



## Hi There!

Things never seem to slow down. Next week we head off to Queanbeyan for the N.S.W. State Convention. Two weeks after that we will be go north to Armidale for the annual Armidale Square Dance Festival that has been held annually (since about 1976?) – the festival is a credit to the organisers and all of the helpers in that neck of the woods. On the occasions that I have been there the atmosphere has been exciting from the very start of the Friday night and the organization has been absolutely seamless. At that point we still have a full schedule until the end of the year but all of our travelling commitments will have been fulfilled and we can spend some time trying to resurrect the yard and gardens.

Those of you receive American Square Dance Magazine will see that we were featured in the August issue on pages 72/73. To those of you who sent complimentary comments on the feature, thanks – your comments were appreciated very much.

Our home program is coming along nicely. Numbers are gradually increasing, dancer skill and interest is high and some of the dancers are now visiting other clubs. As we started our most recent learners' group it struck me that the new intake really couldn't care less about Square Dancing (how could they – they had never done it before) – they were coming for entertainment. They wanted to have fun, to meet and make new friends. If we want to retain beginners so that they can become fully-fledged dancers and participate fully in the activity we have to treat them, from the very first night they come along to learn, as dancers who are there to be entertained. The learning process, the classes and the walk-throughs, must be fun. I don't believe we can tell beginners that the classes are hard work that you won't enjoy but at the end you will be able to go to dances where you will have fun. If we are trying to sell our product, that approach just won't work with our customers. With this in mind, it is really important for callers to be able to judge the mood of the floor wherever they call, and to be able, at the appropriate time, to inject fun. Dancers moods will vary from week to week and what may be fun one week may not be fun the next week. It is up to the caller to be able to not only read the mood of the floor, but also work-out how to lift the mood so that everyone walks away from the dance feeling good about themselves and looking forward to going along to the dance the following week.

You will notice that Choreo-wise has gone from 14 pages to 12 pages. The main reason is financial. By going down to 12 pages our postage bill is cut by 30%. The one extra page put the notes into the next weight category. This change allows us to keep the current subscription rates as they have been since January 1998.

Kind regards until next time.

### **Glitches from Issue #17**

- P. 97 – Record Review of Mr. Bassman – add Right & Left Thru between Bend the Line and Pass the Ocean;  
P. 193 – A-2 Singing Calls – Second routine – Swing should be Swing Your Corner

A big thanks to Bill for the time and effort he takes to check over each issue of Choreo-wise. I think it is one of this note-service's very positive attributes that mistakes from previous issues are corrected in following issues. I also think that it is a continual reminder to all of us to check the material we use rather than just assuming that if someone else has written it, it must be correct.

## **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

## Even More Texas-Style

I don't know whether you will take it as good news or as bad news, but this will be the last you see of Texas-style material for quite some time.

Recently some dancers visited the Dinosaur Dancers of Gosford. They told me that Brian Hotchkies had been calling a figure by the name of Red Hot and they asked if we could have a look at it, which we did. Lo and behold, a week later when Jenny and I were in Adelaide dancing to Tony Oxendine, what does Tony do but call a Red Hot. Well that was good enough for me. I thought if Brian Hotchkies, David Cox and Tony Oxendine were all calling the same figure within a week of each other I was sure that you would want to know about it.

Red Hot: from a Promenade or a Circle of Eight, the Men will pull their partner across in front of them in a left-face turn with their left hand where she goes to the man who was behind her. Men will step up to right arm turn one-half the lady he faces and then pull by to turn his partner left-arm, a full turn, and then go onto the corner for a right-arm turn one-half and pull by and then face his partner, awaiting the next command.

Some callers, including Tony 'O' and me, start the Red Hot with the turning of the Right-hand Lady by the Right hand (i.e. we don't use the Rollaway as the first part of the call).

Brian's method...

SS  
Circle Left  
Rollaway – go Red Hot  
Turn Right Hand Lady Right  
Turn Partner left A Full Turn  
Turn Corner Right  
Turn Partner Left  
Make an Allemande Thar  
Slip the Clutch  
Allemande Left

My method...

SS  
Four Men Lead to the Right  
Go Red Hot  
Turn Right Hand Lady Right  
Turn Partner left A Full Turn  
Turn Corner Right  
Turn Partner Left  
Roll Promenade

Tony's method...

