

Dancer's Guide To Advanced

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About the Guide: This book is written especially for dancers to help understand A-1 & A-2 calls. The wording is purposefully less technical, styling notes are included, and some examples are provided so the uninitiated dancer may benefit. This is intended as a companion to the definitions, diagrams, and timing expectations established by CALLERLAB. Download CL definitions at: www.callerlab.org/programs.

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Producer of Blue Star and Hi Hat Records also Dance Ranch CDs, he has over 100 commercial recordings on his discography. Buddy Weaver is an accredited member of CALLERLAB, the international association of Square Dance Callers.

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STYLING NOTES

1. **HAND HOLDS** – Advanced dancers have adopted the “hands down” or handshake form of waves, mini-waves, and columns. Use a comfortable handshake with hands held at about average waist height. The thumb should overlap the back of the opposite dancer's hand. It is important to release hands when passing body-to-body. Do NOT stretch or lean over to reach the next hand.
2. **ELBOWS BENT** – Bending your arm at the elbow will keep a square from expanding unnecessarily it also helps establish ocean waves and mini-waves. Hands at your side in handshake position with elbows bent creates the ideal dancing environment. Do NOT stretch or lean over to reach the next hand.
3. **SQUARE BREATHING** – Sometimes a combination of calls will cause squares to become unnecessarily spread out. For example, from a squared set, Heads Pass The Ocean and Lock It - the sides should take a small step backward to allow room down the middle for the wave; breathing out, which is normal. On the next call, Heads Lock It again, the sides should also move a step forward to bring the square back to an appropriate size; breathing in, which is learned.

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#1 (ANYTHING) AND CROSS

From a formation appropriate for the “anything” call (e.g., facing couples), do the anything call, which must result in box circulate formation with two out-facing dancers and two in-facing dancers. In-facing dancers then diagonally pull each other by using the outside hand, ending in couples back-to-back.

This call asks you to identify and stay within your box of four dancers. For example: from a squared set, Heads Touch A Quarter And Cross would have just the Heads Touch A Quarter and just the Head men diagonal pull by using their left hands.

#2 AS COUPLES CONCEPT

From any formation composed of couples, like two-faced lines or parallel lines, each couple acts as though it were one person and does the part of a call appropriate for that person's position. This concept modifies a call but does *not* change its definition.

Examples: As Couples Walk And Dodge, As Couples Swing Thru, As Couples Touch One Quarter.

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#3 BEAUS/ BELLES CONCEPT * couples facing same direction only

In a couple, the dancer on the left is the “Beau” and the dancer on the right is the “Belle”. To put it another way, if there is someone on your right, then you are a “Beau”; if there is someone on your left, then you are a “Belle”.

#4 CHAIN REACTION * from ¼ tag only

The centers of the wave will Pass Thru with the outside dancer they are face-to-face with. The two outside dancers will single hinge. At the same time the ends of the center wave will Promenade ¼ around the outside of the square and with the very end dancer Trade, while the center four dancers form a Star and turn it one quarter . Those who now meet will Cast Off ¾ as the others move up to become ends of the forming parallel ocean waves.

Here is a descriptive example: from a squared set, the Heads Pass The Ocean. From here the two center girls will Pass Thru with the outside man. The girls Left Hinge. At the same time the man on the end of the wave Promenade around the outside ¼ and with the outside girl – Trade, while the centers right hand Star one big step (one position). Boys Cast left ¾ as the girls move up to the ends of the wave.

When dancing Chain Reaction from a left handed ¼ tag, it is important to remember that the initial Pass Thru is still done right shoulder to right shoulder.

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#5 CAST A SHADOW

From parallel two-faced lines or parallel ocean waves, Ends $\frac{1}{2}$ Zoom, then Cast Off $\frac{3}{4}$ and Spread apart to become the ends of new formation. The centers facing out will Cloverleaf stepping in-between the (Casting & Spreading) ends; they end as centers next to the closest end. The centers facing in will extend, single hinge and extend to fill the one vacant center position. Two-faced lines will end in waves; Ocean waves will end in two-faced lines.

This call takes 10 beats of music which is too much time for the centers facing in, so it is recommended that those dancers extend, hesitate a moment to “square off” with the wall in front of them, then extend.

From 3 and 1 lines where both centers are facing out, both centers will Cloverleaf (shadowing the adjacent end dancer). Ends in a 3 and 1 line with both centers facing in.

From a Promenade, everyone acts as though the formation were two-faced lines. The caller must designate two couples to lead the call, thus the outsides $\frac{1}{2}$ Zoom with the designated dancers acting as the lead, Cast $\frac{3}{4}$ and Spread, while the designated centers Cloverleaf and the other centers Hinge and Extend. Ends in parallel waves.

Cast A Shadow as defined is not allowed from columns – that is an independent call.

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#6 CLOVER AND (ANYTHING)

From anywhere there are two couples facing out to do a Cloverleaf, the out-facing couples will Cloverleaf. The centers will do the “anything” call.

