



## Hi There!

Continuing with this year's theme of bird life, this cover features an Emu, Australia's largest bird - a flightless bird that lays an extremely large egg and is reputed to pack quite a kick when it is irritated. If you see one make sure that you don't annoy it.

As a result of visiting the S-Bar-B club of Brisbane in June, I made the decision to call a Contra dance each night at the beginners club I call for. I must report to you that I am very impressed with the dancer response - they really loved it and asked for more. I'm not exactly sure why, as there are several possible reasons, and it might actually be a combination of all of them. It allows the use of music that is different (by way of style, instruments and rhythm), it provides variety of formation at no increase in complexity, it gives the dancers a chance to dance rhythmically and unhurriedly and also allows them to dance with a high degree of confidence due to the repetitious nature of the choreography (I used the one routine throughout the dance - I didn't change the choreography at all). My gut feeling is that it is probably of greater use in a learning environment, but I hope to make more use of Contras to find out their effect to a different type of audience.

As I mentioned last issue, I also enjoyed some Texas-style dancing while visiting the S-Bar-B Club and the basic pages in this issue are the result of that visit.

With the coming of winter Jenny and I get into our busy season - I think that we have maybe two free weekends between now and the end of November. We have several bookings for functions all over New South Wales and look forward to dancing in South Australia when Tony Oxendine is calling for a weekend being organised by Graham Elliott. As well as a weekend of great dancing, I am hoping to learn a lot by watching a caller with a fabulous reputation as an outstanding caller and a great showman. I've not met Tony yet, but have watched what he has written on a Square Dance Callers' e-mail forum. Tony appears to be philosophically very sound with an excellent grasp of his job as an entertainer who is there to give the dancers a great dancing experience.

I always come away from weekends such as this full of new ideas to try out and bubbling with enthusiasm. I hope many of you can make it there too and I look forward to dancing with some of you in Adelaide in September.

We have just come back from the second North Meets South dance with Brett Gill. We have booked the hall for a repeat dance next year. It was good to have 5 squares of A-level dancers for the afternoon session and over 8 squares of dancers attend in the evening.

### Glitches from Issue #15

Page 168 - first routine - remove the second lot of "Very Centres Hinge, Diamond Circulate"

Page 168 - third routine - repeat "Centres Pass the Ocean, Flip the Diamond" immediately after the first use of these figures

I am most appreciative of Bill's efforts in checking, thoroughly, each issue to make sure that all of the routines work. It makes Choreo-wise a better note-service by allowing errors to be corrected.

## Abbreviations Often Used In Choreo-Wise:

**SS = Squared Set (or Static Square)**

**L1p = Zero Line (i.e. Heads Lead Right and Circle To A Line)**

**B1c = Zero Box (i.e. Heads Square Thru)**

**W1c = Zero Wave (i.e. Heads Square Thru and Make a Wave)**

# BASIC

## Texas-Style

Texas-style dancing, by and large, utilises a lot of work from a circle. What makes this potentially quite difficult is that, in the first place, you need all dancers in the square to be working at the same speed as each other - if someone is too fast or too slow it will throw out the entire square and cause a breakdown. In the second place, if a breakdown occurs it is virtually impossible for the square to 're-group' and rejoin the action.

The first four routines are each a figure in their own right, but they can be called descriptively to dancers without actually teaching the figure first.

**Grand Allemande** - this is the same as a Right & Left Grand, EXCEPT, instead of pulling past each of the dancers, you do a full Arm turn before going onto the next dancer...

SS  
**Allemande Left**  
**Turn Partner Right - a Full Turn**  
**Turn The Next Left - Full Around**  
**The Next One Right - Full Around**  
**Turn The Next Left - Full Around**  
**Meet Partner - Promenade**

**Triple Allemande** - this has a similar (but not exactly the same) traffic pattern as an All Eight Spin the Top. With Corner, everyone does an Allemande Left, the Ladies then Star Right while the Men Promenade outside. When dancers meet the same Corner, they again, Allemande Left. The Men then Star Right while the Ladies Promenade outside. When dancers meet the same Corner they do an Allemande Left...

