS CLOVER AND: SQUARE CHAIN THRU
PASS THRU - ARKY GRAND

#7

Zero Lines:
DOUBLE STAR THRU
STEP & SLIDE
CROSS CLOVERLEAF & SPREAD
TURN & LEFT THRU (Zero Lines)
L.A.

#8

Zero Lines:
TOUCH 1/4
TRANSFER THE COLUMN
EXTEND
CROSS CLOVER AND: SPIN THE TOP
CHAIN REACTION
1/4 THRU - TRADE THE WAVE
L.A.

#9

Zero Lines:
RIGHT & LEFT THRU
PASS THE OCEAN
SWING THRU - CENTERS RUN
3/4 TAG
CROSS CLOVER AND: LOCKIT
EXTEND - 3/4 THRU
ALL 8 CIRCULATE - RIGHT & LEFT GRAND

#10

Zero Lines:
PASS THRU - 3/4 TAG
CROSS CLOVER AND: FAN THE TOP
CHAIN REACTION
SCOOT BACK - TRADE THE WAVE
L.A.

#11 (Opener)

HEADS WHEEL THRU - PASS THRU
CROSS CLOVER AND: CURLEY CROSS
PASS THRU - RIGHT & LEFT GRAND

#12 (Opener)

4 LADIES CHAIN 3/4
HEADS PAIR OFF - PASS THRU
CROSS CLOVER AND: PASS OUT
RIGHT & LEFT GRAND

A-1 BASIC: CAST A SHADOW

Dancers seem to have trouble with Cast A Shadow from a Promenade. It is not difficult, but many callers seem to forget to give practice on this. Examples #1 thru #5 feature Cast A Shadow from a Promenade. Also used on this page is Cast A Shadow from ocean waves, two-faced lines, and 3 & 1 lines with the centers facing out (both centers clover).

#1
 PROMENADE
 HEADS START: CAST A SHADOW
ACEY DEUCEY
 RIGHT & LEFT GRAND

#2
 PROMENADE
 SIDES START: CAST A SHADOW
1/4 THRU - RECYCLE
 PASS THRU - HORSESHOE TURN
 STAR THRU - CROSS OVER CIRCULATE
CAST A SHADOW
 TRADE THE WAVE
 SWING THRU - RIGHT & LEFT GRAND

#3
 PROMENADE
 HEADS START: CAST A SHADOW
 BOYS RUN - CALIFORNIA TWIRL
CAST A SHADOW
 ALL 8 CIRCULATE
 RIGHT & LEFT GRAND

#4
 PROMENADE
 HEADS START: CAST A SHADOW
LOCKIT - SINGLE HINGE
TRANSFER THE COLUMN
3/4 THRU
3/4 THRU AGAIN
CAST A SHADOW
 PROMENADE

#5
 PROMENADE
 SIDES START: CAST A SHADOW
 CENTERS WALK & DODGE
CAST A SHADOW (3 & 1 lines)
 CENTERS PASS THE OCEAN
CUT THE DIAMOND
 ALL 8 CIRCULATE
LOCKIT - EXPLODE THE WAVE
 L.A.

#6
 Zero Lines:
 PASS THE OCEAN - ACEY DEUCEY
 BOYS RUN - CAST A SHADOW
 RIGHT & LEFT GRAND

#7
 Zero Box Ocean Wave:
CAST A SHADOW
 LADIES TRADE - LADIES RUN
 RIGHT & LEFT GRAND

#8
 Zero Lines:
 PASS THE OCEAN - BOYS RUN
CAST A SHADOW - 3 TIMES
 RECYCLE
 PASS THRU - RIGHT & LEFT GRAND

#9 (not easy)
 HEADS STAR THRU & SPREAD
 SIDES PASS THE OCEAN
 FLIP THE DIAMOND (ends facing same direction)
CAST A SHADOW (3 & 1 lines)
ACEY DEUCEY (3 & 1 lines)
CAST A SHADOW (3 & 1 lines)
 CENTERS PASS THE OCEAN
6 BY 2 ACEY DEUCEY
 FLIP THE DIAMOND - LADIES TRADE
 EXPLODE & ROLL
 RIGHT & LEFT GRAND

SINGING CALL FIGURES:

#1
 HEADS WHEEL THRU
 SINGLE CIRCLE TO O.W.
 BOYS TRADE - GIRLS TURN BACK
 COUPLES CIRCULATE
CAST A SHADOW
 BOYS RUN - FERRIS WHEEL
 CENTERS PASS THRU
 SWING CORNER - PROMENADE

#2
 HEADS SQUARE THRU
 SWING THRU - SCOOT BACK
 BOYS RUN - CAST A SHADOW
 ALL 8 CIRCULATE
 TURN THRU - SWING CORNER
 PROMENADE

A-2 BASICS: SWITCH THE WAVE, SWITCH TO A DIAMOND, SWITCH TO AN HOURGLASS

(FROM LEFT-HAND OCEAN WAVES)

This material makes an excellent A-2 workshop at a festival. Most Advanced dancers have had little practice doing these 3 calls from left-hand waves, so you must be prepared to give the dancers plenty of directional calling and more than the normal reaction time.

#1

Zero Lines:
PASS THE SEA
SWITCH THE WAVE
TRADE CIRCULATE - TURN & DEAL
PASS & ROLL
OUT ROLL CIRCULATE
RIGHT & LEFT GRAND

#2

Zero Lines:
PASS THE OCEAN
SLIP - SLIDE - ALL 8 CIRCULATE
SWITCH THE WAVE
BEND THE LINE
PASS THE OCEAN
RIGHT & LEFT GRAND

#3

Zero Box:
SWING & MIX
ALL 8 CIRCULATE
SWITCH THE WAVE
TRADE CIRCULATE
WHEEL & DEAL
PASS THRU - DIXIE GRAND
L.A.

#4

Zero Box:
TOUCH 1/4 - FOLLOW YOUR NEIGHBOR
ALL 8 CIRCULATE
SWITCH THE WAVE
CROSS OVER CIRCULATE
CAST A SHADOW
SAME SEXES TRADE
RIGHT & LEFT GRAND

#5

Zero Box Ocean Wave:
MOTIVATE
TRADE CIRCULATE
SWITCH THE WAVE
BEND THE LINE - SQUARE THRU 4 hands
HORSESHOE TURN
RIGHT & LEFT GRAND

#6

HEADS RIGHT & LEFT THRU
HEADS PASS THE SEA
EXTEND - SWITCH TO A DIAMOND
FLIP THE DIAMOND & MIX
RECYCLE
PASS THRU - DIXIE GRAND
L.A.