SS  
Walk Around Your Corner  
Turn Partner Left  
Make an Allemande Thar  
Shoot the Star  
Go Red Hot  
Turn Right Hand Lady Right  
Turn Partner left A Full Turn  
Turn Corner Right  
Turn Partner Left – a Full Turn  
Four Ladies Star Right – Full Turn  
Turn Partner Left  
Roll Promenade

The alternative call to the Red Hot is the Ice Cold – no, I'm not kidding. The Ice Cold is the reverse of the Red Hot.

Ice Cold: From a Wrong Way Promenade, the Ladies Run to the Left, with your Corner do a Left Turn Thru, turn Partner Right a full turn, go to the Right-hand dancer for a Left Turn thru and you finish facing your partner, with the Right Hand free.

SS  
Heads Square Thru  
Swing Thru  
Ladies Circulate  
Men Trade  
Men Run  
Wrong Way Promenade  
Go Ice Cold  
Turn Corner Left  
Turn Partner Right – All The Way  
Turn Right Hand Lady Left

**Meet Partner**  
**Wrong Way Right & Left Grand**  
**Pull By**  
**Allemande Left**

## **Stars & Flutterwheels**

The following routines dance very smoothly, they are a bit different but not difficult. Try them out at your dance and let me know what you think of them...

**SS**  
**Heads Square Thru**  
**Make a Right Hand Star**  
**Head Men Lead -**  
**Reverse Flutterwheel**  
**Heads Sweep a Quarter**  
**You're Home**

The idea is that the Head Men will lead into the middle and they will pick-up the opposite head lady (i.e. the original partner).

We can do the same sort of routine using the ladies leading into a Flutterwheel, but we need to set this up from a Left-hand star instead of a Right-hand Star...

**SS**  
**Heads Star Thru**  
**Centres Square Thru  $\frac{3}{4}$**   
**Make a Left Hand Star**  
**Head Ladies Lead - Flutterwheel**  
**Heads Sweep a Quarter**  
**You're Home**

The idea is that the Head Ladies will lead into the middle and they will pick-up the opposite head man (i.e. the original partner).

The next two routines also have stars, but they are formed from lines rather than from an Eight Chain thru formation. In this routine the star turns about three-quarters before the Reverse Flutterwheel can begin...

**SS**  
**Four Ladies Chain Three-quarters**  
**Heads Star Thru**  
**Centres Pass Thru**  
**Star Thru**  
**Make a Right Hand Star**  
**Head Men Lead -**  
**Reverse Flutterwheel**  
**Pass Thru** **B1c**

In this next routine the Star has to turn once and a quarter before the ladies can start the Flutterwheel...



SS  
**Four Ladies Chain Three-quarters**  
**Heads Star Thru**  
**Centres Pass Thru**  
**Star Thru**  
**Make a Left Hand Star**  
**Turn Once and A Quarter**  
**Head Ladies Lead - Flutterwheel**  
**Square Thru Three-quarters B1c**  
**Allemande Left**

The following is an unusual get-out routine that features a star...

L1p  
**Pass the Ocean**  
**Ladies Run**  
**Tag the Line**  
**Face In**  
**Bend the Line**  
**Forward & Back**  
**Square Thru**  
**Men Star Right**  
**Ladies Face Left &**  
**Promenade Outside**  
**Find Corner - Allemande Left**

The final Basic level routines also feature a simple star routine that is just a little out of the ordinary...

SS  
**Heads Square Thru**  
**Star Right Half-way**  
**Couples Veer Left**  
**Ferris Wheel**  
**Centres Pass Thru B1c**

SS  
**Heads Star Left**  
**Find Corner - Right & Left Thru**  
**Veer Left**  
**Ferris Wheel**  
**Centres Pass Thru B1c**

SS  
**Heads Promenade Half**

**Heads Square Thru**  
**Star Right**  
**Heads Star Left - Half-way**  
**Find Corner - Right & Left Thru**  
**Veer Left**  
**Ferris Wheel**  
**Centres Pass Thru** B1c

## Run / Cross-Run

I guess the most common use of Cross-Run is when the men are the centres of a Left-hand wave (same as for a Cross-fold). It will almost certainly help the dancers, in the initial stages of the following routines if you assist by giving comments as to where the dancers will finish.