SS  
**Allemande Left**  
**Ladies Star Right**  
**Men Promenade**  
**Meet the Same Corner -**  
**Allemande Left**

**Men Star Right**  
**Ladies Promenade**  
**Meet the Same Corner -**  
**Allemande Left**

**Grand Sashay** - this, too, is similar to a Right & Left Grand, BUT before each Pull By dancers either do a Dosado or a See Saw (i.e. a Left-shouldered Dosado - see the next page for more details about See Saw)...

SS  
**Allemande Left**  
**Dosado - Look 'em in the eye**  
**Right Hand Pull By**  
**See Saw the Next**  
**Left Hand Pull By**  
**Dosado the Next**  
**Right Hand Pull By**  
**See Saw the Next**  
**Left Hand Pull By**  
**Swing Partner**

**Daisy Chain** - from a Right & Left Grand position dancers Right Hand Pull By and Left Turn thru with the next, Dancers then Turn Thru, Left Hand Pull By and Turn Thru, everyone now does a Left Turn Thru, a Right Hand Pull By and a Left Turn Thru, Turn Thru with the next, Dancers then Left Hand Pull By, a Turn Thru and a Left Turn Thru. At the time the call was invented there was no such call as a Turn Thru - I have used it as part of the definition to try to make it simpler and more precise. The general idea is that dancers go forward two, turn back one, go forward two and turn back one, and so on until they meet their partner. Although it can be called descriptively, if you expect dancers to get through it they will probably need a walk-through on the pattern...

SS  
**Allemande Left**  
**Go Forward Two**  
**Go Right & Left & Turn Back One**  
**Turn Corner Right**  
**Go Forward Two**  
**Go Left & Right & Turn Back One**  
**Turn Corner Left**  
**Go Right & Left & Turn Back One**  
**Turn Corner Right**  
**Go Forward Two**

**Go Left & Right & Turn Back One  
Allemande Left  
Promenade Home**



## See Saw

I seem to be learning new things about old calls all of the time. Last year, after discussion with other callers, I read, carefully, the definition of See Saw and was surprised.

**Definition:** When combined with all around the left hand lady, each dancer walks forward and around the partner keeping left shoulders adjacent...

In all other cases, it is a left shoulder Dosado. Dancers advance and pass left shoulders, each without turning moves to the left passing back of the other dancer and then moves backward passing right shoulders, returning to starting position.

This allows some nice moves into left-handed Ocean Waves...

SS  
**Heads Star Thru**  
**Centres Square Thru 3/4s**  
**See Saw**  
**Make A Left Hand Wave**  
**Men Trade**  
**Men Run**  
**Wheel & Deal**  
**Box the Gnat** B1c  
**Change Hands - Allemande Left**

The Star Thru & Square Thru Three-quarters combination allows a smooth transition into the See Saw - this is good for dancers who may not be comfortable with a Left Square Thru.

But for those who are...

SS  
**Heads Left Square Thru**  
**See Saw**  
**Left Swing Thru**  
**Ladies Run Left**  
**Ferris Wheel**  
**Centres Veer Right**  
**Centres Veer Left**  
B1c

This routine, from the See Saw, can be fitted into a routine where you would call Centres Square Thru Three-quarters to an Allemande left with the Corner. Instead of

the Allemande Left call the See Saw and the rest of the routine and it puts you in a situation where the right hand is free.

This routine starts with an unusual equivalent for a Star Thru...

SS Heads Swing the Opposite Face the Middle Square Thru 3/4s See Saw Left Touch a Quarter Split Circulate Ladies Run Left Pass the Ocean Ladies U-turn Back Wheel & Deal	B1c
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And...

SS Heads Flutterwheel Sweep a Quarter Veer Left Veer Right See Saw to a Left Hand Wave Men Cross Run Ladies Trade Ladies Cross Run Men Trade Allemande Left
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## Singing Calls

### **Corner Progression**

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Heads Star Thru  
Centres Pull By  
See Saw  
Left Swing Thru  
Ladies Run Left  
Ferris Wheel  
Centres Wheel Around  
Pass Thru  
Left Allemande  
Swing  
Promenade

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Heads Left Square Thru  
Make A Left Hand Star  
Heads Star Right - Ladies Lead  
Meet Corner - See Saw  
Left Swing Thru

**Ladies Run Left  
Wheel & Deal  
Turn Corner Left  
Roll Promenade**

# Mainstream

We can, between the set-up and the get-out, use "true" zero routines.