#7

Zero Lines:
RIGHT & LEFT THRU - DIXIE STYLE TO O.W.
SWITCH TO A DIAMOND
FLIP THE DIAMOND
TRADE THE WAVE
SINGLE WHEEL - RIGHT & LEFT GRAND

#8

Zero Box:
PASS & ROLL YOUR NEIGHBOR
SWITCH TO A DIAMOND
DIAMOND CIRCULATE
6 BY 2 ACEY DEUCEY
FLIP THE DIAMOND & MIX
REMAKE THE WAVE
BOYS CIRCULATE - RIGHT & LEFT GRAND

#9

Zero Lines:
PASS THE SEA
SWITCH TO AN HOURGLASS
HOURGLASS CIRCULATE
CUT THE HOURGLASS
TURN & DEAL & ROLL
TRADE CIRCULATE
ALL 8 CIRCULATE
3/4 THRU
ENDS TRADE - RIGHT & LEFT GRAND

#10

Zero Box Ocean Wave:
TRADE THE WAVE - ALL 8 CIRCULATE
SWITCH TO AN HOURGLASS
HOURGLASS CIRCULATE
FLIP THE HOURGLASS - ALL 8 CIRCULATE
SWITCH TO A DIAMOND - DIAMOND CIRCULATE
FLIP THE DIAMOND - ALL 8 CIRCULATE
SWITCH THE WAVE
TRADE CIRCULATE - TURN & DEAL
L.A.

ADVANCED COMMENTARY by Ed Foote

Results of 1985 Callerlab voting for Advanced List:

Add: Split Square Chain Thru

Delete: Nothing

Full page of Split Square Chain Thru material is in this issue.

* * * * *

GENERAL RULES FOR ADVANCED DANCERS. These rules should be repeated to the dancers on a regular basis, in the hope that the rules will eventually become automatic in the dancers' minds.

1. Keep your eyes active, be aware of what is happening in the set. Watch the formations as they change; most dancers try to do this in their minds without also concentrating on the floor action. This results in tunnel vision; ie. dancers staring straight ahead and not seeing what is going on around them. Develop panoramic vision. Keep your eyes moving and do not stare at the floor. Keep turning your head so you can see the big picture. Where possible, make eye contact with whom you are about to work.

2. Keep yourself under control. If you do not know a call or can not do it from a certain position, don't take off in a random direction. Instead, listen for the caller talking you thru the call, and look for help from others in the set. Advanced dancers who panic when they hear something and can not think immediately what to do are out of control.

* * * * *

SINGING CALL MATERIAL. We have had several requests to print Advanced singing call figures, so this will appear in the next few issues. Please recognize that the ability level of the group as well as the particular singing call used will determine the actual end of each figure. For example, an experienced group might have time to Swing and Promenade, while the Swing might have to be eliminated for a weaker group - because they took longer to do the figures.

All the examples given are designed to have a 16 beat tag at the end of each figure. Remember, if the group is weak, they will take longer to do the calls, so you may not have this much time.

#1 (A-1)
HEADS SQUARE THRU
TOUCH 1/4
FOLLOW YOUR NEIGHBOR & SPREAD
EXPLODE THE WAVE
EXPLODE THE LINE
PARTNER TRADE & ROLL
PASS THRU
L.A. & PROMENADE

#2 (A-1)
HEADS SQUARE THRU
SLIDE THRU
PASS THRU
TURN & DEAL & ROLL
LEFT SWING THRU
LEFT 1/4 THRU
TRADE THE WAVE
RIGHT & LEFT GRAND

#3 (A-1)
HEADS SQUARE THRU
SLIDE THRU
TOUCH 1/4
TRANSFER THE COLUMN
CENTERS TRADE
ALL CAST OFF 3/4
RIGHT & LEFT GRAND
MEET PARTNER - SWING
PROMENADE

#4 (A-2)
HEADS WHEEL THRU
TOUCH 1/4
SCOOT CHAIN THRU
1/4 THRU - GIRLS TRADE
RECYCLE
BOX THE GNAT
RIGHT & LEFT GRAND

SPLIT SQUARE CHAIN THRU

Definition: Those facing right pull by, face the adjacent inactive pair, all Left Swing Thru and Left Turn Thru.

Teaching hint: Best teach is to have the heads Box the Gnat and then start a Split Square Chain Thru. Reason: the Left Swing Thru and Left Turn Thru will be from the "normal" position of a standard Square Chain thru.

Remind the dancers to do a distinct pull by at the end of the Left Turn Thru. I use the phrase "get rid of them" - it seems to work.

Dancing positions for Split Square Chain Thru:

1. Squared set: Heads (or sides) start
2. Lines facing out: Ends Bend and start
3. Starting DPT: Centers Quarter In and start
4. Completed DPT: Leaders Trade & Roll (or Quarter In) and start
5. Trade by: Clover and centers start
6. Same sex lines facing out: Partner Trade and boys (or girls) Roll and start
7. Lines facing in: Ends slide thru, centers start

Checker equivalent: After those who start pull by and face the inactives, a Reverse Swap Around = the Left Swing Thru and Left Turn Thru.

Variation: Left Split Square Chain Thru. Those who start do a left pull by, face the inactives, all Swing Thru and Turn Thru.

#1
HEADS BOX THE GNAT & START A
SPLIT SQUARE CHAIN THRU
CLOVER AND: LEFT WHEEL THRU
*BOX THE GNAT - RIGHT & LEFT GRAND
*OR: PASS THRU - L.A.

#2
SIDES BOX THE GNAT & START A
SPLIT SQUARE CHAIN THRU
TRADE BY - STAR THRU
PASS THRU - WHEEL & SPREAD
PASS THRU - PARTNER TRADE & BOYS ROLL
BOYS START: SPLIT SQUARE CHAIN THRU
EXPLODE AND: HALF BREED THRU
SLIDE THRU
*PASS TO THE CENTER
CENTERS SQUARE THRU 3/4
L.A.
*OR: CROSS TRAIL THRU
RIGHT & LEFT GRAND

#3
HEADS START: SPLIT SQUARE CHAIN THRU
CLOVER AND: SPLIT SQUARE CHAIN THRU
HORSESHOE TURN
STAR THRU
PASS THRU - WHEEL & DEAL
DOUBLE PASS THRU
DIXIE GRAND
L.A.

#4
Zero Lines:
PASS THRU - ENDS BEND
SPLIT SQUARE CHAIN THRU
TRADE BY & GIRLS ROLL
SPLIT SQUARE CHAIN THRU
HORSESHOE TURN
SWING THRU - TURN THRU
L.A.