#7 CROSS CLOVER AND (ANYTHING)

From anywhere there are two couples facing out to do a Cloverleaf, the out-facing couple will Half Sashay blending into a Cloverleaf pattern while the others will do the “anything” call.

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#8 CROSS OVER CIRCULATE

From parallel two-faced lines, dancers facing in will start a Couples Circulate but as they cross the set, they will Half Sashay to end as a couple facing out, sashayed from their starting arrangement. The couples facing out will do a Tag the Line and Face In which is the same as lead ends Circulate to the far center spot in the same line while lead center Circulates to the far end spot in the same line.

From parallel ocean waves, dancers facing out Trade (as in Trade the Wave). Dancers facing in, identify the facing dancer in the opposite wave on their own side of the square and with them Circulate (right shoulder pass) to end facing out.

From lines facing in, the Belle goes in front of the Beau creating a tandem formation, the tandem dancers pass right shoulders, finishing the cross action with original Beau sliding to right. Ends with lines facing out, sashayed from starting arrangement.

From lines facing out, all dancers Tag the Line and Face In. Ends with facing in lines, sashayed from starting arrangement.

Ends become centers and centers become ends. Right hand parallel waves end in left hand parallel waves.

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#9 CROSS TRAIL THRU

From couples facing couples, right shoulder Pass Thru and then Half Sashay, done as one smooth action.

If the caller says “Cross Trail Thru to your Corner”, anticipate finishing the Cross Trail Thru as described above with a Quarter Out, or “look for your corner”, movement.

#10 CYCLE AND WHEEL

From a 3 & 1 line with ends of the line facing in a clockwise or counter-clockwise rotation, mini-wave half of the line Recycle, as the couple half of the line does a Wheel And Deal. Ends in facing couples.

If both ends are facing out, Cycle And Wheel has the right ends passing in front of the left ends to finish in a Double Pass Thru formation. The same is applicable if both ends are facing in, except Cycle And Wheel finishes in a completed Double Pass Thru formation.

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#11 DOUBLE STAR THRU

Normal facing couples Star Thru, then Left Star Thru (the man uses his left hand, the lady uses her right hand; the man goes around while the lady goes under the arch). Ends in couples back-to-back.

The “patty cake” style some dancers have adopted for Double Star Thru is very confusing to newer dancers as they lose wall orientation.

#12 ENDS BEND

From any line or wave formation where ends can be determined (not columns), ends will take a small step forward and turn $\frac{1}{4}$ to face the other end.

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#13 EXPLODE & (ANYTHING)

From a line with both centers facing the same direction, centers step ahead as the ends slide together, all Quarter In to make facing couples and do the anything call.

From a 3 & 1 line, dancers in the mini-wave half of the line Step Thru, Quarter In, while dancers in couple half of the line will have centers step ahead as the ends slide together, Quarter In, All do the anything call.

From a wave, all Step Thru (giving couples back-to-back), Quarter In, and do the "anything" call.

#14 EXPLODE THE LINE

From any line with the centers facing the same way, centers step forward, as the ends slide together, then all Quarter In and Right Pull By. Ends in couples back-to-back.

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#15 FRACTIONAL TOPS

From a Thar, Wrong-Way Thar, Right & Left Grand, or Wrong Way Grand, All Arm Turn $\frac{1}{2}$, then the centers turn their star, as the outsides move forward around their circle, as in:

Quarter Top: end upon meeting the first dancer.

Half a Top: end upon meeting the second dancer.

Three Quarter Top: end upon meeting the third dancer.

Ends in a thar or wrong-way thar and emphasis on slowing down will help with proper execution.

#16 GRAND FOLLOW YOUR NEIGHBOR

From a column, #1 dancer in the column does a Fold And Roll and will become the end of a forming tidal wave. The other dancers will Extend and Cast Off $\frac{3}{4}$. Right hand columns end in a left hand tidal wave; left hand column ends in a right hand tidal wave. SEE NOTES ON CAST OFF – PAGE 13.

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#17 GRAND QUARTER THRU

From right-hand columns only, all Arm Turn $\frac{1}{4}$ by the Right, and those who can Trade by the Left. Ends in a Tidal Wave.

#18 GRAND THREE QUARTER THRU

From right-hand columns only, all Cast Off by the Right $\frac{3}{4}$, and those who can, Trade by the Left. Ends in a Tidal Wave.

A NOTE ON CAST OFFS – as Advanced dancers have adopted the “hands down” or handshake form of waves, mini-waves, and columns, it is sometimes difficult for dancers to transition from a handshake mini-wave to an arm turn cast off then back to a handshake mini-wave. In the absence of an arm turn cast off, dancers may establish a handshake mini-wave but bring their hands much *lower* than normal (about thigh height). This will prevent casting dancers from taking up too much space in the center of the set. “Hands low” should *not* be thought of as a replacement for handshake waves or columns.

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#19 HALF BREED THRU

From facing couples, each composed of a man and a lady: All Right Pull By, the normal couple (if any) will do a Courtesy Turn, the Sashayed couple will do a U-Turn Back. Ends in normal facing couples.