## Assymetry

The large majority of material that is called is symmetrical in nature - that means that the gender and rotation on one half of the square is the same as on the other half. It is possible to use asymmetrical material - because of the difficulty of resolving asymmetrical squares by normal sight routines, the set-up and get-outs tend to be memorised and from that point extemporaneous calling is not difficult, but the sight caller must be fairly disciplined.

The first set-up will give us the potential of formations that contain three of one gender and one of the other gender...

SS <b>Couple #1 Half-sashay</b> <b>Couple #1 Split the Opposite</b> <b>Separate 'round 1 to a Line</b> <b>Move Up to the middle</b> <b>Bend the Line</b> <b>Pass Thru</b> <span style="float: right;">Set-up #1</span>
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This set-up has had the effect of swapping the dancers in Couple #3 - everyone is in sequence and everyone is next to their partner. As long as we call routines that use the terms Centres/Ends and doesn't use the terms Men/Ladies we can resolve without any problem. This will have the effect of, at times, having three people of the same sex working in the same group of four. At other times, while the number of each gender will be the same, their arrangement will not be the same as on the other side of the square.

From this position we can use the following module to "normalize" the square...

Set-up #1 <b>Spin Chain Thru</b> <b>Ends Circulate Twice</b> <b>Men Run Right</b> <b>Leaders/Those Facing Out</b> <b>Partner Trade</b> <span style="float: right;">L1p</span>
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Or...

Set-up #1 <b>Spin chain Thru</b> <b>Ends Circulate Twice</b> <b>Swing Partner</b> <b>Promenade</b>
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Such as...

Set-up #1  
**Swing Thru**  
**Centres Run**  
**Ferris Wheel**  
**Centres Pass thru**  
Set-up #1

Or...

Set-up #1  
**Pass Thru**  
**Face In**  
**Pass Thru**  
**Tag the Line**  
**Leaders U-turn Back**  
Set-up #1

Or...

Set-up #1  
**Pass Thru**  
**Face In**  
**Pass Thru**  
**Tag the Line**  
**Cloverleaf**  
**Double Pass Thru**  
**Cloverleaf**  
**Double Pass Thru**  
**Leaders U-turn Back**  
Set-up #1

Or...

Set-up #1  
**Touch a Quarter**  
**Scotback**  
**Leaders/Those Facing Out Run**  
**Pass the Ocean**  
**Centres Trade**  
**Recycle**  
Set-up #1

Or...

Set-up #1  
**Touch a Quarter**  
**Scotback**  
**Split Circulate**  
**Hinge**  
**Centres Trade**

## **Swing Thru**

### **Recycle**

Set-up #1

The next set-up, while still being asymmetrical, gives us the option of having four dancers of the same gender in the same formation. This means that as well as using the same true zeros from the previous page, we can also give different calls to each sex...

SS

### **#1 Couple Face Corner & Star Thru**

### **Square Up Like That**

### **Head Positions Square Thru**

### **Dosado to an Ocean Wave**

### **All Eight Circulate**

Set-up #2

A get-out routine from this arrangement is...

Set-up #2

### **Centres Trade**

### **Leaders/Those Facing Out**

### **U-turn Back**

### **Pass Thru**

### **Wheel & Deal**

### **Centres Pass Thru**

### **Star Thru**

### **In Your Line - Wheel & Deal**

### **Lead Couple California Twirl**

### **If You Can - Pass Thru**

### **If You Can - Pass Thru**

### **If You Can - Right & Left Thru**

### **If You're Facing Out - Trade**

### **Pass to the Centre**

### **Centres Pass Thru**

B1c

### **Allemande Left**



Or something simpler...