#5 (get-out)
Zero Lines:
ENDS SLIDE THRU
CENTERS START: SPLIT SQUARE CHAIN THRU
CENTERS SWING THRU - OTHERS TRADE & ROLL
RIGHT & LEFT GRAND

#6 (get-out)
Normal facing lines, in sequence,
primary couple on left with partner,
secondary couple has opposite:

PASS THRU
ENDS CROSS FOLD & ROLL & START A
SPLIT SQUARE CHAIN THRU
RIGHT & LEFT GRAND

ADVANCED EXPERIMENTAL: CROSS INVERT TO A DIAMOND

Definition (author is John Marshall, Va.): From right-hand or left-hand columns: Lead three (Numbers 1, 2, 3 in the column) do the leaders' action of Checkmate but do not Quarter In. The trailing dancers (Number 4 in the column) Circulate $1\frac{1}{2}$ and Cast Off $3/4$ with each other to become the centers of a diamond, with Number 3s from the original columns being the points. This diamond does a Flip the Diamond, while original Numbers 1 and 2 from the column do their part of a Split Counter Rotate action. End in twin diamonds.

Comment: Call dances very nicely. It is positional enough to make people think, but is not difficult. Call would make an ideal Advanced Quarterly Selection in the future.

Teaching Hints:

1. Always teach initially from same sex columns (one sex is #1 & 2, other sex is #3 & 4). This makes the initial center diamond all the same sex, and thus is very easy for the dancers to see. Also only call from same sex columns until the dancers become comfortable with the call.

2. When the lead 3 do their Checkmate action, tell them to take 2 extra steps straight ahead. If you do not say this, these 3 will tend to stop early, which will result in the original #3s in the column not seeing the diamond they are to form with the original #4s.

3. Teach this call as Part A and Part B to make it easy for the dancers to understand. Part A ends with the center diamond formed and original #1 & 2 from the column at the end of their Checkmate action. Then Part B is the center 4 Flip the Diamond while the others Split Counter Rotate.

Variations:

1. Cross Invert to a Diamond "But". #1 & 2 in the column do the complete call (including the Split Counter Rotate action), the center diamond does not Flip. Gives an hourglass. Can now call an Hourglass Circulate or direct the center diamond to Cut the Diamond.

2. Invert to a Diamond. Lead 3 peel away from the handhold as they walk forward in single file, rest of action is the same. Gives an initial facing diamond in the center and finishes in twin funny diamonds. The action feels awkward throughout and just does not dance that well.

#1 (girls lead column)

Zero Lines:

PASS THRU - WHEEL & SPREAD

TOUCH $1/4$

CROSS INVERT TO A DIAMOND

*DIAMOND CIRCULATE

FLIP THE DIAMOND

RIGHT & LEFT GRAND

*OR: FLIP THE DIAMOND

SLIP & SWING

RIGHT & LEFT GRAND

*OR: FLIP THE DIAMOND

CENTERS TRADE

EXPLODE AND: (zero lines)

L.A.

#2 (girls lead column)

Zero Lines:

PASS THRU - WHEEL & DEAL

DOUBLE PASS THRU

BOYS RUN

CROSS INVERT TO A DIAMOND

*FLIP THE DIAMOND - GIRLS TRADE

ALL 8 CIRCULATE

BOX THE GNAT - RIGHT & LEFT GRAND

*OR: DIAMOND CIRCULATE

FLIP THE DIAMOND

ALL 8 CIRCULATE

RIGHT & LEFT GRAND

CROSS INVERT TO A DIAMOND cont.

#3 (boys lead column)
Zero Lines:
PASS THRU - WHEEL & SPREAD
PASS THRU - U TURN BACK
TOUCH 1/4
CROSS INVERT TO A DIAMOND
ALL FLIP THE DIAMOND
BOYS TRADE
*RIGHT & LEFT GRAND
*OR: TURN THRU - L.A.

#4 (boys lead column)
Zero Lines:
PASS THRU - WHEEL & DEAL
DOUBLE PASS THRU
GIRLS TURN BACK
CROSS INVERT TO A DIAMOND
ALL FLIP THE DIAMOND
BOYS TRADE
ALL 8 CIRCULATE
RIGHT & LEFT GRAND

#5 (mixed sex)
Zero Lines:
TOUCH 1/4
CROSS INVERT TO A DIAMOND
ALL FLIP THE DIAMOND
SPLIT CIRCULATE
EXPLODE THE WAVE
PARTNER TAG - L.A.

#6 (mixed sex)
Zero Lines:
PASS THRU - U TURN BACK
TOUCH 1/4
CROSS INVERT TO A DIAMOND
*FLIP THE DIAMOND
SPLIT CIRCULATE
RIGHT & LEFT GRAND
*OR: 6 BY 2 ACEY DEUCEY
FLIP THE DIAMOND
SLIP & SWING
RIGHT & LEFT GRAND

ADVANCED GET-OUTS

#1
Zero Lines:
PASS THE SEA
TRADE CIRCULATE
SPLIT CIRCULATE
REMAKE THE WAVE
ALL 8 CIRCULATE
BOX THE GNAT - RIGHT & LEFT GRAND

#2
Zero Lines out of sequence:
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
PASS THE OCEAN
SPLIT CIRCULATE
REMAKE THE WAVE
RIGHT & LEFT GRAND

Analyzing #2 tells us the following: Anytime you have parallel waves and all can do a Right & Left Grand except the set is out of sequence, call:

Split Circulate, Remake the Wave, Right & Left Grand

Also: Anytime the set is in an 8 chain thru where all could Box the Gnat - Right & Left Grand except the set is out of sequence, call:

Swing Thru, Centers Trade, Split Circulate, Remake the Wave, Right & Left Grand

* * * * *

Set-up; Normal facing lines, out of sequence, primary couple on left side with partner, secondary couple has opposite. (Note: primary couple must be on left side.)

#1
FAN THE TOP & SPREAD
L.A.

#2
RIGHT & LEFT THRU
CURLY CROSS
RIGHT & LEFT GRAND

#3
PASS THE OCEAN
SPLIT CIRCULATE
IN ROLL CIRCULATE
RIGHT & LEFT GRAND

#4
SQUARE THRU - ON 3rd HAND
CURLY CROSS
RIGHT & LEFT GRAND

ADVANCED COMMENTARY by Ben Rubright

If you were to sit down and think about your Advanced choreography, what call would you say was the one that you called the most? Which one(s) would you say that you use the least? We all have our favorites to call and not to call. The one call that I do not call purposely is Trade Circulate from 2-faced lines. Why? Because it is terribly awkward for the four dancers "crashing" thru the middle. I believe that everything that we call should be selected based upon its danceability. Trade Circulate also does not set up meaningful body flow for any "next call" that can't be set up better another way. What do you call the least and why?