Centres, from an Ocean Wave...

B1c  
**Swing Thru**  
**Men Cross-run - to the far end**  
**Ladies Cross-run**  
**Recycle**  
**Pass Thru**  
**Right & Left Grand**

Ends, from an Ocean Wave...

B1c  
**Swing Thru**  
**Ladies Cross-run**  
**Men Cross-run**  
**Swing Thru**  
**Recycle**  
**Touch a Quarter**  
**Split Circulate**  
**Face Right**

B1c

Centres, from an out-facing Line...

L1p  
**Pass Thru**  
**Centre Cross-run**  
**New Centres Trade**  
**Lines Pass Thru**  
**Tag the Line**  
**Face In**

L1p

Ends, from an Out-facing Line...

L1p  
**Pass thru**  
**Ends Cross-run**  
**New Ends Cross-fold**  
**Double Pass Thru**  
**Face In**  
**Pass Thru**  
**Bend the Line**  
**Bend the Line**

L1p

An interesting point with Cross-run from an Ocean Wave is that it converts a right-hand wave into a left-hand wave, and visa versa...

B1c  
**Swing Thru**  
**Centres Run**  
**Half-tag**  
**Scootback**  
**Hinge**  
**Centres Trade**  
**Ends Cross-run - to the far centre**  
**Left Swing Thru**  
**Recycle**  
**Touch a Quarter**  
**Men Run**  
**Slide Thru**

B1c

The recycle from the Left-handed wave has the men leading the way across and finishes with half-sashayed couples.

The next two routines have an unexpected get-out using a Cross-run

L1p  
**Pass the Ocean**  
**Swing Thru**  
**Ladies Cross-run**  
**Ladies Run**  
**Promenade**

B1c  
**Slide Thru**  
**Pass the Ocean**  
**Ladies Trade**  
**Men Cross-run**  
**Allemande Left**

This routine is a complete zero module that is executed from a Promenade - it might be a good idea to have all the dancers stop before starting this routine...

SS  
**Allemande Left**  
**Promenade - don't slow down**  
**STOP**  
**Men Run Right**  
**Ladies Run Right**  
**Men Run Left**

**Ladies Run Left  
Promenade Home**

One of the ways that we can add variety with very little complexity is to change the gender arrangement within a formation. With this in mind, look at the next routine...

**B1c**  
**Touch a Quarter**  
**Centres Trade**  
**Centres Run**  
**Wheel & Deal \*\*\***  
**Touch a Quarter** **W1c**

\*\*\* at this point we have established an arrangement which has men together as couples in the centre and ladies as couples on the outsides. We are only a single call away from establishing a completely normal ocean wave. With this in mind we can call some very simple modules which will seem quite different to the dancers.

We could call Ferris Wheel rather than Wheel & Deal...

**B1c**  
**Touch a Quarter**  
**Centres Trade**  
**Centres Run**  
**Ferris Wheel**  
**Men Pass Thru \*\*\***  
**Touch a Quarter** **W1c**

Let's look at some of the Zero modules we can insert at this point...

**B1c**  
**Touch a Quarter**  
**Centres Trade**  
**Centres Run**  
**Ferris Wheel**  
**Men Pass Thru \*\*\***  
**Touch a Quarter**  
**Scotback**  
**Hinge**  
**Men Run** **L1c**  
**Right & Left Thru**  
**Slide Thru** **B1c**





And...

|                    |     |
|--------------------|-----|
| B1c                |     |
| Touch a Quarter    |     |
| Centres Trade      |     |
| Centres Run        |     |
| Ferris Wheel       |     |
| Men Pass Thru ***  |     |
| Swing Thru         |     |
| Centres Run        |     |
| Wheel & Deal       |     |
| Sweep a quarter    |     |
| Pass the Ocean     |     |
| Swing Thru         |     |
| Ladies U-turn Back | L1c |
| Right & Left Thru  |     |
| Slide Thru         | B1c |

### **Singing Call - Corner Progression**

Head Ladies Chain  
 Heads Lead Right  
 Circle to a Line  
 Pass Thru  
 Men Run  
 Ladies Trade  
 Star Thru  
 Dive thru  
 Pass Thru  
 Swing & Promenade