#20 HORSESHOE TURN

From any formation suitable for a Clover And Anything, outside couples Cloverleaf while the centers Partner Tag. Where applicable, the call ends with dancers holding hands with new partner to more easily identify their new formation.

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#21 LEFT WHEEL THRU

From facing couples, this is similar to couples Lead Left, except that the dancers drop hands and the Belles pass left shoulders with each other on the way. Ends in couples back to back.

From normal facing couples, the girls will pass left shoulders as they walk thru the center of the opposite couple; the men will turn $\frac{1}{4}$ to the left (aka face left).

#22 LOCK IT

From waves, two-faced lines or diamonds, centers Hinge while the ends move up around a quarter circle as in Fan the Top. Dancers stay with their group of four, start to finish.

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#23 MIX

From any line or wave, centers Cross Run, then the new centers Trade. If both centers are facing the same way at the start of the call, they Half Sashay (Belles in front) blending into a Run to the end of a line.

If the caller says Swing and Mix, or any other call before “and Mix”, perform the call that results in a line or wave then perform the Mix.

#24 PAIR OFF

From a squared set, those designated facing dancers (e.g., Heads, Sides) will take a small step forward and take the facing dancer to become new partner as each does a Face Out toward the outside of the square.

From an eight Chain Thru formation, all dancers will Face Out to end in lines facing out.

From facing lines, all dancers will step ahead and take the facing dancer to become new partner as each does a Face Out toward the outside of the square. Ends in a completed Double Pass Thru formation.

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#25 PARTNER HINGE

From anywhere “partner” is defined, do ½ of a Partner Trade, ending in a right-hand mini-wave.

#26 PARTNER TAG

From anywhere “partner” is defined, face your partner and right shoulder pass by. Dancers should end back-to-back with starting partner while holding hands with new partner (where applicable)

#27 PASS IN

Dancers facing, as in lines or eight chain thru formation, will Pass Thru and turn in place ½ toward the center of the square.

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#28 PASS OUT

Dancers facing, as in lines or eight chain thru formation, will Pass Thru and turn in place $\frac{1}{2}$ away from the center of the square.

#29 PASS THE SEA

From facing couples, Pass Thru, Quarter In to face partner and step forward to form a left hand ocean wave.

#30 QUARTER IN

From anywhere “partner” is defined or the call “face in” can be done, dancers turn in place $\frac{1}{4}$ to face their partner. If you have no partner, as in diamonds, then face in. Quarter In is synonymous with Face Your Partner.

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#31 QUARTER OUT

From anywhere “partner” is defined or the call “face out” can be done, dancers turn in place $\frac{1}{4}$ away from their partner. If you have no partner, as in diamonds, then face out. Quarter Out is synonymous with Turn Your Back To Your Partner.

#32 QUARTER THRU

From anywhere there is a dancer to do each part (e.g. right hand ocean waves, some diamonds, some lines), those who can turn $\frac{1}{4}$ by the right and those who can turn $\frac{1}{2}$ by the left. Action always starts with a right hand.

If Quarter Thru is called and there are two side-by-side formations, like from a column, dancers stay within their own box circulate formation, independent of the other.

If LEFT Quarter Thru is called, those who can turn $\frac{1}{4}$ by the left and those who can turn $\frac{1}{2}$ by the right.

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#33 REVERSE SWAP (AROUND)

From facing couples, the Beau in each couple walks straight forward without turning, to take the spot of the dancer they were facing. At the same time, the Belle in each couple Runs Left (passing behind his starting partner) into the spot being vacated. Ends as couples back to back.

#34 RIGHT ROLL TO A WAVE (LEFT ROLL)

From dancers back-to-back formations, all dancers will right (left) about face (180 degree turn) and step into a wave.

From a double pass thru position (starting or completed), only the lead dancers will right (left) about face and all step into a wave.

Right Roll forms right hand ocean waves, while Left Roll forms left handed waves.

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#35 SCOOT AND DODGE

From a box circulate formation, In-facing dancers Scoot Back – extend, arm turn $\frac{1}{2}$, extend – while the Out-facing dancers Dodge, as in Walk & Dodge.

#36 SIX BY TWO ACEY DEUCEY

From any formation with a very center two and an outside six dancers, like Diamonds (parallel and point-to-point), Hourglass, etc. The very center two dancers Trade while the outside six Circulate in *their* formation.

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#37 SPLIT SQUARE THRU

It's important to recognize the "split" command will divide the square into two boxes of four dancers. From a squared set, designated dancers (for example - Heads) will step ahead to start the action by doing the first hand – right pull by – of the call. Those Head dancers will Quarter In to their box of four dancers and complete the last three hands of the Square Thru, i.e., Left Square Thru $\frac{3}{4}$. Ends in a Trade By formation.

If the action starts from the outside, those facing Right Pull By, Quarter In (to face those who didn't pull by), and continue the action.

If the Split Square Thru is called $\frac{3}{4}$ or $\frac{1}{2}$, the starting dancers will do all the designated hands; those who didn't pull by will always do one hand less.