How we approach the Advanced program can vary from caller to caller. At a Callerlab convention a few years ago at an Advanced interest session where Mainstream material was being presented in an effort to show how much a part of Advanced that it is, one of the spectators offered a bit of advice that bears repeating. It consisted of the following ideas:

Ask yourself why you are getting into Advanced calling. It is probably because you have been a success at the Mainstream and Plus levels and your dancers are asking you to help them attain the next program. When you move into Advanced, don't leave behind those things which have made you successful at the other levels. All the smooth choreography that you use at Plus and Mainstream will serve you well at Advanced. It will serve as the foundation on which you will build your Advanced choreography. As you grow in expertise at the Advanced program you will be able to think better on your feet and use with more ease the Advanced calls in combinations of 3 or 4 or more. Even then, do not forget where you came from. Calling Advanced does not mean calling a tip of only Advanced calls. If they are not put together in a meaningful and flowing manner you have missed the point of it all.

Have you ever watched an experienced caller handle a floor of Advanced dancers, call good material and have the whole floor dancing only to be followed by another caller who called less Advanced material and had the whole floor stand? Why did this happen? I think it probably happened for a number of reasons. The following comments represent what the first caller did that the second caller did not.

1. The material was smooth and well timed.
2. The caller's main objective was to dance the floor without compromising the level he was calling.
3. The caller used Mainstream and Plus "breathers" sprinkled throughout his Advanced material to let them mentally rest and get rejuvenated.
4. The caller set the mood such that the dancers believed that the caller was on their side and not "out to get them".
5. The caller did not fall into the trap of showing the dancers how clever he was and how little they knew. He showed them how much they knew.
6. The caller knew what dancers remember about the tip they have last danced. That is, did the caller use the calls from the advertised level, was it smooth and well timed, and last and foremost, did the dancers Succeed?
7. The caller did not let anyone stand for more than 4 or 5 calls without picking them up in lines of 4.

The nicest complement you as an Advanced caller can get is to be told by the dancers that they could dance to you all night because it was so smooth and effortless. If they are already telling you that, keep up the good work. If they aren't, think about the above.

A-1 CHOREOGRAPHY BASED UPON SMOOTH DANCING USING MAINSTREAM

#1

HEADS PASS THE OCEAN

CHAIN REACTION

SPIN THE TOP TO A SLIDE THRU

TOUCH 1/4

SPLIT CIRCULATE

CAST OFF 3/4

BOYS TRADE

EXTEND THE TAG

RIGHT AND LEFT GRAND

#2

HEADS WHEEL THRU

SLIDE THRU

TOUCH 1/4

TRANSFER THE COLUMN

CENTERS TRADE

BOYS FOLD - GIRLS TURN THRU

STAR THRU - BOYS TRADE

CAST A SHADOW

BOYS TRADE

RECYCLE

STAR THRU

BOYS RUN - SCOOT BACK

SINGLE HINGE - FAN THE TOP

EXPLODE AND: SLIDE THRU

PASS THE OCEAN

ALL 8 CIRCULATE

SLIDE THRU AND ROLL

PASS THRU - RIGHT AND LEFT GRAND

#3

HEADS STAR THRU

DOUBLE PASS THRU

HORSESHOE TURN

SWING THRU

ACEY DEUCEY

BOYS RUN

GIRLS 1/4 THRU

DIAMOND CIRCULATE

6 BY 2 ACEY DEUCEY

CUT THE DIAMOND

TURN AND DEAL

STAR THRU - BOYS TRADE

CAST A SHADOW

RIGHT AND LEFT GRAND

#4

HEADS LEFT WHEEL THRU - SIDES SASHAY

SPIN THE TOP

GIRLS ONLY SPIN THE TOP

(look at your thar)

ALL 8 SPIN THE TOP

ALL 3/4 TOP

GIRLS ONLY: FACING DIAMOND CIRCULATE

ALL MOVE ALONG - MAKE LINES OF 4

BOX THE GNAT

SQUARE THRU 4

RIGHT AND LEFT GRAND

#5

HEADS STAR THRU - PASS THRU

TOUCH 1/4

SPLIT CIRCULATE

BOYS FOLD - DOUBLE PASS THRU

GIRLS TRADE AND ROLL & START A

SPLIT SQUARE THRU 4

CLOVER AND: BOYS SPIN THE TOP

PING PONG CIRCULATE - BOYS ROLL

GIRLS EXPLODE THE WAVE (see 2 lines)

GIRLS RUN

ALL FAN THE TOP

BOYS TRADE

SPLIT CIRCULATE

RIGHT AND LEFT GRAND

#6

HEADS PASS THRU

SEPARATE - AROUND 1 - LINE OF 4

PASS THRU - TURN AND DEAL

GIRLS SQUARE THRU 4

BOYS DIVIDE AND PASS IN

TOUCH 1/4

ACEY DEUCEY

BOYS RUN

3/4 TAG THE LINE

SPIN THE WINDMILL RIGHT

CROSS OVER CIRCULATE

GIRLS 1/4 THRU

FLIP THE DIAMOND - BOYS TRADE

BOYS RUN - BEND THE LINE

SLIDE THRU

SQUARE THRU BUT ON THE 3rd HAND

TOUCH 1/4 AND ROLL

RIGHT AND LEFT GRAND

A-2 CHOREOGRAPHY BASED UPON SMOOTH DANCING USING MAINSTREAM

#1

HEADS PASS THE OCEAN

CHAIN REACTION

SPIN THE TOP TO A

SLIDE THRU

TOUCH 1/4

SPLIT CIRCULATE

SCOOT AND WEAVE

SWITCH THE WAVE

TURN AND DEAL

PASS THRU

RIGHT AND LEFT GRAND

#2

HEADS WHEEL THRU

SLIDE THRU

TOUCH 1/4

ALL 8 CIRCULATE 1 1/2

GIRLS TRADE AND SPREAD

BOYS DIAMOND CIRCULATE

ALL HOURGLASS CIRCULATE

GIRLS FLIP THE DIAMOND

6 BY 2 ACEY DEUCEY

FLIP THE DIAMOND

SCOOT CHAIN THRU

FOLLOW YOUR NEIGHBOR AND SPREAD

EXTEND - RIGHT AND LEFT GRAND

#3

HEADS SQUARE CHAIN THRU

SWING THRU

3/4 THRU

IN ROLL CIRCULATE

SPIN CHAIN THE GEARS

GIRLS RUN

TAG THE LINE RIGHT

GIRLS TRADE - TURN AND DEAL

STAR THRU - SINGLE WHEEL

GIRLS PASS OUT

GIRLS SINGLE WHEEL

GIRLS DIXIE STYLE TO WAVE

GIRLS MIX

EXTEND THE TAG

ALL 1/4 THRU

ALL 8 CIRCULATE

BOX THE GNAT - PULL BY

L.A.