Heads Square Thru  
 Sides Half-sashay  
 Spin Chain Thru  
 Men Run  
 Pass Thru  
 Tag the Line  
 Face In  
 Pass the Ocean  
 All Eight Half-circulate  
 Swing & Promenade

Heads Touch a Quarter  
 Four Men Run right  
 Centres In  
 Centres Run  
 New Centre Men Run Left  
 Star Thru  
 Leaders California Twirl  
 Slide Thru  
 Pass the Ocean  
 Swing Thru  
 All Eight Circulate

## Swing & Promenade

# Plus

## Ping Pong Circulate

Ping Pong Circulate seems to be quite a popular move amongst the Plus level calls. It was given its name as the person who wrote the call thought that the Quarter Tag formation looked a bit like a Table Tennis net between four players involved in a game of Table Tennis. While it flows well, there is, in my opinion, a timing problem involved with the call. That is, that it takes the Infacers less time than the Outfacers to complete the call. This means that we should be giving the next command, in general, to the new Centres and that this command should be given almost straight away, so that they can flow into the call smoothly, without coming to a stop.

We may as well start by setting up a Zero Wave...

SS  
**Four Ladies Chain**  
**Heads Promenade Half-way**  
**Sides Pass The Ocean**  
**Ping Pong Circulate**  
**Extend** W1c

And a Zero Line...

SS  
**Heads Pass the Ocean**  
**Very Centres Trade**  
**Ping Pong Circulate**  
**Extend**  
**Ladies Trade**  
**Linear Cycle** L1p



A Zero module from an Eight Chain Thru formation...

B1c  
**Pass to the Centre**  
**Centres Touch a Quarter**  
**Centres Follow Your Neighbour & Spread**  
**Ping Pong Circulate**  
**Extend** W1c

A Zero Module from a Zero Line...

L1p  
**Pass Thru**  
**Tag the Line**  
**Cloverleaf**  
**Centres Single Circle to a Wave**  
**Ping Pong Circulate**  
**Very Centres Trade**  
**Recycle**  
**Zoom**  
**Pass Thru**  
**Slide Thru** L1p

A Get-out module from a Zero Box...

B1c  
**Right & Left Thru**  
**Veer Left**  
**Couples Circulate**  
**Ferris Wheel**  
**Centres Make a Wave**  
**Ping Pong Circulate**  
**Ends Roll**  
**Centres Explode & Roll**  
**Everyone Right & Left Grand**

A Get-out module from a Zero Line...

L1p  
**Pass the Ocean**  
**Acey Deucey**  
**Recycle**  
**Veer Left**  
**Ferris Wheel**  
**Centres Make a Wave**  
**Very Centres Trade**  
**Ping Pong Circulate**  
**Centres Recycle**

**Centres Right Hand Pull By  
Allemande Left**

Check the body-flow for one of the men in this routine - is this an example of overflow?

A Get-out from a half-sashayed formation...

L1p  
**Pass the Ocean**  
**Swing thru**  
**Men Run**  
**Tag the Line**  
**Face In**  
**Pass Thru**  
**Wheel & Deal**  
**Centres Make a Wave**  
**Ping Pong Circulate**  
**Swing Thru**  
**Very Centres Trade**  
**Ping Pong Circulate**  
**Swing Thru**  
**Ping Pong Circulate**  
**Swing Thru**  
**Extend**  
**Right & Left Grand**

We can also Ping Pong Circulate with the same gender in the Ocean Wave - Ladies First...

SS  
**Heads Pass Thru**  
**Separate 'round 1 to a Line**  
**Pass Thru**  
**Wheel & Deal**  
**Ladies Swing Thru**  
**Ping Pong Circulate**  
**Very Centres Trade**  
**Extend**  
**Men Run** L1c  
**Pass the Ocean**  
**Trade the Wave**  
**Allemande Left**

And now the Gentlemen...