The starting Pull By should be done with a consciously light touch, think "touch and go". This is especially important with different arrangements or Left Split Square Thru.

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#38 SQUARE CHAIN THRU

From facing couples, right Pull By, Quarter In, Left Swing Thru and Left Turn Thru to end in couples back-to-back.

The starting Pull By should be done with a consciously light touch, think “touch and go”. This is especially important in Left Square Chain Thru, which is a left Pull By, Quarter In, Swing Thru and Turn Thru to end in couples back-to-back.

#39 STEP AND SLIDE

From any line or wave, centers step forward while the ends slide sideways until they are side-by-side. Similar to a Walk And Dodge action.

#40 SWAP AROUND

From facing couples, the belle in each couple walks straight forward without turning, to take the spot of the dancer they were facing. At the same time, the beau in each couple Runs (passing behind his starting partner) into the spot being vacated. Ends as couples back to back.

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#41 THREE QUARTER THRU

From anywhere there is a dancer to do each part (e.g. right hand ocean waves, some diamonds, some lines), those who can Cast Off $\frac{3}{4}$ by the right and those who can turn $\frac{1}{2}$ by the left. Action always starts with a right hand.

If Three Quarter Thru is called and there are two side-by-side formations, like from a column, dancers stay within their own box circulate formation, independent of the other.

If LEFT Three Quarter Thru is called, those who can Cast Off $\frac{3}{4}$ by the left and those who can turn $\frac{1}{2}$ by the right

A NOTE ON CAST OFFS – as Advanced dancers have adopted the “hands down” or handshake form of waves, mini-waves, and columns, it is sometimes difficult for dancers to transition from a handshake mini-wave to an arm turn cast off then back to a handshake mini-wave. In the absence of an arm turn cast off, dancers may establish a handshake mini-wave but bring their hands much *lower* than normal (about thigh height). This will prevent casting dancers from taking up too much space in the center of the set. “Hands low” should *not* be thought of as a replacement for handshake waves or columns.

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#42 TRANSFER THE COLUMN

From columns, dancers #1 and #2 (lead two dancers) in each column Circulate 3 spots then Face In to end as a couple, facing in. Meanwhile, dancers #3 and #4 Circulate one spot, Cast Off $\frac{3}{4}$, and Extend to original dancers #1 & #2, forming parallel waves. Right hand columns end in right hand waves. Left hand columns end in left hand waves.

A NOTE ON CAST OFFS – as Advanced dancers have adopted the “hands down” or handshake form of waves, mini-waves, and columns, it is sometimes difficult for dancers to transition from a handshake column to an arm turn cast off then back to a handshake wave. In the absence of an arm turn cast off, dancers may establish a handshake mini-wave but bring their hands much lower than normal (about thigh height). This will prevent casting dancers from taking up too much space in the center of the set. “Hands low” should *not* be thought of as a replacement for handshake waves or columns.

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#43 TRIPLE SCOOT

From a column, #1 dancer in the column folds into adjacent position. Other dancers Extend, Arm Turn $\frac{1}{2}$, and Extend. Ends in a column.

Arm Turn $\frac{1}{2}$ is by the right from a right hand column, by the left from a left hand column.

#44 TRIPLE STAR THRU

From a formation, like starting Double Pass Thru where centers are normal couples and outsides are sashayed, those who can Double Star Thru, then those who can Star Thru.

#45 TRIPLE TRADE

From any formation where there are three pairs of adjacent dancers, those pairs (six in the middle) Trade, while the end dancer (if there is one) remains in place.

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#46 TURN AND DEAL

From two-faced lines or lines facing out, all Half Tag, then individually turn another quarter in the same direction as turned to start the Half Tag. By example: from two-faced lines facing clockwise around the square, all turn $\frac{1}{4}$ right then walk to the center of the line and turn $\frac{1}{4}$ right. The feel of the call is “turn-step-turn”.

From an ocean wave, two-faced lines facing counter-clockwise around the square and 3x1 lines, the same definition applies, but as the Half Tag action is a right shoulder to right shoulder pass, some dancers may have to make a slight step backward as they start the call. Turn And Deal from a left handed ocean wave is acceptable but from a right handed wave creates an awkward dancer reaction.

#47 WHEEL THRU

From facing couples, this is similar to couples Lead Right; except that the dancers drop hands and the Beaus pass right shoulders with each other on the way. Ends in couples back to back.

From normal facing couples, the men will pass right shoulders as they walk thru the center of the opposite couple; the ladies will turn $\frac{1}{4}$ to the right (aka face right).

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A2 PROGRAM

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#48 ALL FOUR COUPLES/ ALL EIGHT CONCEPT

From a squared set or thar (also from a circle), this concept allows all eight dancers to do a four-dancer call at once. The Heads work with each other as though the Sides aren't there; the Sides work with each other as though the Heads aren't there.

When all four dancers would normally walk through the middle of the square (like the call Right & Left Thru), they go around the perimeter instead. Shoulder passing those not part of their work group, alternating between right shoulders and left shoulders.

