



## Hi There!

I hope that all in your life is going well. The last couple of weeks have been delightful in as much as we've spent some time at home on weekends and had a chance to start to catch up with jobs around the house that had been piling up. Jenny and I have been spending some time working in the yard (all 2 ½ acres of it). Jenny has also been working on her orchids and planning an extension to the house that will see the addition of a dance floor large enough to dance four squares – we're both looking forward to that. I have started to look at how to use the audio studio that we have set up this year.

I've also had a chance to reflect on some of the things that I have seen and learnt over the last couple of months and I thought that I would share some of these thoughts with you. While at the NSW State Convention I saw a couple of pieces of calling that I felt were not in the dancers' best interests – both occurred during Plus level brackets. In one case a caller used "Wheel Thru" from the A-1 level – the result was that several squares broke down. The other case had the caller using "Remake the Thar" even though it was dropped from Plus level two years ago – the result was, again, several squares of dancers breaking down. We really have to be alert as to what we are calling – and those of us who call multiple levels need to give the dancers a fair chance of success. I know that when I am dancing it really annoys me when callers call material from other levels, or call material that is impossible to do.

When attending the Armidale Festival, some of the new dancers who have been learning with us came with us for their first big dance and their first chance to dance to other callers. It is interesting how much it changes your perspective, as a caller, when you are aware how important it is to give dancers a fair go. I was very impressed with both Mike Davy and Chris Froggatt throughout the weekend. Their choreography was interesting and with good body flow and their voices complemented each other nicely. Some of the guest callers, however, have much to learn from Mike and Chris – some of the choreography used was particularly difficult and consequently many squares had trouble. If you decide to use choreography that is out of the ordinary, especially at a large function, it is a good idea to use material that doesn't need the full 64 beats of a singing call figure, so that you can help dancers by pausing at appropriate spots and giving them a chance to solidify their formation.

Kind regards until next time.

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

P. 207 – Second routine – Add Right and Left Thru at start OR at finish of routine – as printed last month it leaves dancers out of sequence.

P. 207 – Last routine – replace Heads Star Thru with Heads Pass the Ocean, Swing Thru, Very Centres Run, centres Half-tag, Centres Face Right – and at this point continue with the rest of the routine, double Pass Thru, etc.

Bill and I will be calling an A-level Pre-convention dance in Frankston on the Wednesday prior to the National Convention in Geelong. If you know of A-level dancers attending next year's convention, please let them know.

## **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

## Ready With A Left Hand

I thought that this would be a good issue to feature some left-handed material. It is really no more difficult than “normal” material – it only seems that way due to lack of exposure. There are two really nice features to left-handed material. In the first place we are not teaching anything new, just looking at a different way to do what dancers already know. Secondly, it gives nice options for counter-clockwise material which allows us to alternate turning actions and so give dancers, maybe, even better body-flow.

As is our habit, let's start nice and simple...

SS  
**Heads Left Square Thru**  
**Allemande Left**

One of the nice things about this routine is that it is quick – if there is a problem you can call a quick allemande left to get the dancers back home and to start again. If there is no problem, you can continue with more material.

And

SS  
**Heads Left Square Thru**  
**Everyone – Left Square Thru**  
**Allemande Left**

From a Zero Box...

B1c  
**Right & Left Thru**  
**Dive thru**  
**Left Square Thru three-quarters**  
**Right & Left Thru**  
**Half-sashay**  
**Pass Thru**  
**Right & Left Grand**

Two equivalent set-ups for a Zero Box are...

SS  
**Heads Touch a Quarter**  
**Head Men Run Right** B1c

And the Left-hand version...

SS  
**Heads Left Touch a Quarter**  
**Head Ladies Run Left** B1c

Left Swing Thru from a Left-hand Wave should be fairly easy...