SS  
**Heads Pass Thru**  
**Separate 'round 1 to a Line**  
**Pass Thru**  
**Wheel & Deal**  
**Zoom**  
**Men Swing Thru**

**Ping Pong Circulate**  
**Very Centres Trade**  
**Extend**  
**Follow Your Neighbour**  
**Allemande Left**

**Singing Call - Corner Progression**

**Heads Star Thru**  
**Dosado to an Ocean Wave**  
**Ping Pong Circulate**  
**Very Centres Trade**  
**Extend**  
**Spin Chain & Exchange the Gears**  
**Linear Cycle**  
**Slide Thru**  
**Pass Thru**  
**Allemande Left**  
**Swing & Promenade**

This is a particularly good figure. It takes 80 to 84 beats of music to dance and so requires a record with a non-64 beat piece of music (a couple that spring to mind are Coward of the County on C-Bar-C and Mister Piano Man on MacGregor. I, personally, like to use non-64 beat routines with Spin Chain & Exchange the Gears so that there is enough time to use enough other figures to make an interesting routine.

**Heads Lead Right**  
**Circle to a Line**  
**Forward & Back**  
**Pass Thru**  
**Three-quarter Tag the Line**  
**Leaders Cloverleaf**  
**Centres Fan the Top**  
**Ping Pong Circulate**  
**Very Centres Trade**  
**Turn Thru**  
**Allemande Left**  
**Promenade**

While you can use the figure with any 64 beat record, the word metre fits extremely well with Calendar Girl (on Crow or ESP).

**Heads Pass the Ocean**  
**Swing Thru**  
**Ping Pong Circulate**  
**Ends Roll**  
**Centres Swing Thru**  
**Explode & Everyone**  
**Right & Left Thru**

**Pass The Ocean**  
**All Eight Circulate**  
**Explode & Roll**  
**Swing & Promenade**  
**Promenade**



**Pair Off**

Pair off, apart from being useful as a quick and easy way to get into a Zero Box has some nice choreographic uses when called from a formation other than a Squared Set.

**Definition:**  
 From a Static Square – those designated step forward to face the opposite dancer and then Face Out.

From an Eight Chain thru and Lines Facing – all dancers Face Out. From an Eight Chain thru it finishes in Lines Facing Out. From Facing Lines it finishes in a Completed Double Pass thru Formation.

From a Double Pass Thru formation the Centres will Pair Off and step ahead, while the Trailers will then move into the middle and Pair Off with the person that they meet. It finishes in a Completed Double Pass Thru formation.

The idea is that you are “pairing off” with the person you are facing (i.e. they will finish as your new partner) and that you always turn a quarter, away from the centre of the square.

Even though Pair off is an Advanced Level call, I teach it to dancers at my Basic level learners night. It is a useful call, and the dancers get a buzz out of being told that they are doing Advanced level material.

A Zero Box set-up...

|                       |     |
|-----------------------|-----|
| SS                    |     |
| <b>Heads Pair Off</b> | B1c |

A Zero Box set-up...

|    |  |
|----|--|
| SS |  |
|----|--|

**Heads Pair Off  
Everyone Pair Off  
& Roll  
Right & Left Grand**

And now for more...

**SS  
Heads Pair Off  
Everyone Pair Off  
Step & Slide  
Quarter Out  
Bend the Line L1c  
Pass the Sea  
& Mix  
W1c**

The next routine is has been around for a long while but it really is a lot of fun for the dancers. Many callers shorten the delivery by just saying, "Pair It, Peel It, Bend It"...

**L1p  
Pass Thru  
Wheel & Deal  
Pair Off  
Peel Off  
Bend the Line  
Pass Thru  
Wheel & Deal  
Pair Off  
Peel Off  
Bend the Line  
Pass Thru  
Wheel & Deal  
Pair Off  
Peel Off  
Bend the Line L1p**

### **Singing Call - Corner Progression**

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**Heads Pair Off  
Everyone Pair Off  
Step & Slide  
\* Leaders Peel Off  
\* Centres Trade - make a line  
Pass In  
Centres Pass Thru  
Pass the Sea  
Lockit  
Extend  
Allemande Left  
Corner Swing  
Promenade**

This combination is a Peel & Trail (A-2). If you call it descriptively, expect the Lead Dancers to not step ahead to form the ends of a new line when you ask them to do their part of a Peel Off.

# “Un” Modules

# Hoe-downing

Every now and then, for a whole multitude of reasons, I will call a figure that I hadn't intended to call - I wonder if you do the same? It is useful to have modules that allow you to quickly get back to where you were prior to the accidental call.