A good example is the call All Four Couples Right And Left Thru, where all pass corners right shoulders, right pull by original opposite, pass the next left shoulders, and courtesy turn original partner to end facing the center of the square.

When two of four dancers would normally walk through the middle of the square (like the call Flutter Wheel), they adjust to a Star as they go.

An example is the call All Eight Flutter Wheel, where the Belle steps forward into a Right Hand Star reaching out with the free hand, taking the opposite Beau and continuing to the Belle's starting position, turning as a couple to face the center of the square.

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More examples:

All Four Couples Star Thru, from a squared set; pass corner right shoulders and Star Thru, ending facing the center of the square.

Dancing example:

From a squared set, face your partner for an All Eight Swing Thru. Arm turn partner $\frac{1}{2}$ by the right, centers Star left $\frac{1}{2}$ while others remain in place.

The call All Four Couples Square Chain Thru, uses a little of each concept but is a C-1 variation of the concept. From a squared set at home, Pass corner right shoulders, right Pull By the original opposite, Pass the next left shoulders, left Arm Turn $\frac{1}{2}$ with original partner, center four Star right $\frac{1}{2}$, all left Arm Turn $\frac{1}{2}$ moving forward to Pass the next left shoulders then Face Out. Ends in a squared set with everyone facing out next to original partner in normal position.

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#49 CHECKMATE THE COLUMN

From columns, dancers #1 and #2 (lead two dancers) in each column Circulate 4 spots then Face In to end as a couple, facing in. Meanwhile, dancers #3 and #4 Circulate two spots, Face In and as a couple, Extend. Ends in parallel two-faced lines.

From a Double Pass Thru formation, all act as dancers #3 and #4, which is the same as Double Pass Thru, Face In and Pass Thru. Ends in lines facing out.

From a completed Double Pass Thru formation, all act as dancers #1 and #2, where all Circulate 4 spots, similar to Track II, then face in. Ends in facing lines.

#50 CUT THE HOURGLASS

From an hourglass, the points slide together and trade (as in Cut the Diamond), while the others Hourglass Circulate. Ends in parallel two-faced lines.

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#51 DIAMOND CHAIN THRU

From Diamonds, all Diamond Circulate, the two dancers in the very center of the square – Trade, then with the adjacent ends, Cast Off $\frac{3}{4}$. Right or left hand diamonds end in two-faced lines; facing diamonds ends in parallel waves.

#52 FLIP THE HOURGLASS

From an Hourglass, the points Flip (or Run) to the nearest center (as in Flip the Diamond) while the others Hourglass Circulate. Right or left hand hourglass ends in parallel Ends in parallel waves; facing hourglass ends in two-faced lines.

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#53 HOURGLASS CIRCULATE

An hourglass formation is an irregular circle made up of a center diamond (the centers) and four corners (the points). The call Hourglass Circulate has each dancer move forward one position in the hourglass; centers become points while points become centers. Dancers will step into the *exact* footprint of the next position with shoulder remaining towards the center of the hourglass – start with right shoulder towards hourglass; finish with right shoulder towards hourglass.

#54 IN-ROLL CIRCULATE

From parallel waves, the ends facing in – Circulate to the other wave, the adjacent dancers Fold (or Roll), in sequence, toward the vacated end position.

Dance example: from a squared set, Heads Pair Off and step to a right hand wave. In-Roll Circulate will have the Side man Circulate to the next wave, Head girl folds into his vacated position, Side girl folds into her vacated position, Head man folds into Side girls vacated position. Ends in a right hand wave – two men together, two girls together.

From left hand waves, the call ends in left hand waves; from two-faced lines, the call ends with inverted lines; from 3 and 1 lines, the call ends in 3 and 1 lines.

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#55 MINI-BUSY

From two-faced lines, the couple facing in will Extend, the center two Hinge becoming centers of a forming diamond, while the ends hesitate and identify (point to) the new diamond, then center four Flip the Diamond. Meanwhile, the dancers facing out will individually Face In, step forward one spot, and Face In again; this action feels like, “turn, step, turn” and is similar to Turn And Deal (#46). From parallel two-faced lines, the call ends in a quarter tag formation (wave between couples).

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#56 MOTIVATE

From parallel waves, All Eight Circulate, centers of each wave Cast Off $\frac{3}{4}$, while the ends $\frac{1}{2}$ Circulate. This creates a Star between two mini-waves. The Star turns $\frac{1}{2}$ (two positions) while those in the outside mini-waves, Trade. Centers who meet outside dancers then Cast Off $\frac{3}{4}$ while the others move up to become ends of parallel waves.

Dance example: from a squared set, Heads Pass the Ocean and Extend. Motivate will have All Eight Circulate, then girls Cast Off $\frac{3}{4}$ (see note) while men $\frac{1}{2}$ circulate more. Center four right hand Star half way while the outsides Trade and freeze. The freeze is held until the center dancers are lined up with the outside dancers, ready to Cast Off; the center girl and outside man, Cast Off $\frac{3}{4}$ while the others move up to the end of a wave.