B1c  
**Right & Left Thru**  
**Veer Left**  
**Couples Circulate**  
**Ladies Trade**  
**Ladies Run**  
**Men Trade**  
**Left Swing Thru**  
**Ladies Run**  
**Bend the Line**  
**Flutterwheel**  
**Sweep a Quarter**  
**Dive Thru**  
**Pass Thru** B1c

Left Swing Thru also works well from an Alamo Style...

SS  
**Allemande Left**  
**Right & Left Grand**  
**Turn Partner Right - 3/4s**  
**To an Alamo Style**  
**Balance**  
**Left Swing Thru**  
**Balance**  
**Left Swing Thru**  
**Allemande Left**

Wrong Way Thar could also fit nicely into a theme of left-handed calls...

SS  
**Walk Around the Left Hand Lady**  
**Do Paso - when you finish**  
**Turn Corner Right**

**Make A Wrong Way Thar**  
**Slip the Clutch**  
**Right & Left Grand**

This routine has dancers running left...

L1p  
**Pass Thru**  
**Ladies Run Left**  
**Men Run Left**  
**Star Thru**  
**Ladies Run Left**  
**Men Run Left**  
**Right & Left Grand**

And don't underestimate the value of Cross-run when setting up left-handed waves...

SS  
**Heads Pass the Ocean**  
**Very centres Cross-run**  
**Extend to a Lefty Wave**  
**Left Swing Thru**  
**Ladies Run Left**  
**Wheel & Deal**  
**Sweep a Quarter** L1p  
**Flutterwheel**  
**Sweep a Quarter**  
**Star Thru** L1p

And...

L1p  
**Pass the Ocean**  
**Ladies Cross-Run**  
**Men Trade**  
**Left Swing Thru**  
**Ladies Run Left**  
**Wheel & Deal**  
**Star Thru** L1p

Twenty-five years ago, when I started to dance, there was a Basic figure listed as part of the Box the Gnat family. It is called a Swat the Flea and was the same as a Box the Gnat except that dancers made left-hand contact instead of right-hand contact - the Ladies still turned underneath the arch. In the last 12 months I have seen a couple of callers use it but called it as "with your Left Hand, Box the Gnat" - the dancers knew what to do, and it was just a little different...

B1c  
**Right & Left Thru**  
**Dive Thru**

**Square thru three-quarters**  
**Swat the Flea**  
**Pull By**  
**Right & Left Grand**  
**Promenade**

While also using the Swat the Flea, we can incorporate another idea which is that of "Changing Girls" - this amounts to doing a Quarter In (at A-level) or facing the person beside you (at Basic level) - keep in mind, in the following routine, that dancers are remaining in their own foursome...

B1c  
**Box the Gnat**  
**Change Girls - Swat the Flea**  
**Change Girls - Box the Gnat**  
**Change Girls - Swat the Flea**  
**Change Girls - Right & Left Thru**  
**Square Thru three-quarters**  
**U-turn Back**  
**Box the Gnat**  
**Change Hands - Allemande Left**

You can use a similar idea from a circle, as well...

SS  
**Allemande Left**  
**With Partner - Box the Gnat**  
**Change Girls - Swat the Flea**  
**Change Girls - Box the Gnat**  
**Change Girls - Swat the Flea**  
**Change Girls - Box the Gnat**  
**Box the Gnat again**  
**Change Girls - Allemande Left**

If you're game, you could even teach dancers a Left Star Thru - in this the Men use a Left Hand while Ladies use a Right Hand. Ladies will still turn under the arch made with the person they are facing but Men will face a quarter to the Left while the Ladies will face a quarter to the Right...

SS  
**Heads Left Star Thru**  
**Dosado the Same Sex**  
**Swing Thru**  
**Ladies Run**

**Centres Right & Left Thru**  
**Centres Half-sashay**  
**Everyone Left Star Thru**  
**Double Pass Thru**  
**Face In**  
**Centres Star Thru**  
**Ends Left Star Thru**  
**Swing Thru**  
**Men Run**  
**Pass the Ocean**  
**All 8 Circulate**

W1c

# Mainstream

## More Left Hand Material

Mainstream has more figures that can be utilised with a Left-hand. Figures such as Hinge, Cast-off, Spin the Top, Fan the Top, Scootback, Recycle and Spin Chain Thru can, technically, be called without specifying a hand. Initially, it may help dancers to be successful if you let them know that they should be using their left-hand - especially if they are not used to left-handed material.