If you call Swing Thru by mistake the following module will take the dancers back to where they were before the Swing Thru - I have made (in general) a point of not using Men/Ladies terminology...

|   |            |
|---|------------|
| <b>B1c</b><br><b>Swing Thru - oops</b><br><b>Centres Run</b><br><b>Wheel &amp; Deal</b> | <b>B1c</b> |
|---|------------|

Right & Left Thru...

|   |
|---|
| <b>Facing Couples</b><br><b>Right &amp; Left Thru - oops</b><br><b>Half-sashay</b><br><b>Pass Thru</b><br><b>U-turn Back</b><br>same facing couples |
|---|

Bend the Line from Right-hand Two-faced Line...

|   |
|---|
| <b>Two-faced Line</b><br><b>Bend the Line - oops</b><br><b>Pass the Ocean</b><br><b>Centres Trade</b><br><b>Swing Thru</b><br><b>Centres Run</b><br>Same Two-faced line |
|---|

Pass Thru (when facing the opposite sex)

|   |
|---|
| ...<br><b>Pass Thru - oops</b><br><b>U-turn Back</b><br><b>Box the Gnat</b> |
|---|

Two Ladies Chain...

|   |
|---|
| <b>Two Ladies Chain - oops</b><br><b>Pass the Ocean</b><br><b>Recycle</b><br><b>Star Thru</b> |
|---|

# Hoedown Music with Attitude!

I'm always on the look-out for good hoedown music - something that has a bit of personality, and maybe more melody than many of the older, traditional hoedown records. I've noticed that there are many callers now using singing call records for their hoe-down presentations. For your interest, the following is a list of some of the Singing Call music that I regularly use for hoedowns - if you have them in your record box, you might like to give them a listen with this in mind.

- Bottom Of A Bottle - Blue Ribbon
- Plastic Saddle - Blue Star
- All I'll Ever Need - C-Bar-C
- Love's Gonna Live Here - C-Bar-C
- Billy Bayou - Cardinal
- Mama Don't Allow It - Cardinal
- Flash Of Fire - Chaparral
- Sugarfoot Rag - Chaparral
- Where's The Dress - Chicago Country
- I Won't Go Hunting With You Jake - Coyote
- Mason-Dixon Line - Desert
- Rhythm Is Gonna Get You - E.S.P.
- Ain't Got Nothing To Lose - E.S.P.
- Banjo Pickers Ball - Full Time Caller
- I'll Come Running - Full Time Caller
- Jake - Gaslight
- I Don't Go Drinking From The River - Jopat
- Golden Rocket - MacGregor
- Walk, Walk - MacGregor
- After The Ball - Melody
- Pain In My Past - Mountain
- Get Rhythm - Prairie
- Fireball Mail - Roofers
- Charlie & The M.T.A. - Silver Sounds
- Another Saturday Night - Silver Sounds
- Poor Little Robin - Windsor

If you have any particular singing calls that you like to use as a hoedown, I would be interested to know which records you use.



# Feature Concept

## Leaders & Trailers

I like the Leaders/Trailers concept and use it as a teaching tool for Basic level dancers. I was both surprised and disappointed to see that Leaders/Trailers was not incorporated into the revised CallerLab Basic/Mainstream list that appeared at the end of last year.

The Leaders/Trailers concept only applies to 2 and 4 dancer formations - it does not apply to 8 dancer formations.

The Leader is the dancer who is facing out of their formation while the Trailer is the dancer who is facing someone else in the same formation. It is possible for all dancers to be Leaders or all dancers to be Trailers. I find it a very useful tool to help explain how figures work and also to use in conjunction with directional calling.

As a teaching tool I find it very handy when describing a Circulate. I explain to dancers that if they are a Trailer, when they Circulate they do not turn - they walk straight ahead. If they are a Leader, when they Circulate have to "go around a corner" to the next position in their formation. It is also helpful when teaching Walk & Dodge. I believe that dancers will learn and dance better if they are taught that the Leaders Dodge and the Trailers Walk rather than specifying a particular part for the Men or the Ladies.