#4

HEADS SQUARE THRU 2

SPIN THE TOP

TURN AND LEFT THRU

DIXIE STYLE TO A WAVE

BOYS 1/4 THRU - GIRLS TURN BACK

DIAMOND CIRCULATE

GIRLS SWING THRU

GIRLS SWITCH TO A DIAMOND

ALL HOURGLASS CIRCULATE

ALL FLIP THE HOURGLASS

FAN THE TOP

RECYCLE

SQUARE THRU 3/4

BOYS RUN

MOTIVATE

RIGHT AND LEFT GRAND

#5

HEADS BOX THE GNAT AND

START SPLIT SQUARE THRU 2

CLOVER AND TOUCH 1/4

CENTERS SCOOT BACK

THOSE FACING DIRECTLY: PASS THRU

GIRLS SPIN THE TOP AND RECYCLE

BOYS TRADE AND ROLL (see lines of 4)

LOAD THE BOAT

TOUCH 1/4 - BOYS TRADE

BOYS RUN - BEND THE LINE

SLIDE THRU

L.A.

#6

HEADS RIGHT AND LEFT THRU

HEADS LEFT WHEEL THRU

LEFT TOUCH 1/4

MIX

SCOOT AND WEAVE

SWITCH THE WAVE

CROSS OVER CIRCULATE

GIRLS SCOOT AND WEAVE

DIAMOND CIRCULATE

BOYS SWING AND MIX

CUT THE DIAMOND

EXPLODE AND: LEFT TOUCH 1/4

ALL 8 CIRCULATE

PEEL AND TRAIL

RELAY THE DEUCEY

SLIDE THRU

TOUCH 1/4

COORDINATE

1/2 TAG - 1/4 THRU

SLIP-SLIDE-SLIP - SLIDE

EXTEND

RIGHT AND LEFT GRAND

SINGING CALL FIGURES USING ADVANCED MOVEMENTS

A-1

#1

HEADS PASS THE OCEAN

CHAIN REACTION

ALL 8 CIRCULATE TWICE

SPIN THE TOP

SLIDE THRU

TOUCH 1/4

SPLIT CIRCULATE

1/4 THRU

EXPLODE AND: SLIDE THRU

SWING CORNER

PROMENADE

#2

HEADS STAR THRU

DOUBLE PASS THRU

HORSESHOE TURN

SWING THRU

ACEY DEUCEY

BOYS RUN

BEND THE LINE

SLIDE THRU

SQUARE THRU 3

SWING CORNER

#3

HEADS BOX THE GNAT AND

START A SPLIT SQUARE THRU 4

TRADE BY

SWING THRU

BOYS RUN

CROSS OVER CIRCULATE

TURN AND DEAL

DOUBLE STAR THRU

U TURN BACK

SWING

PROMENADE

#4

HEADS WHEEL THRU

CIRCLE TO A LINE

TOUCH 1/4

TRANSFER THE COLUMN

CENTERS TRADE

BOYS RUN

RIGHT AND LEFT THRU

SLIDE THRU

PASS THRU

SWING

PROMENADE

A-2

#5

HEADS SQUARE THRU 4

TOUCH 1/4

SCOOT CHAIN THRU

BOYS RUN

RIGHT AND LEFT THRU

SLIDE THRU

PASS THRU

SWING

PROMENADE

#6

HEADS SQUARE THRU 4

SINGLE CIRCLE TO A WAVE

SLIP

SWITCH TO A DIAMOND

DIAMOND CIRCULATE

FLIP THE DIAMOND

FAN THE TOP

SLIDE THRU

PASS TO THE CENTER

SQUARE THRU 3/4

SWING

PROMENADE

#7

HEADS WHEEL THRU

PASS AND ROLL

IN ROLL CIRCULATE

LADIES TRADE

SLIDE THRU

PASS THRU

WHEEL AND DEAL

ZOOM

CENTERS PASS THRU

SWING CORNER

PROMENADE

#8

4 LADIES CHAIN

HEADS PASS THE OCEAN

EXTEND THE TAG

SLIP

BOYS RUN

CAST A SHADOW

EXTEND THE TAG

RIGHT AND LEFT GRAND

MEET PARTNER - TURN THRU

ALLEMANDE LEFT

PROMENADE

ACEY DEUCEY FROM TWIN DIAMOND FORMATION

This is not a "gimmick" call or set-up, but a very danceable call that is listed in all our manuals of definitions.

Teaching Hints: Tell the diamond centers to lightly squeeze the trading hand for smoother execution. Also, do not use 6 by 2 Acey Deucey in the same tip until the dancers are comfortable with Acey Deucey from diamonds.

#1 (A-1)
Zero Box:
PASS IN
RIGHT & LEFT THRU
DIXIE STYLE TO O.W.
BOYS: 1/4 THRU
GIRLS: U TURN BACK
ACEY DEUCEY
CUT THE DIAMOND
FERRIS WHEEL
CENTERS SQUARE THRU 3/4
L.A.

#2 (A-1)
Zero Box:
TOUCH 1/4
SPLIT CIRCULATE 1½
DIAMOND CIRCULATE
ACEY DEUCEY
DIAMOND CIRCULATE
ACEY DEUCEY
CUT THE DIAMOND
TURN & DEAL
VEER LEFT - WHEEL & DEAL (zero box)
L.A.

#3 (A-2)
Zero Lines:
PASS THE SEA & MIX
SWITCH TO A DIAMOND
ACEY DEUCEY
DIAMOND CIRCULATE
FLIP THE DIAMOND
ACEY DEUCEY - BOYS GO TWICE
SWING & SLIP
SINGLE WHEEL - RIGHT & LEFT GRAND

#4 (A-2) (from LH diamonds)
Zero Lines:
PASS THE SEA
SWITCH TO A DIAMOND
6 BY 2 ACEY DEUCEY
DIAMOND CIRCULATE
ACEY DEUCEY
CUT THE DIAMOND
WHEEL & DEAL
HALF BREED THRU
ARKY STAR THRU & ROLL (zero box)
L.A.

SCOOT CHAIN THRU FROM 1/4 TAG FORMATION

Dancer Hint: Remind the dancers that those coming toward the center of the set after the Turn Thru will re-establish an ocean wave in the center.

#1
Heads pass the ocean
SCOOT CHAIN THRU
CLOVER AND: EXPLODE THE WAVE
VEER LEFT & GIRLS TRADE
WHEEL & DEAL (zero box)
L.A.

#2
Zero Box:
VEER LEFT - ALL 8 CIRCULATE
3/4 TAG THE LINE
GIRLS TRADE
SCOOT CHAIN THRU
CROSS CLOVER AND: LOCKIT
EXTEND THE TAG
GIRLS RUN
CROSS OVER CIRCULATE
TURN & DEAL (zero box)
L.A.