Let's start...

**SS**  
**Heads Slide Thru**  
**Centres Square Thru  $\frac{3}{4}$ 's**  
**Left Touch a Quarter**  
**<Left> Scootback**  
**Ladies Run Left**  
**Pass the Ocean**  
**Men Cross-Run (to the far centre)**  
**<Left> Hinge**  
**Split Circulate**  
**<Left> Hinge**  
**Fan the Top**  
**<Left> Hinge**  
**Single File Circulate**  
**Ladies Run Left**  
**Swing Thru**  
**Right & Left Grand**

**SS**  
**Heads Slide Thru**  
**Centres Square Thru  $\frac{3}{4}$ s**  
**Left Swing Thru**  
**<Left> Spin Chain Thru**  
**Ladies Circulate**  
**Left Swing Thru**  
**Finish like a Chain Down the Line**  
**Centres Pass the Ocean**  
**Centres Swing Thru**  
**Centres Recycle**  
**Everyone Pass Thru**  
**Allemande Left**

The "finish like a Chain Down the Line" just means that the men will face the ladies and Courtesy Turn, at the end of the Swing Thru - a nice move.

When dancing Recycle from a Left-hand wave, be aware that if the men start as ends of the wave, the couples, when they finish, will be in a half-sashayed position...

**L1p**  
**Right & Left Thru**  
**Dixie Style to an Ocean Wave**  
**Men Trade**  
**Left Swing Thru**  
**Recycle <Men Lead>**  
**Square Thru**  
**& On the 3<sup>rd</sup> Hand**  
**Right & Left Grand**

When calling Recycle from a left-hand wave, if the Ladies lead the way across the dancers will finish in a normal couple...

**L1p**  
**Right & Left Thru**  
**Dixie Style to an Ocean Wave**  
**Men Trade**  
**Recycle**  
**Veer Right**  
**Ladies Run Left**  
**Fan the Top <it's a Lefty>**  
**Spin the Top <it's a Lefty>**  
**Ladies Circulate**  
**Allemande Left**

This next routine allows you to move directly from the Spin the Top to the allemande Left...

B1c  
Pass the Ocean  
In Your Wave – Men Cross Run  
Men Trade  
Each Wave – Left Swing Thru  
Spin the Top (it's a Lefty)  
Left Allemande

We can do the same with a Fan the Top...

B1c  
Pass the Ocean  
Ladies Cross-run  
Fan the Top <it's a Lefty>  
Allemande Left

Spin Chain Thru – Men working across...

B1c  
Slide Thru  
Right & Left Thru  
Dixie Style to an Ocean Wave  
Men Trade  
Left Swing Thru  
Spin Chain Thru <it's a lefty>  
Ladies Circulate  
Recycle  
Pass Thru  
Trade By B1c

Left Walk & Dodge – Men as Walkers...

SS  
Heads Right & Left Thru  
Heads Half-sashay  
Heads Left Touch a Quarter  
Centres Walk & Dodge  
Left Touch a Quarter <same sex>  
Centres Trade  
Ladies Run Left  
Pass the Ocean  
Ladies Cross-Run  
Men Circulate  
Allemande Left W1c

This time with Ladies as Walkers...

SS  
Heads Left Touch a Quarter  
Centres Walk & Dodge  
Left Touch a Quarter  
Walk & Dodge  
Partner Trade L1p

Now for some Cast-off...