Set-up #2



**All Eight Circulate**

**Men Run**

**Leaders/Those Facing Out**

**California Twirl**

**Square Thru Three-quarters**

**Allemande Left**

Some of the sex-based routines that you might use could include the following, which includes a get-out...

**Set-up #2**

**Ladies Spin the Top - Twice**

**Men Swing Thru - Twice**

**Men Spin the Top - Twice**

**Ladies Swing Thru - Twice**

**Hinge**

**Centres Trade**

**Split Circulate**

**Those Facing Out Run**

**Star Thru**

**Leaders California Twirl**

**& Dive Thru**

**Centres Square Three-quarters**

**Left Allemande**

## **Singing Call**

### **Corner Progression**

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**Heads Lead Right**

**Circle To A Line**

**Forward & Back**

**Touch a Quarter**

**Single File Circulate**

**Men Run**

**Right & Left Thru**

**Touch a Quarter**

**Walk & Dodge**

**Partner Trade**

**Two Ladies Chain**

**Roll Promenade**

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**Heads Right & Left Thru**

**Heads Flutterwheel**

**Heads Touch a Quarter**

**Walk & Dodge**

**Touch a Quarter**

**Walk & Dodge**

**Partner Trade**

**Right & Left Thru**

**Touch a Quarter**

**Walk & Dodge**

**Trade By**

**Corner Swing**

**Promenade**

**The timing on this routine is tight.**

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# Plus

## We're On A Roll

<Anything> & Roll is a very versatile call - the more you use it the more easily dancers will respond to the call and the more innovative you can become with it.

### **Definition**

**Starting Formation** - various

**Timing** - 2 beats

The term "...& Roll" may be added to any call which, by definition causes one or more dancers to have turning body flow to the right or left as they complete their portion of the call. It is an instruction to those dancer(s) to turn individually, in place, one quarter (90 degrees) more in the direction of body flow determined by the preceding command.

Note that if "... & Roll" is added to a call, which by definition, has some dancers walking in a straight line at the completion of the call, those dancers will do nothing for the "...& Roll".

**Styling:** At the completion of the movement preceding the roll (anything), release all handholds and allow the established momentum to set the direction for the solo turn in place. Arms are returned to natural dance position and ready to assume appropriate position for the next call.

At last year's APAC weekend, Paul Bristow did a workshop on <Anything> & Roll. I liked the way that Paul explained it. He said that it has three separate parts. Firstly you must finish the anything, then, on the spot, turn another 90 degrees the way you want to go, and finally you must reach out to join hands with the person next to you - because hand contact is very important.

I make a point of explaining to the dancers that it is important that the call <anything> & Roll be given as a single command - so that the dancers can flow into the Roll. If they come to a stop first

they may lose their direction on the roll. I also tell them this means it is up to them to make sure they complete the first call completely before they start to Roll.

Anything figures from the Basic program include:

- Bend the Line
- Box the Gnat
- California Twirl
- Circulate
- Courtesy Turn
- Dive Thru
- Ferris Wheel
- Flutterwheel
- Ladies Chain
- Right & Left Thru
- Run
- Shoot the Star
- Star Thru
- Swing Thru
- Touch a Quarter
- Trade by
- Trade
- Wheel Around
- Wheel & Deal
- Zoom

At Mainstream you can add:

- Eight Chain Thru (even numbers)
- Pass to the Centre
- Spin the Top
- Cast-off Three-quarters
- Slide Thru
- Fold
- Dixie Style to an Ocean Wave
- Spin Chain Thru
- Scotback
- Fan the Top
- Hinge
- Recycle

And at the Plus level:

- Acey Deucey
- <Anything> & Roll
- Chase Right
- Co-ordinate
- Cut the Diamond
- Explode & <anything>
- Flip the Diamond
- Follow Your Neighbour
- Grand Swing Thru
- Linear Cycle
- Load the Boat
- Peel Off
- Peel the Top
- Ping Pong Circulate
- Relay the Deucey
- Spin Chain & Exchange the Gears
- Spin Chain the Gears

Trade the Wave

Let's start with basic figures...