Let's start simple...

|   |            |
|---|------------|
| <b>B1c</b><br><b>Touch a Quarter</b><br><b>Leaders (Ladies) Run</b><br><b>Touch a Quarter</b><br><b>In Your Group of Four</b><br><b>Leaders (Men) Run</b> | <b>B1c</b> |
|---|------------|

### Allemande Left

The next routine requires the dancers to work out that there are different leaders for the second use of the term...

|  |            |
|--|------------|
| <b>L1p</b><br><b>Pass the Ocean</b><br><b>Swing Thru</b><br><b>Men Run</b><br><b>Tag the Line</b><br><b>Leaders Face Right</b><br><b>Trailers Face Left</b><br><b>New Leaders Run</b><br><b>Pass the Ocean</b><br><b>Split Circulate</b><br><b>Leaders (Men) Run</b> | <b>L1p</b> |
|--|------------|

In this sequence all dancers will be Leaders at one stage of the routine...

|   |            |
|---|------------|
| <b>L1p</b><br><b>Half-square Thru</b><br><b>Leaders (Everyone) Face Right</b><br><b>New Leaders Run</b><br><b>Everyone Star Thru</b><br><b>Leaders (Everyone) Face In</b> | <b>L1p</b> |
|---|------------|

|   |            |
|---|------------|
| <b>SS</b><br><b>Heads Star Thru</b><br><b>* Leaders (Centres) Face In</b><br><b>WHILE</b><br><b>* Trailers Face Out</b><br><b>Leaders (Ends) Run</b><br><b>Pass the Ocean</b><br><b>Centres Trade</b><br><b>Leaders (Men) Run</b><br><b>Pass Thru</b><br><b>Wheel &amp; Deal</b><br><b>Double Pass Thru</b><br><b>Leaders Trade</b> | <b>B1c</b> |
|---|------------|

Leaders and trailers are identified simultaneously in this routine. The timing of the delivery of commands is crucial.

This is also a tricky routine...

|  |
|--|
| <b>SS</b><br><b>Heads Star Thru</b><br><b>Double Pass thru</b><br><b>Leaders Face In</b> |
|--|

**NOW \*\*All the Trailers Face In  
Centres Star Thru  
Double Pass thru  
Leaders Trade** **B1c**

\*\* At this point all dancers are Trailers in their t-bone Line.

# October 1999 Record Review . . .

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## DON'T TELL ME WHAT TO DO

Global 1002 / Lone Blume / Mainstream

Although this tune was unfamiliar to me, this record has a nice melody and lyrics which I'm sure other Callers will also find appealing. Instrumental and fidelity are of a standard you'd expect from Global Music Production – well played with a good steady rhythm. Lone's vocal sounds very much like the entertainer Helen Reddy – very nice indeed. Choreography for the Figure is a standard routine which has been used many times before. The only Mainstream call used is Slide thru. If replaced with Pass Thru or Star thru, the routine would be Basic. Minor figures use a simple "Circle & Weave" routine.

**Figure:** Heads Square Thru, Dosado, Swing Thru, Men run, Bend the Line, Right & Left Thru, Flutterwheel, Slide thru, Swing, Promenade.

## MISTER BASSMAN

Aussie Tempos 1010 / James Reid / M-S

The latest release from Ausie Tempos, with vocal by the "\$1,000 tonsils", James Reid, from South Australia – his first on Aussie Tempos. James has also recorded nice background vocals on the instrumental side, which add depth and character to the release. Vocal side is well called. Intro. And closer feature an easy "Promenade, Swing, Circle, Allemande & Weave" routine, while for the Middle Break and 32 beat tag ending, "Grand Square" routines are suggested. The main figure may require a walk-through with some groups.

**Figure:** Heads Lead Right, Veer Left, Men Run, Men Trade, Swing Thru, Recycle, Veer Left, Bend the Line, right & Left Thru, Slide Thru, Right Pull By, Allemande Left, Promenade.

**STRANGER IN MY MIRROR**  
ESP-922 / Steve Kopman / Basic

A novelty tune which should bring a smile to your face. Instrumentation is excellent, and has good fidelity. Steve always seems to do a great job on vocals – if you buy this one you'll want to play the vocal all the way through. Choreography for the Figure is easy, straight forward and has good body flow, but it is interesting, and just a little out of the ordinary. Minor figures feature "Grand Square, Ladies Promenade, Swing & Promenade".

**Figure:** Heads Square Thru, Dosado, touch a Quarter, Split Circulate – TWICE, Ladies Run, Box the Gnat, Square Thru three-quarters, Corner Swing, Promenade.

