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
CEN TER S 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
CEN TER S PASS THRU
PEEL OFF
STAR THRU -- CALIFORNIA TWIRL (zero box)
L.A.
ACEY DEUCEY 1 1/2

Starting Position                              Ending Position

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 illus-
   tration 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
ARYK 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 -- CAREFUL HERE
BOYS: TURN & DEAL
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
& LOCK IT
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

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

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
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
ARYK ALLEMANDE

2.
PASS THE OCEAN -- LOCKIT
TRADE THE WAVE
ARYK ALLEMANDE

3.
TOUCH 1/4
FOLLOW YOUR NEIGHBOR & SPREAD
CENTERS RUN -- FERRIS WHEEL
CENTERS SWAP AROUND
ARYK GRAND

4.
ARYK 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
ARYK 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

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 THRO -- 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 2 - " "
3 by 1 - " "
3 by 2 - " "

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

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
(2) ALL 8 SPIN THE TOP
(3) ANY FRACTIONAL TOP 1/4, 1/2, 3/4
(4) PASS IN

(5) PASS OUT
(6) SINGLE CIRCLE TO AN OCEAN WAVE
(7) SLIDE THRU
(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.

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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.

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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:**

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

#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.

#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.

#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.

#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.

#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.

#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 1/2
Bend the line
Home!

#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

#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

#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 THE OCEAN - 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 1/2
RIGHT & LEFT GRAND

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

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

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.

<table>
<thead>
<tr>
<th>Starting Position</th>
<th>Ending Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Squared set</td>
<td>Center four facing,</td>
</tr>
<tr>
<td>(heads split curley cross)</td>
<td>Outsides have left hands</td>
</tr>
<tr>
<td>Starting DPT, call:</td>
<td>Same as above</td>
</tr>
<tr>
<td>Centers pass in and start a</td>
<td></td>
</tr>
<tr>
<td>split curley cross</td>
<td></td>
</tr>
<tr>
<td>Lines facing out, call:</td>
<td>Left-hand 3/4 box</td>
</tr>
<tr>
<td>Ends bend &amp; start a</td>
<td>(centers in LH box, outsides</td>
</tr>
<tr>
<td>split curley cross</td>
<td>facing out)</td>
</tr>
<tr>
<td>Completed DPT, call:</td>
<td>Left-hand 3/4 box</td>
</tr>
<tr>
<td>Leaders quarter in and start a</td>
<td></td>
</tr>
<tr>
<td>split curley cross</td>
<td></td>
</tr>
</tbody>
</table>

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 Tines 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
GIIRLS 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 SQUAT BACK
ALL 8 CIRCULATE
TRANSFER THE COLUMN
RIGHT & LEFT GRAND

#2
PASS THRU - WHEEL & DEAL
DOUBLE PASS THRU
HORSESHOE TURN
L.A.

#3
PASS THE OCEAN
ACEY DEUCEY
TRADE CIRCULATE
SLIP-SLIDE-SLIP-SWING
RIGHT & LEFT GRAND

#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: RECYLE
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 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
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 DEUCY
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.
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.

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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; i.e. 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.

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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.

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**#1**

HEADS BOX THE GNAT & START A

SPLIT SQUARE CHAIN THRU

CLOVER AND: LEFT WHELL THRU

*BOX THE GNAT - RIGHT & LEFT GRAND

*OR: PASS THRU - L.A.

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**#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

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**#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.

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**#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 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 PAN 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 ACES & 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 & WEAVER
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....

This month's Advanced Supplement is written by Art Springer, Fla.
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, i.e. 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 CROSS TRAIL 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 QUARTERLY

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

#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

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

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