B1c  
**Right & Left Thru & Roll**  
**Men Run**  
**Slide Thru** B1c

Bend the Line

SS  
**Heads Lead Right**  
**Veer Left**  
**Bend the Line & Roll**  
**Ladies Run Left**  
**Slide Thru** L1p

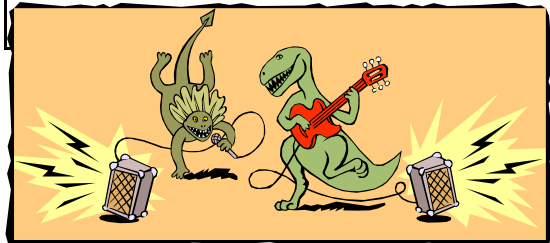
Box the Gnat...

SS  
**Heads Box the Gnat & Roll**  
**Split the Outside Two**  
**Separate 'round 1 to a Line**  
**Pass Thru**  
**Wheel & Deal & Roll**  
**Trade the Wave**  
**Swing Thru**  
**Recycle**  
**Veer Left**  
**Acey Deucey**  
**Tag the Line**  
**Face Right & Roll - Twice**  
**Promenade**

A Roll Twice equals a U-turn Back - It can be a slick move into a promenade, especially when the previous call has both dancers Rolling in the same direction.

Dive Thru & Roll has only those on the ends rolling...

B1c  
**Dive Thru & Roll**  
**Centres Touch a Quarter**  
**Centres Walk & Dodge**  
**Everyone Hinge**  
**Ends Run**  
**Star Thru**  
**Double Pass Thru**  
**First Couple Go Left**



Moving into Mainstream gives many more options...

B1c  
Touch a Quarter & Roll  
Swing Thru  
Recycle & Roll  
Ladies Run Left  
Slide Thru B1c

Cast-off Three-quarters...

B1c  
Swing Thru  
Swing Thru  
Cast-off Three-quarters & Roll  
Right & Left Thru  
B1c

Dixie Style to an Ocean Wave...

B1c  
Touch a Quarter  
Walk & Dodge  
Partner Trade  
Right & Left Thru  
Dixie Style to an Ocean Wave  
& Roll  
Pass to the Centre & Roll  
Ladies Swing Thru  
Ladies Explode &  
Everyone Pass Thru  
Half-tag  
Split Circulate  
Hinge  
Explode the Wave  
Partner Trade & Roll  
Star Thru  
Wrong Way Promenade

## Singing Call

**Corner Progression**

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Heads Square Thru  
Right & Left Thru  
Half-sashay  
Single Circle to a Wave  
Fan the Top  
Spin the Top  
Ladies Fold  
Peel the Top

**Recycle & Roll**  
**Ladies Spread Apart**  
**Men Move Up**  
**Promenade**

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## Belles & Beaus

The Belles & Beaus concept is fairly challenging as you go through the process of learning because it is a piece of terminology that is fairly foreign to dancers moving into the A-2 level. Having said that, it is a concept that can be usefully introduced at the Basic level. All it means is that in any couple of two dancers facing the same direction that the left hand dancer is the Beau and the right hand dancer is the Belle. In an environment where there are many female dancers learning the "Men's" part, it is probably a neat way to explain who is who and who does what.

B1c  
Swing Thru  
Recycle  
Beaus Walk - Belles Dodge  
Co-ordinate  
Cross Over Circulate  
Cast a Shadow  
Cross Over Circulate W1c

In the above routine the Beaus are the Ladies and the Belles are the Men - you could call Ladies Walk & Men Dodge to get the same result.

This has mixed sex but still uses the Recycle as a prelude to give body flow into the call...

L1p  
Pass the Ocean  
Hinge  
Centres Trade  
Recycle  
Beaus Walk & Belles Dodge  
Men Run  
Double Pass Thru  
First Couple Go Right  
Next Couple Go Left L1p

# A-Level

There are other figures that can be called using this concept...