#3
Zero Lines:
WHEEL THRU
CLOVER AND: PASS THE OCEAN
SCOOT CHAIN THRU
CLOVER AND: LOCKIT
EXTEND & SLIDE THRU (zero lines)
L.A.

#4 (left-hand)
HEADS PASS THE SEA
LEFT SCOOT CHAIN THRU
LEFT SPIN THE WINDMILL - LEFT
1/2 TAG THE LINE
ALL 8 CIRCULATE
*RIGHT & LEFT GRAND

*OR: BOYS RUN - BEND THE LINE (zero lines)

ADVANCED MATERIAL FEATURING SPLIT SQUARE CHAIN THRU

Split Square Chain Thru was recently added to the Callerlab Advanced List. Review September NNN page AS 566 for the definition and teaching hints. The ending position for the call is always back-to-back with couple you have been working with.

#1 (A-1)
HEADS PASS OUT & ROLL
HEADS START: SPLIT SQUARE CHAIN THRU
CLOVER AND: PASS THE OCEAN
CHAIN REACTION
BOYS RUN - GIRLS TRADE
CROSS OVER CIRCULATE
TURN & DEAL (zero box)
L.A.

#2 (A-1)
SIDES CURLY CROSS
HEADS QUARTER IN & START:
SPLIT SQUARE CHAIN THRU
RIGHT ROLL TO O.W.
LOCKIT
*EXPLODE AND: SINGLE CIRCLE TO O.W.
RIGHT & LEFT GRAND
*OR: EXPLODE AND: PASS IN (zero lines)

#3 (A-1)
Zero Lines:
DOUBLE STAR THRU
ENDS BEND & START:
SPLIT SQUARE CHAIN THRU
CROSS CLOVER AND: GIRLS START A
SPLIT SQUARE CHAIN THRU
PARTNER TRADE
HALF BREED THRU
PASS IN (zero lines)
L.A.

#4 (A-1) (not easy)
SIDES PASS THRU AND
RIGHT ROLL TO O.W.
SWING THRU TO A:
SPLIT SQUARE CHAIN THRU
PARTNER TAG
EXPLODE THE LINE
ENDS BEND & ROLL
LEFT TOUCH 1/4
EXTEND - L.A.

#5 (A-2)
Zero Box:
PASS & ROLL
EXPLODE AND BOYS ROLL
BOYS START A: SPLIT SQUARE CHAIN THRU
TAG THE LINE - ZIG ZAG
SWING THRU - BOYS RUN
CROSS OVER CIRCULATE
TURN & DEAL (zero box)
L.A.

#6 (A-2)
ALL 4 COUPLES RIGHT & LEFT THRU
HEADS 1/2 SASHAY
HEADS START: SPLIT SQUARE CHAIN THRU
SPIN THE WINDMILL - RIGHT
1/2 TAG THE LINE
OUT ROLL CIRCULATE - TWICE
*SINGLE WHEEL - RIGHT & LEFT GRAND

*OR: TURN THRU - L.A.

#7 (A-2) (not easy)
SIDES 1/2 SASHAY
HEADS SQUARE THRU - BUT ON 3rd HAND START A
SPLIT SQUARE CHAIN THRU
RIGHT ROLL TO O.W.
MOTIVATE
SINGLE HINGE
ALL 8 CIRCULATE TO A SLIDE THRU (zero lines)
L.A.

#8 (A-2) (not easy)
Zero Lines:
PASS THRU - WHEEL & DEAL
CENTERS LEFT TURN THRU
ALL PASS IN & GIRLS ROLL
GIRLS START: SPLIT SQUARE CHAIN THRU
TAG THE LINE - ZIG ZAG
SLIP
ALL 8 CIRCULATE TO A SLIDE THRU (zero lines)
L.A.

#9 (opener) (not easy)
ALL 4 COUPLES STAR THRU & HEADS ROLL
SIDES LEFT SQUARE THRU 2 HANDS
HEADS START: SPLIT SQUARE CHAIN THRU
ALL ZIG & SWING & ACEY DEUCEY
RIGHT & LEFT GRAND

ADVANCED MATERIAL FEATURING AS COUPLES CONCEPT

This type of material adds a little different flavor to a dance, but remember that a little of this concept goes a long way. Be sure to allow the dancers the extra time it takes to complete As Couples movements.

Remind the dancers that the left-side person of the couple works the left hand, and the right-side person of the couple works the right hand.

#1 (A-1)

Zero Box:

VEER LEFT

AS COUPLES: BOX TRANSFER

AS COUPLES: HINGE

AS COUPLES: LOCKIT

GIRLS TRADE

EACH LINE: TURN & DEAL

PASS THRU

QUARTER OUT - TRADE BY (zero box)

L.A.

#2 (A-1)

Zero Lines:

AS COUPLES: SQUARE CHAIN THRU

AS COUPLES: LEFT ROLL TO O.W.

AS COUPLES: LEFT HINGE

AS COUPLES: BOX TRANSFER

CAST A SHADOW

BOYS RUN

AS COUPLES: BOX TRANSFER

FERRIS WHEEL

DIXIE GRAND

L.A.

#3 (A-1)

Zero Lines:

PASS THRU

AS COUPLES: RIGHT ROLL TO O.W.

TRIPLE TRADE

AS COUPLES: CENTERS RUN

AS COUPLES: TURN & DEAL

AS COUPLES: SWAP AROUND

WHEEL & DEAL

SWAP AROUND

PASS IN (zero lines)

L.A.

#4 (A-1) (more difficult)

Dancers: remember your couple number

HEADS SQUARE CHAIN THRU

VEER LEFT

AS COUPLES: QUARTER THRU

AS COUPLES: ORIGINAL #4 COUPLE RUN RIGHT

AS COUPLES: ORIGINAL #2 & #3 TRADE

AS COUPLES: CYCLE & WHEEL (zero lines)

L.A.

#5 (A-2)

Zero Box:

VEER RIGHT

AS COUPLES: BOX COUNTER ROTATE

AS COUPLES: PEEL & TRAIL

GIRLS TRADE

AS COUPLES: SINGLE WHEEL

PASS THRU - QUARTER IN (zero box)

L.A.

#6 (A-2)

SIDES LEFT WHEEL THRU

STEP TO A WAVE & MOTIVATE

BOYS RUN

AS COUPLES: (FACING) RECYCLE

AS COUPLES: RECYCLE

PASS THRU - QUARTER IN

AS COUPLES: PASS & ROLL

AS COUPLES: REMAKE THE SETUP

WHEEL & DEAL (zero box)

L.A.

#7 (A-2)

Zero lines:

PASS THRU

AS COUPLES: BEAUS RUN

AS COUPLES: REMAKE THE SETUP

AS COUPLES: SCOOT & DODGE

AS COUPLES: SINGLE WHEEL

ZOOM

SWING THRU - TURN THRU

L.A.