A NOTE ON CAST OFFS – as Advanced dancers have adopted the “hands down” or handshake form of waves, mini-waves, and columns, it is sometimes difficult for dancers to transition from a handshake wave to an arm turn cast off then back to a handshake mini-wave. In the absence of an arm turn cast off, dancers may establish a handshake mini-wave but bring their hands much *lower* than normal (about thigh height). This will prevent casting dancers from taking up too much space in the center of the set. “Hands low” should *not* be thought of as a replacement for handshake waves or columns.

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#57 OUT-ROLL CIRCULATE

From an ocean wave, the ends facing out – Circulate, the adjacent dancers Fold (or Roll) toward the vacated end position.

Dance example: from a squared set, Heads Pair Off and step to a right hand wave. Out-Roll Circulate will have the Head man Circulate to the other end of the wave, Side girl folds into his vacated position, Head girl folds into her vacated position, Side man folds into Head girls vacated position. Ends in a right hand wave – two men together, two girls together.

From left hand waves, the call ends in left hand waves; from two-faced lines, the call ends with inverted lines; from 3 and 1 lines, the call ends in 3 and 1 lines. *Dancers stay with their group of four, start to finish.*

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#58 PASS AND ROLL

From an Eight Chain Thru formation, all Pass Thru, centers Turn Thru while the outsides right-face U-Turn Back (Right Roll), then all Pass Thru, centers Pass Thru again as the outsides do a Right Roll to meet the centers in a wave. Ends in parallel waves.

The call may also start from parallel waves; in this case the action is similar to a Scoot Back and Split Circulate.

Left Pass And Roll would be a Left Pass Thru, centers Left Turn Thru while the outsides left-face U-Turn Back, then all Left Pass Thru, centers Left Pass Thru again as the outsides Left Roll to meet the centers in a left hand wave.

#59 PASS AND ROLL YOUR NEIGHBOR

From an Eight Chain Thru formation, all Pass Thru, centers Turn Thru while the outsides right-face U-Turn Back (Right Roll), then all Pass Thru, centers right arm turn $\frac{3}{4}$ while the outsides right roll $\frac{3}{4}$ to become the ends of a forming left hand wave. Ending action is similar to Follow Your Neighbor, ends in parallel left hand waves.

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#60 PEEL AND TRAIL

From a column or “z” formation, lead dancers Peel Off (away from formation) to become the ends of forming waves, while trailing dancers step forward (if necessary) and arm turn $\frac{1}{2}$ to become the centers of forming waves.

From a completed Double Pass Thru or Double Pass Thru formation, lead dancers will Peel Off (away from center) and step forward to become the ends of forming lines. Trailing dancers Half Sashay and Peel Off as one smooth action to become the centers of forming lines. It is important to note the Half Sashay action is not a right shoulder pass and can *never be substituted for any right shoulder pass action*.

Generally speaking, leaders become ends of forming lines or waves while trailers become centers of forming lines or waves.

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#61 RECYCLE

From facing couples, the Beaus step forward while doing a U-Turn Back (turning towards each other), becoming the centers of a forming wave.

Meanwhile, the Belles Veer Left to become the ends of a forming wave.

To help with proper execution, Beaus should *avoid* taking hands until they have completed the U-Turn Back.

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#62 REMAKE

From a wave or facing diamond with centers in right hand wave, those who can turn $\frac{1}{4}$ by the right, those who can turn $\frac{1}{2}$ by the left, those who can turn $\frac{3}{4}$ by the right. Right hand waves end in right hands waves; left hand waves end in left hand waves; facing diamonds end in facing diamonds.

Left Remake is those who can turn $\frac{1}{4}$ by the left, those who can turn $\frac{1}{2}$ by the right, those who can turn $\frac{3}{4}$ by the left.

From a column, the call Remake is danced within your box of four, independent of the other. Two side-by-side formations may be joined by calling Grand Remake (see below)

A NOTE ON CAST OFFS – as Advanced dancers have adopted the “hands down” or handshake form of waves, mini-waves-waves, and columns, it is sometimes difficult for dancers to transition from a handshake column to an arm turn cast off then back to a handshake column. In the absence of an arm turn cast off, dancers may establish a handshake mini-wave but bring their hands much *lower* than normal (about thigh height). This will prevent casting dancers from taking up too much space in the center of the set, especially when dancing Remake from a column. “Hands low” should *not* be thought of as a replacement for handshake waves or columns.

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Grand Remake: from a right hand column, all turn $\frac{1}{4}$ by the right, those who can turn $\frac{1}{2}$ by the left, all turn $\frac{3}{4}$ by the right to end in a column.

#63 REMAKE THE THAR (also called Remake Thar)

From a thar (centers have right hand into star and backing up), all reach ahead with right hand and Pull By, with the next dancer arm turn $\frac{3}{4}$ by the left forming a thar with new centers and new ends. This action simulates the exact definition – turn $\frac{1}{4}$ by the left, turn $\frac{1}{2}$ by the right, turn $\frac{3}{4}$ by the left.