<b>B1c</b>	
<b>Touch a Quarter</b>	
<b>Centres Trade</b>	
<b>Centres Run</b>	
<b>Couples Circulate</b>	
<b>Bend the Line</b>	
<b>Pass Thru</b>	
<b>Beaus Run Around the Belles</b>	
<b>Centres Trade</b>	
<b>Men Run</b>	
<b>Pass Thru</b>	
<b>Wheel &amp; Deal</b>	
<b>Right &amp; Left Thru</b>	
<b>Zoom</b>	
<b>Pass Thru</b>	<b>B1c</b>

And even the As Couples Concept can be utilised...

<b>SS</b>	
<b>Heads Lead Right</b>	
<b>Veer Left</b>	
<b>Couples Circulate</b>	
<b>Bend the Line</b>	
<b>Pass Thru</b>	
<b>As Couples Beaus Run Right</b>	
<b>Leaders/Those Facing Our</b>	
<b>California Twirl</b>	
<b>Right &amp; Left Thru</b>	<b>L1p</b>

## **Singing Call**

### **Corner Progression**

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**Heads Touch a Quarter  
& Cross  
Pass & Roll  
One Quarter Thru  
Recycle  
Beaus Walk & Belles Dodge  
Men Run  
Centres Square Thru Three-quarters  
Allemande Left  
Swing  
Promenade**

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# Hoe-downing

## Zero Modules

### Part 1- Different Types of Zero Modules

Not all Zeros are the same. When using modules it is important to have an understanding of when a Zero will work, when it won't, and why it won't.

The four most common types of Zero modules are:

- True Zeros – it has dancers in the same relative position to each other at the end of the module as they were at the start of the module.
- Technical Zeros – they change the active and inactive dancers around and don't necessarily work as a Zero at all times.
- Fractional Zeros – to work as a Zero these modules have to be repeated one or more times to achieve the desired Zero effect.
- Part-time Zeros – these are a sub-set of Technical Zeros. As the name indicates, they don't necessarily work all of the time.

#### True Zeros

An example would be, from a Zero Box with the Heads active (i.e. the heads are in the Centre while the Sides are the Ends)

**Swing Thru  
Centres Run  
Wheel & Deal**

#### Technical Zeros

Continuing from the above example

**Split the Outside Couple  
Separate 'round 1 to a Line  
Touch a Quarter  
Men Run**

In this routine we still have a Zero Box at the end of the module but the Sides are now the Active Couples (i.e. the Sides are now in the Centre while the Heads are now the Ends)

#### Fractional Zeros

Continuing from the above examples

**Touch a Quarter  
Centres Trade  
Recycle**

The above is not a Zero, as we haven't finished in a Zero box. It is, however, a fractional Zero. If we repeat it one more time we have achieved a Technical Zero.

**Touch a Quarter  
Centres Trade  
Recycle**

If we now repeat it twice more we have achieved a true Zero as we still have a Zero box and the original active dancers are still in the Centre of the formation.

The significance of a Technical Zero is that it doesn't always work as a Zero.

If you look at Bend the Line, it can be a Technical Zero.

**Heads Lead Right**  
**Circle to a Line**  
**Forward & Back**  
**Bend the Line**  
**Slide Thru**  
**Square Thru Three-quarters**  
**Allemande Left**

The Bend the Line has had no effect on the resolution – if you removed it from the routine everything would still work the same. From a Zero Line the Bend the Line is a Zero.

From a Line where the Rotation for the Men is Different to the rotation of the Ladies it will not have a Zero effect.

**Zero Box**  
**Touch a Quarter**  
**Walk & Dodge**  
**Partner Trade**  
**Forward & Back**

**Pass Thru**  
**Wheel & Deal**  
**Centres Pass Thru**  
**Zero Box (True Zero)**

If you use the above routine and add a Bend the Line after the Forward & Back the routine no longer works. The Bend the Line, rather than having a Zero effect as in the earlier routine, has now had a Four Ladies Chain Effect, and to neutralize it we need to add another Four Ladies Chain effect.

**Zero Box**  
**Touch a Quarter**  
**Walk & Dodge**  
**Partner Trade**  
**Forward & Back**  
**Bend the Line**  
**Pass Thru**  
**Wheel & Deal**  
**Centres Pass Thru**  
**Everyone Pass Thru**  
**Trade By**  
**Zero Box (True Zero)**

The bottom line is we need to be aware of what the material we are calling does so that we can have effective control of it and make it work for us.