#8 (A-2)

Zero Box:

AS COUPLES: PASS & ROLL YOUR NEIGHBOR

AS COUPLES: MIX

AS COUPLES: SWITCH THE WAVE

AS COUPLES: TAG THE LINE - ZIG ZAG

GIRLS TRADE

AS COUPLES: EXPLODE & ROLL

SLIDE THRU & SQUARE THRU 3/4

TRADE BY (zero box)

L.A.

SINGING CALL MATERIAL

Here are a few of my favorite singing call routines for the Advanced program. All are not original, some have been acquired thru research over the years.

All the routines are designed to have a 16 beat tag at the end of each figure, and all are for basic Advanced Dancing. I feel that after a good "hash" tip, the singing call should be a little relaxed, like "icing on the cake". Let them enjoy.

#1 (A-1)
HEADS PROMENADE 1/2
SIDES PASS THE OCEAN
CHAIN REACTION
BOYS RUN
AS COUPLES: SCOOT BACK
WHEEL & DEAL
PASS THRU - TRADE BY
SWING CORNER
PROMENADE....

#2 (A-1)
HEADS DOUBLE STAR THRU
CROSS CLOVERLEAF AND:
SIDES RIGHT & LEFT THRU
DOUBLE PASS THRU
HORSESHOE TURN
PASS THRU - TRADE BY
DOUBLE STAR THRU
PARTNER TRADE - SWING THIS GIRL
PROMENADE....

#3 (A-1)
HEADS SQUARE THRU 4 HANDS
SWING THRU - BOYS RUN
AS COUPLES: BOX TRANSFER
ALL 8 CIRCULATE
FERRIS WHEEL
SQUARE THRU 3/4
SWING THE CORNER
PROMENADE....

#4 (A-1)
HEADS PROMENADE 1/2
DOWN THE MIDDLE - RIGHT & LEFT THRU
SIDES SWING THRU - BOYS RUN
TURN & DEAL TO A
SPLIT SQUARE THRU - 4 HANDS
TRADE BY
SWING THE CORNER
PROMENADE....

#5 (A-2)
HEADS SQUARE CHAIN THRU
SIDES 1/2 SASHAY
TOUCH 1/4
SCOOT CHAIN THRU
EXPLODE THE WAVE
WHEEL & DEAL
DIXIE GRAND
TURN CORNER LEFT TO A
ROLL PROMENADE....

#6 (A-2)
HEADS PASS THE OCEAN
CHAIN REACTION
SWITCH TO A DIAMOND
6 BY 2 ACEY DEUCEY
FLIP THE DIAMOND
1/4 THRU
ALL 8 CIRCULATE
SWING CORNER
PROMENADE....

#7 (A-2)
HEADS SQUARE THRU 4 HANDS
TOUCH 1/4
SPLIT COUNTER ROTATE
SCOOT & WEAVE
EXPLODE AND: SQUARE THRU 3/4
ALLEMANDE LEFT - COME BACK ONE
SWING & PROMENADE....

#8 (A-2)
HEADS WHEEL THRU
ALL VEER LEFT
ALL 8 CIRCULATE
3/4 TAG THE LINE
SPIN THE WINDMILL - RIGHT
TURN & DEAL
PASS THRU - TRADE BY
SWING THE CORNER
PROMENADE....

ADVANCED COMMENTARY by Ed Foote

SHUTTLE has been named an Advanced Quarterly starting in December. Material is in this issue.

CROSS OVER CIRCULATE

Ben Rubright, guest writer for NNN, and well-known caller Dave Lightly (Iowa), have both made the following observation:

From parallel waves, this combination is bad:

Centers Run, Cross Over Circulate

Reason: Consider the couple facing in after Centers Run. The end dancer (former center) has forward momentum, but on Cross Over Circulate the center dancer must go in front of the end dancer. This means the end dancer must come to an abrupt halt to allow the center to go first, and this abrupt halt is awkward.

If you are one who uses "Centers Run, Cross Over Circulate" (most callers probably do), give this some thought.

SWING & MIX

Situation #1. From a right-hand wave, this call gives a left-hand wave. But often the dancers finish in a two-faced line instead. Why? A sloppy initial Swing 1/2. Here's what happens.

Example: A normal wave with boys as ends. On the Swing 1/2 the boys will stop short, ie. as soon as their left eye catches sight of the other boy. They think they have completed the Swing 1/2 because they can see the other boy, but they really have not completed it. Now they know they must get to the far end somehow, so they Slither nose-to-nose with each other and then slide behind the girl's back as she is sliding into the center to Trade.

The boys have no idea they have finished facing incorrectly, so when the set subsequently breaks down on a succeeding call, they have no idea that they are to blame.

Solution: Tell the dancers to do a full Swing 1/2. If this is done, it will force the boys to do the Cross Run properly.

Situation #2. From an inverted line or 3 & 1 line, on the call Mix or Any Hand Swing & Mix, if the new centers are supposed to finish facing the same direction: Often they finish holding right hands instead.

Reason: When the ends move into the middle to Trade, they do not slide sideways; instead they turn and face each other. They know they have to Trade with each other, so they move up beside each other - which puts right hands together - and Swing 1/2 by the right.

Solution: Emphasize the slide sideways. I tell the dancers: "Slide sideways until you bump a shoulder, then Trade with that shoulder." This paints a mental picture which seems to work.

ADVANCED BASIC: CUT THE DIAMOND

Called from diamonds where points are facing same direction. All material shown is A-1.

Note: After doing Cut the Diamond from this setup, the centers will both be facing the same direction. But the dancers have a tendency to do the call wrong: they tend to turn toward each other and Trade with right hands. By making the turn toward each other, they throw themselves out of position.

Solution: Tell the points to "slide perfectly sideways until you bump a shoulder, then Trade with that shoulder." This will paint the mental picture in their mind of what to do.

This use of Cut the Diamond provides excellent mental discipline practice for the dancers. Consider using this a few minutes every dance with your home groups. As a guest caller, be sure you have a reasonably good floor before trying this.

#1

Zero Box:

CENTERS IN - CAST OFF 3/4

CENTERS PASS THE OCEAN

ALL CUT THE DIAMOND

CYCLE & WHEEL

STAR THRU - GIRLS TRADE

FERRIS WHEEL

ZOOM

DIXIE GRAND

L.A.

#2

Zero Lines:

STAR THRU

CENTERS IN - CAST OFF 3/4

CENTERS PASS THE OCEAN

ALL CUT THE DIAMOND

CENTERS PASS THE OCEAN

ALL CUT THE DIAMOND

FERRIS WHEEL - OUTSIDES SASHAY

CENTERS SWING THRU - TURN THRU

L.A.