From a wrong-way thar (centers have left hand into star and backing up), all reach ahead with left hand and left Pull By, with the next dancer arm turn $\frac{3}{4}$ by the right forming a wrong-way thar with new centers and new ends. Again, this action simulates the exact definition – turn $\frac{1}{4}$ by the right, turn $\frac{1}{2}$ by the left, turn $\frac{3}{4}$ by the right.

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#64 SCOOT AND WEAVE

From a right hand box circulate formation, all Scoot Back, blending into a weave without first touching hands. The weave is those facing in Left Touch $\frac{1}{4}$ to become centers of a forming wave, while those facing out simply Face Right to become ends of a forming wave. Ends in a right hand wave.

From a left hand box circulate formation, all Scoot Back, those facing in Touch $\frac{1}{4}$ (right), while those facing out simply Face Left. Ends in a left hand wave.

When danced from a column, each box of four dances independent from the other but ends in a tidal wave.

From a right-handed quarter tag formation (wave between couples facing in), all Extend, Trade, those facing in Left Touch $\frac{1}{4}$, while the others Face Right. Ends in a right hand wave.

From a left handed quarter tag formation, all Extend to parallel left hand waves, Trade, those facing in Touch $\frac{1}{4}$, while the others Face Left. Ends in a left hand wave.

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#65 SCOOT CHAIN THRU

From an ocean wave, those facing in, Extend, Swing, Slip, Swing, and Extend, while those facing out fold into the adjacent position (right hand wave – fold is to the right). Ends in a wave.

Historically, the call used to define the in-facing dancers part as, Extend, Swing Thru, Turn Thru and step back to an ocean wave. This definition still works today from right hand waves without fractions (i.e., 4/5 Scoot Chain Thru). Scoot Chain Thru from left hand waves would be Extend, Left Swing Thru, Left Turn Thru and step back to a left hand wave.

From a quarter tag (wave between couples), all Extend, Swing, Slip, Swing and Extend. Ends in a three quarter tag formation. Likewise, a left hand quarter tag (left hand wave between couples) would end in a left hand three quarter tag.

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#66 SINGLE WHEEL

From a mini-wave, Single Hinge And Roll, as one smooth motion. You will end facing the wall that was originally behind you.

From a couple formation, Partner Hinge And Roll, again as one smooth motion. Note, the Belle “wheels” in first as the Beau “wheels” in behind (right shoulder to right shoulder pass while “wheeling”).

Emphasis is on taking hands with new partner (beside you), if there is one.

#67 SLIDE

From waves or lines with ends and center in a mini-wave, ends and adjacent center slide past each other, nose-to-nose. This action is similar to Spread, as in Follow Your Neighbor And Spread.

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#68 SLIP

From waves or lines with centers in mini-waves, centers trade. This call is synonymous with Centers Trade.

#69 SLITHER

From waves or lines with centers in mini-waves, centers slide past each other, nose-to-nose, to take each other's place. Smoothness of execution is dependent on caller's presentation (caller's timing).

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#70 SPIN THE WINDMILL

From any appropriate formation where there is a center wave or two facing couples in the center. Center dancers step to a wave (if necessary), Swing, Slip, and Cast Off $\frac{3}{4}$. Outside dancers receive a facing direction and then Circulate two positions.

Facing directions examples:

Spin the Windmill Right – outside dancers Face Right and Circulate two positions.

Spin the Windmill Left – outside dancers Face Left and Circulate two positions.

Spin the Windmill In – outside dancers Face In (towards each other) and Circulate two positions.

Spin the Windmill Out – outside dancers Face Out (away from each other) and Circulate two positions.

Spin the Windmill Forward (also call Spin the Windmill Straight Ahead) – outside dancers Circulate two positions in the direction they are already facing.

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#71 SPLIT/ BOX COUNTER ROTATE

From parallel waves or column, Split Counter Rotate is danced in your half of the formation. Best remembered as, the leader in your box Quarter In and Box Circulate while the trailer Box Circulate and Quarter In, but it is *danced smoothly* from corner-to-corner, thus allowing for a () Counter Rotate And Roll. Split or Box Counter Rotate is easy to “over turn”, so emphasis is on waves becoming columns or columns becoming ocean waves.

Box Counter Rotates usually requires the caller to identify which box of four will do the action: leaders in the box Quarter In and Box Circulate while trailers Box Circulate and Quarter In. The entire box revolves around its center ninety degrees.

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#72 SPLIT/ BOX TRANSFER

From parallel waves or column, Split Transfer is danced in your half of the formation. Leaders Box Circulate two positions and Quarter In, while the trailers Extend, Cast Off $\frac{3}{4}$, and Extend. Waves end in a column; a column ends in parallel ocean waves.

Box Transfer usually requires the caller to identify which box of four will do the action: leaders Box Circulate two positions and Quarter In, while the trailers Extend, Cast Off $\frac{3}{4}$, and Extend.