# Feature Concept

## Split the Deucey

Split the Deucey has been written by Dean Fisher of Collingwood, Ontario, Canada. It can be called directionally but seems to work well when put together as a composite figure.

The figure dancers smoothly and times well. The dancers had slight troubles during the walk-through but do trouble to dance it. It may help the dancers to help the centers work together in the middle of the figure.

**Starting Formation:** Ocean Waves (and Columns?)

**Definition:** All dancers Split Circulate, the Centres will then Trade, and all dancers will, again, Split Circulate. The call takes about 10 beats of music.

From a wave with Ladies as Centres...

<b>B1c</b> <b>Make a Wave</b> <b>Split the Deucey</b> <b>One Quarter Thru</b> <b>Men Run</b> <b>Wheel &amp; Deal</b> <b>B1c</b> <b>Left Allemande</b>
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If you are using this for non-A-level dancers, change the One Quarter Thru to a Hinge and Centres Trade.

And without the A-level call...

<b>L1p</b> <b>Pass the Ocean</b> <b>Split the Deucey</b> <b>Swing Thru</b> <b>Recycle</b> <b>Star Thru</b> <b>Promenade</b>
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From a wave with Men as Centres...

B1c	
Swing Thru	
Split the Deucey	
Men Run	
Pass Thru	
Wheel & Deal	
Centres Pass Thru	B1c

From a wave with Men facing in...

B1c	
Touch a Quarter	
Split the Deucey	
Men Trade	
Men Run	
Wheel & Deal	B1c
Left Allemande	

From a wave with Ladies facing in...

B1c	
Touch a Quarter	
Scotback	
Split the Deucey	
Lockit	
Linear Cycle	B1c
Left Allemande	

Or, without any A-level calls...

L1p	
Pass Thru	
Ladies Trade	
Split the Deucey	
Swing Thru	
All Eight Circulate	
Right & Left Grand	

## Singing Calls

### Right Hand Lady Progression

Heads Star Thru  
Pass Thru  
Split the Outside Couple  
Round 1 to a Line  
Pass Thru  
Ladies Run  
Split the Deucey  
Spin Chain Thru  
Ladies Circulate

## Swing Promenade

# Record Review

### New Releases - July '99

- Samba Hoedown / Hakuna Matata  
ABC 8

I particularly like the Samba Hoedown. I make a point of trying to use hoedown music that is different – either instruments or style or rhythm. The Samba Hoedown has a very different rhythm to most hoedowns and has the potential to give additional variety to an evening's program. I have been using Hakuna Matata (at Jenny's suggestion) and have found it a lively and strongly phrased piece of music that is a joy to call to.

- Summertime Blues  
Cardinal 42 / Mary Castleberry

A well-known song from the 60's (I think – I am too young to remember all the tunes from that long ago) – the music has a good beat and some rhythm breaks that make the music different to many other tunes from the same period.

HEADS SQUARE THRU – RIGHT & LEFT THRU – VEER LEFT – COUPLES CIRCULATE – CHAIN DOWN THE LINE – STAR THRU – PASS THRU – TRADE BY – SWING - PROMENADE

- Macho Man  
Lou Mac 212 / Tommy Wells

This is another song from the Village People. Tommy Wells has a good ear for picking music that has got good pick-up and fits easily into a Square Dance. Like Y.M.C.A. (another song by Tommy wells

on Lou-Mac) Macho Man has great lift, fun words and a tune that most dancers will remember and enjoy. It has a disco feel to it and that seems to make it even easier for dancers to move along.

**HEADS SQUARE THRU – DOSADO – SWING THRU – LADIES FOLD – PEEL THE TOP – RIGHT & LEFT THRU – SQUARE THRU THREE-QUARTERS – SWING - PROMENADE**

• **Newtron Dance**

Chaparral 321 / Gary Shoemake

This piece of music has been a Square Dance “classic” for years – you’ve probably already heard it and danced to it. If you want to add excitement to a program, use this piece of music. If you don’t already have it, do yourself (and your dancers) a favour and buy it.