#3

HEADS LEFT WHEEL THRU

SWING THRU

CENTERS WALK & DODGE

CENTERS RUN

GIRLS 1/4 THRU

ALL CUT THE DIAMOND

CYCLE AND WHEEL

PASS TO THE CENTER & PASS THRU

RIGHT & LEFT GRAND

#4

Zero Lines:

CENTERS PASS THE OCEAN

ALL CUT THE DIAMOND

ALL 8 CIRCULATE

CENTERS PASS THE OCEAN

ALL CUT THE DIAMOND

TURN & DEAL

ARKY ALLEMANDE - ARKY GRAND

#5

Zero Lines:

PASS THRU - CENTERS HINGE

ALL CUT THE DIAMOND

CENTERS DOUBLE STAR THRU

ALL EXPLODE THE LINE

CENTERS HINGE

ALL CUT THE DIAMOND

CENTERS PASS THE OCEAN

ALL FLIP THE DIAMOND

CAST OFF 3/4

RIGHT & LEFT GRAND

#6

Zero Lines:

PASS THRU - CENTERS HINGE

ALL CUT THE DIAMOND

CENTERS LOAD THE BOAT

OTHERS CAST THE SHADOW BUT DON'T SPREAD

BOYS PEEL OFF & BEND THE LINE

GIRLS START: SPLIT SQUARE THRU 3/4

CENTERS CROSSTAIL THRU

OTHERS TRADE

*BOX THE GNAT - RIGHT & LEFT GRAND

*OR: SLIDE THRU (zero lines)

CALLERLAB ADVANCED QUARTERLY SELECTION: SHUTTLE

SHUTTLE (Kip Garvey, Calif.) From an eight chain thru formation: All pass thru, new centers Slide Thru while new outsides take a directional command of right, left, in, out.

Comment: An excellent call, requiring dancers to be alert on Slide Thru from various setups. Additional material can be found in the May and June issues: AS pages 550 and 556.

A-1

#1
HEADS WHEEL THRU
SHUTTLE IN
LOAD THE BOAT
SHUTTLE IN
STAR THRU - TRADE BY
SWING THRU
EXPLODE THE WAVE
QUARTER IN
RIGHT & LEFT GRAND

#2
Zero Box:
SHUTTLE OUT
ENDS FOLD - DPT
HORSESHOE TURN
SHUTTLE RIGHT
CENTERS PASS THE OCEAN
ALL FLIP THE DIAMOND
SPLIT CIRCULATE
ACEY DEUCEY
BOX THE GNAT - RIGHT & LEFT GRAND

#3 (same sex slide thru)
HEADS STAR THRU & SPREAD
ALL PASS THRU - WHEEL & DEAL
CENTERS PASS THRU
SHUTTLE RIGHT
COUPLES CIRCULATE
WHEEL AND DEAL
SHUTTLE OUT
EXPLODE AND SLIDE THRU
CENTERS STAR THRU & BACK AWAY
OTHERS LEFT WHEEL THRU
*SQUARE THRU - ON 3rd HAND PULL BY
L.A.

*OR: SLIDE THRU (zero lines out of seq.)

A-2

#4
Zero Lines:
TOUCH 1/4 - TRAIL OFF
WHEEL & DEAL
SHUTTLE OUT
WHEEL & DEAL
SPIN THE WINDMILL RIGHT
RECYCLE
WRONGWAY L.A.
WRONGWAY GRAND

#5 (same sex slide thru)
Zero Lines:
PASS THE OCEAN
SPLIT CIRCULATE
RECYCLE
SHUTTLE LEFT (gives waves)
TRADE CIRCULATE
MOTIVATE
RECYCLE
SHUTTLE IN
STAR THRU - TRADE BY (zero box)
L.A.

#6 (same sex slide thru 2nd time)
Zero Lines:
SLIDE THRU
SHUTTLE OUT (gives inverted lines)
CROSS OVER CIRCULATE
ENDS CROSS FOLD - CENTERS SWING THRU
CHAIN REACTION
SCOOT CHAIN THRU
RECYCLE
***SHUTTLE LEFT**
WHEEL & DEAL - RIGHT & LEFT GRAND

*OR: **SHUTTLE RIGHT** (gives waves)
TRADE CIRCULATE
SLIP-SLIDE-SWING
RIGHT & LEFT GRAND

CURRENT CALLERLAB ADVANCED QUARTERLIES

Change Lanes
Checkover
Linear Action

Mini Busy
Shuttle
Zing

SINGING CALL MATERIAL USING A-2 MOVEMENTS

#1
HEADS SQUARE THRU
TOUCH 1/4
SCOOT & WEAVE
SWING THRU
EXPLODE THE WAVE
QUARTER OUT
L.A.
SWING
PROMENADE

#2
HEADS SQUARE THRU
SLIDE THRU
PASS THE OCEAN - GIRLS TRADE
SCOOT & WEAVE
SPLIT CIRCULATE
RIGHT & LEFT GRAND
SWING
PROMENADE

#6
SIDES PASS THE OCEAN
EXTEND
MOTIVATE - TURN THE STAR 3/4
RIGHT & LEFT GRAND
MEET NEW PARTNER - TURN THRU
L.A.
SWING
PROMENADE

#7
SIDES PASS THE OCEAN - GIRLS TRADE
RECYCLE - PASS THRU - SLIDE THRU
PASS THE OCEAN - GIRLS TRADE
SLIP - SLIDE - MIX
BOX THE GNAT
RIGHT & LEFT GRAND
SWING
PROMENADE

ADVANCED GET-OUTS

#1
Zero Lines:
PASS THRU - RIGHT ROLL TO O.W.
LOCKIT
RIGHT & LEFT GRAND

#2
Zero Lines:
PASS THE SEA
LEFT SWING & MIX
RIGHT & LEFT GRAND

#3
Zero Lines:
PASS THRU - U TURN BACK
PASS THRU - SINGLE WHEEL
BOYS MAKE A WAVE
ALL SCOOT & WEAVE
RIGHT & LEFT GRAND

Look at figure #2. It tells us the following:

Any time from parallel waves, when you could call "Slip the Clutch, L.A.", but you can not do so because the set is out of sequence, instead call:

LEFT SWING & MIX, RIGHT & LEFT GRAND

* * * * *

Set-up: Normal facing lines, out of sequence, primary couple on left side with partner, secondary couple has opposite. (Note: primary couple must be on left side.)

#1
PASS THE OCEAN
ACEY DEUCEY
ALL 8 CIRCULATE
BOX THE GNAT - RIGHT & LEFT GRAND

#2
PASS THE OCEAN
SWITCH THE WAVE
ACEY DEUCEY
WHEEL & DEAL
PASS TO THE CENTER & PASS THRU
RIGHT & LEFT GRAND