Since the trailing dancers do more turning (see notes on Cast Off), lead dancers should Box Circulate slightly further away from the box to give the centers more space.

A NOTE ON CAST OFFS – as Advanced dancers have adopted the “hands down” or handshake form of waves, mini-waves, and columns, it is sometimes difficult for dancers to transition from a handshake mini-wave to an arm turn cast off then back to a handshake mini-wave. In the absence of an arm turn cast off, dancers may establish a handshake mini-wave but bring their hands much *lower* than normal (about thigh height). This will prevent casting dancers from taking up too much space in the center of the set. “Hands low” should *not* be thought of as a replacement for handshake waves or columns.

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#73 SPLIT SQUARE CHAIN THRU

It's important to recognize the "split" command will divide the square into two boxes of four dancers. From a squared set, designated dancers (for example - Heads) will step forward and right Pull By, Quarter In to your box of four, all Left Swing Thru, Left Turn Thru. Ends as couples back-to-back.

If the action starts from the outside, those facing Right Pull By, Quarter In (to face those who didn't pull by), and continue the action.

The starting Pull By should be done with a consciously light touch, think "touch and go". This is especially important with different arrangements or Left Split Square Chain Thru.

#74 SWING

From waves or lines with ends and center in a mini-wave, each end and adjacent center turn $\frac{1}{2}$ by the hand they have joined. Synonymous with Partner Trade (or Trade) in a mini-wave.

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#75 SWITCH THE WAVE

From waves, centers Run while the ends Cross Run. Dancers stay with their group of four, start to finish. Ends in a two-faced line.

#76 SWITCH TO A DIAMOND

From waves, centers Run to become points of a forming diamond, while the ends slide together and Hinge to become centers of a diamond. Right hand waves become right hand diamonds; left hand waves become left hand diamonds. Dancers stay with their group of four, start to finish.

#77 SWITCH TO AN HOURGLASS

From waves, centers Run to become points of a forming hourglass, while the ends do their part of an Hourglass Circulate, becoming the center diamond. Right hand waves become a right-handed hourglass; left hand waves become a left-handed hourglass.

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#78 TRADE CIRCULATE

From parallel ocean waves, dancers facing out Trade (as in Trade the Wave). Dancers facing in, identify the facing dancer in the opposite wave on their own side of the square and with them Circulate (right shoulder pass) to end facing out. Ends become centers and centers become ends. Right hand parallel waves end in left hand parallel waves. Synonymous with Cross Over Circulate from this formation.

From parallel two-faced lines, the couple facing out Partner Trade, while the dancers facing in Diagonal Pass Thru with each other (right shoulder pass). To help in execution, the couple facing out should use inside hands to exert slight pressure, down and back, to assist each other in trading.

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#79 TRAIL OFF

From a column or “z” formation, lead dancers Cross Peel Off (toward the formation) to become the ends of forming lines, while trailing dancers step forward (if necessary) and arm turn $\frac{1}{2}$ to become the centers of forming lines.

From a completed Double Pass Thru or Double Pass Thru formation, lead dancers will Half Sashay and Peel Off as one smooth action (toward the center) and step forward to become the ends of forming lines. Trailing dancers Half Sashay and Peel Off as one smooth action to become the centers of forming lines. It is important to note the Half Sashay action is not a right shoulder pass and can *never be substituted for any right shoulder pass action*.

Generally speaking, leaders become ends of forming lines or waves while trailers become centers of forming lines or waves.

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#80 TRANSFER AND (ANYTHING)

From columns, dancers #1 and #2 (lead two dancers) in each column Circulate 3 spots then Face In to end as a couple, facing in, while dancers #3 and #4 dancers Circulate (forming a box circulate formation in the center) and do the Anything call.

Dance Examples:

Transfer and Scoot & Weave: dancers #1 & #2 Transfer the Column to end facing in as a couple, while dancers #3 & #4 Circulate one position, then Scoot & Weave (#3 scoots, #4 weaves). Ends in a quarter tag formation.

Transfer and Box Counter Rotate: dancers #1 & #2 Transfer the Column to end facing in as a couple, while dancers #3 & #4 Circulate one position, then Box Counter Rotate. Ends in a quarter box formation (box of four between couples)

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#81 ZIG/ ZAG

From any appropriate formation where there are leaders and trailers, Zig means “Face Right” and Zag means “Face Left”. When given in a pair, as in Zig Zag, each leader does the first (Zig in this case), and each trailer does the second (Zag in this case). It would be the same as saying “leaders Face Right and trailers Face Left”.

If only one is given, it is directed to the leader only – trailers remain in place.

Dancing examples:

From facing lines, Pass Thru, Tag the Line, Zig Zag – ends in right hand waves.

From facing lines, Pass Thru, Tag the Line, Zag Zig – ends in left hand waves.

From facing lines, Pass Thru, Tag the Line, Everybody Zig (or Zig Zig) – ends in two-faced lines facing clockwise around the square.

From facing lines, Pass Thru, Three Quarter Tag, Zig (dancers who are not leaders remain in place) - ends in right hand diamonds.