**HEADS PROMENADE HALFWAY – SQUARE THRU – RIGHT & LEFT THRU – VEER LEFT – FERRIS WHEEL – CENTRES PASS THRU – SQUARE THRU THREE-QUARTERS – TRAD BY – SWING - PROMENADE**

**Best Selling Records for June**

1. Sweet Fantasy	ESP 625
2. My Heart Will Go On	

	ABC 8
3. Dream Dream Dream	
	ESP 1035
4. Another Saturday Night	
	ESP 926
=5. The Devil Went Down To Georgia	
	Chaparral 306
=5. Wish I Didn't Know Now	
	Shakedown 231

**Best Selling Records for May**

1. Make The World Go Away	Royal 235
2. Poor Boy Shuffle	ESP 1034
3. I'm Drinking My Baby Goodbye	Royal 135
4. Over Easy Hoedown	ESP 420
5. Baby Your Baby	Global 926

*Information Courtesy of:*

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# July 1999 Record Review . . .

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**ANOTHER SATURDAY NIGHT**

ESP 921 / Steve Kopman / Mainstream

This tune has previously been available as a Square Dance, and if called well, can be a real crowd pleaser. Instrumentation is up to the usual high standard maintained by ESP, and features a key modulation at the beginning of the Closer. Steve’s choreography is well thought out, smooth flowing and interesting. Intro., Break & Closer is an easy Basic routine that allows use of the original lyrics. Figure is a neat little variation on a standard routine that has become popular over the years. Vocal is well called and recorded.

**Figure:** Heads Promenade Half-way, Half Square Thru, Right & Left Thru, Veer Left, Couples Circulate, Half-tag, Cast-off Three-quarters, Men Run Right, Promenade.

**LYING EYES**

C-Bar-C 801 / Jet Roberts / Basic

The C-Bar-C & Seven C’s record labels were purchased by David Cox twelve months or so ago. Since then David has operated a controlled re-release program on current catalogue items, and although “Lying Eyes” was originally released several years ago, the instrumental by CBC-801 has been digitally enhanced, and a new (very professional) vocal recorded by Jet Roberts for the flip. Jet’s figure is an easy,

straightforward, basic routine, which the average dancer group should not find difficult. However, the choreography is interesting, and not what you could describe as “run-of-the-mill”. The tune should be familiar to most Callers, it not to you, then it’s easy to learn.

**Figure:** Heads Star Thru, Double Pass Thru, First Go Left, Next Go Right, Forward & Back, Pass Thru, Wheel & Deal, Right & Left Thru, Pass Thru, Swing Thru, Men Trade, Corner Swing, Promenade

### **MAKE THE WORLD GO AWAY**

Royal 235 / Tony Oxendine / Mainstream

A nice layback dance, beautifully called by Tony. Often referred to as a “change of pace”, this type of dance can be invaluable to a Caller when designing an evening’s (or any dance session’s) program. It allows a Caller to mould the mood of a program, and give more *punch* to the “up-tempo” numbers by creating greater contrast. Minor figure uses an easy “Ladies Chain, Circle & Weave” routine, while the main figure is a simple, well used Mainstream sequence.

**Figure:** Heads Promenade Half-way, Sides Right & Left Thru, Square Thru, Dosado, Eight Chain Four, Corner Swing, Promenade.

### **MY HEART WILL GO ON**

ABC-9 / Jirka Scobak / Plus

Theme from the motion picture “Titanic”. This one won’t be everybody’s cup of tea, but those who do purchase it will have a unique dance. Instrumental has been carefully arranged and recorded to capture the mood of the original theme. Minor figure uses a Grand Square, Allemande & Weave routine. A couple of Callers have questioned the timing for some calls in the Figure, and it certainly sounds as though there will not be time to do everything. However, there is only an 8-step promenade, but around 18 beats are allowed, providing plenty of time to complete the routine (providing you can remember what’s been called).

**Figure:** Heads Square Thru, Dosado, Swing Thru, Ladies Fold, Peel Off, Ladies Trade, Cast-off three-quarters, Load the Boat, Corner Swing, Promenade.