**IT'S A GOOD DAY**

ESP-1038 / Elmer Sheffield / Mainstream

A great tune for Square Dancing which has been recorded by a number of record producers in the past. The Windsor version was a best seller in 1975. This latest ESP version is up to their usual high standard, and although it was only recently reviewed on our catalogue Tape Service (#13, August/September '99), it has already hit the best sellers list. A key modulation at the beginning of the Closer allows the Caller an opportunity to lift the excitement level at that point if he or she wishes to. Minor figures use a simple "Circle & Weave" routine. Once again, the only Mainstream call used is "Slide Thru".

**Figure:** Heads Square Thru, Right Hand Star, Heads Star Left, Corner Dosado, Slide thru, Square Thru Three-quarters, Corner Swing, Promenade.

# Record Review

**New Releases - October '99**

*By David Cox*

- **You're My Spirit**

Chicago Country 60 / David Cox

I may not be the most objective person about this record but I am fairly familiar with it. It is a gospel song written by Keith Potger/Athol Guy (of the Seekers). The music has two key changes – one after the middle break and a smaller key change half-way through the closer. The music is excellent and features a banjo in the background throughout the entire record and has a great piece of trumpet coming in the closer just after the key change. The figure is magnificent – it times well, is different, yet very danceable, and features a double Bend the Line which dances nicely. The called side features a duet throughout the entire record – the jury is undecided on this aspect at this point in time, but the calls are very clear. The melody is smooth and is, in my opinion, a very good middle of the night type of number.

**HEADS RIGHT & LEFT THRU – HEADS HALF-SASHAY – HEADS BACKAWAY – SIDES PASS THE OCEAN – EXTEND – CENTRES TRADE – MEN RUN – PASS THRU – BEND THE LINE – BEND THE LINE AGAIN – PASS THE OCEAN – LADIES TRADE – ALL EIGHT CIRCULATE – SWING - PROMENADE**

- **Tempos Tantrum**

Aussie Tempos 1011 / Jet Roberts

Nice bouncy hoedown music with plenty of melody – the melody is that of Java Two-step. The called side is Mainstream level and is a two-couple dance. Very

challenging material – I hope I get through it okay when I dance it.

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- **Headache Tomorrow, Heartache Tonight**  
GMP 1003 / Lone Blume

I was unfamiliar with this tune. Nice melody and good lyrics for another “out of love” song. A nice smooth melody with pretty instrumentation.

**HEADS SQUARE THRU – DOSADO – SWING THRU – MEN RUN – BEND THE LINE – RIGHT & LEFT THRU – PASS THE OCEAN – RECYCLE – SWING - PROMENADE**

- **Don’t Stop (Thinking About Tomorrow)**  
Solid Gold 504 / Bob Asp

I seem to really enjoy songs from the late 60s and early 70s. I guess because the tunes are familiar and they remind me of my youth. This one has a very solid beat.

**HEADS PROMENADE HALFWAY – SIDES RIGHT & LEFT THRU – SIDES SQUARE THRU – DOSADO – EIGHT CHAIN FOUR – SWING - PROMENADE**

***Best Sellers from Last Month***

**B-Bar-H**

|                           |              |
|---------------------------|--------------|
| 1. Jambalya               | Global 308   |
| 2. Macho Man              | Lou Mac 212  |
| 3. Sammie                 | Hi Hat 672   |
| 4. Up Jumped The Devil II | Big Mac 1027 |
| 5. Amie                   | Alliance 105 |

**Palomino**

|                               |                    |
|-------------------------------|--------------------|
| 1. Somewhere Over The Rainbow | Chaparral 207      |
| 2. It’s A Good Day            | ESP 1038           |
| 3. Midnight Flyer             | Royal 236          |
| 4. Mr. Bassman                | Aussie Tempos 1010 |
| 5. I Get The Fever            | Royal 813          |

**Turners Tempos**

|                            |              |
|----------------------------|--------------|
| 1. Forbidden Dance         | Chinook 136  |
| 2. Don’t Come Crying To Me | ESP 1037     |
| 3. Jambalaya               | Global 308   |
| 4. Macho Man               | Lou Mac 212  |
| 5. Amie                    | Alliance 105 |