SS  
Heads Pass the Ocean  
Extend  
Ladies Cross-run  
Men Trade  
Cast-off  $\frac{3}{4}$  (it's a Lefty)  
Centres Trade  
Cast-off  $\frac{3}{4}$  <it's a Lefty>  
Centres Trade  
Cast-off  $\frac{3}{4}$  <it's a Lefty>  
Men Cross-run

Ladies Trade  
 Recycle  
 Pass Thru  
 Ends Cloverleaf  
 Centres Pass the Ocean  
 Extend B1c

**Singing Call - Corner Progression**

Heads Left Square Thru  
 Left Swing Thru  
 Cast-off/Cast-Left Three-quarters  
 <Left> Scootback  
 Ladies Run Left  
 Pass the Ocean  
 Recycle  
 Swing & Promenade

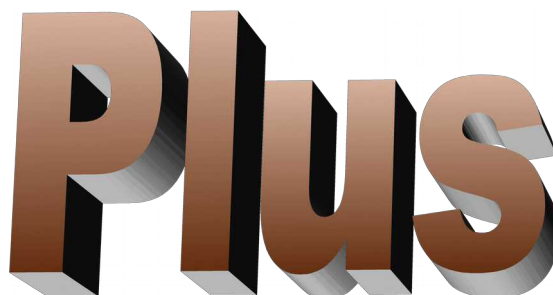
Heads Pass the Ocean  
 Very Centres Cross-run  
 Extend <to a Lefty Wave>  
 Left Swing Thru  
 Ladies Run Left  
 Bend the Line  
 Flutterwheel  
 Sweep a Quarter  
 Square Thru Three-quarters  
 Swing & Promenade

Heads Left Touch a Quarter  
 Centres Walk & Dodge  
 Left Swing Thru  
 <Left> Hinge  
 <Left> Scootback  
 Men Run Left  
 Pass the Ocean  
 Swing Thru  
 Recycle  
 Pass Thru  
 Swing & Promenade

Heads Pass the Ocean  
 Swing Thru  
 Very Centres Run  
 Centres Veer Right  
 Left Swing Thru  
 <Left> Spin the Top  
 Pass Thru  
 Swing & Promenade

Heads Pass the Ocean  
 Extend  
 Ladies Cross-run  
 Men Trade

Left Swing Thru  
 Ladies Run Left  
 Ferris Wheel  
 Double Pass Thru  
 Cloverleaf  
 Centres Pass Thru



**Swing & Promenade**

**And Even More Left Hand Material**

As we move up the levels we are presented with more opportunities to utilize calls from Left-handed formations. These calls are no more difficult than when presented from Right-hand formations, but due to lack of exposure dancers may consider them to be so. It may be necessary to walk through some of these calls until such time as dancers become accustomed to these traffic patterns.

The first is considered to be difficult - it isn't, but the dancers may need a few goes before it starts to look smooth...

B1c  
 Touch a Quarter  
 Follow Your Neighbour  
 Left Swing Thru  
 Ladies Trade  
 <Left> Relay the Deucey  
 LW1c  
 Hinge & Roll B1c

Follow Your Neighbour and Trade the Wave allow more options to get into Left-hand formations at Plus Level.

Using Trade the Wave...

B1c  
 Pass the Ocean  
 Fan the Top  
 Trade The Wave

**Left Swing Thru**  
**<Left> Relay the Deucey**  
**Hinge & Roll** B1c

I have made a point of calling the Relay the Deucey from Left-hand waves with Men starting as ends so that each dancer will be dancing the part they are most likely to be familiar with. To call it from Left-hand waves with Ladies starting as ends would be, in my opinion, poor judgement as you would be adding two levels of difficulty at the same time - not a good move.

If we call Linear Cycle from a Left-hand wave dancers will have to dance a Left Double Pass Thru and a Peel Left as part of the action...

SS  
**Heads Left Square Thru**  
**See Saw to a Left-hand Wave**  
**<Left> Linear Cycle**  
**Slide Thru** B1c

Despite my earlier comments you will note that in the above routine the Men (who normally start this call as Ends) are starting as Centres. The trade off is that the dancers will have a "normal" finishing formation.

When calling Chase LEFT, I actually say LEFT Chase so that the dancers will hear all of the call before starting to move...

B1c  
**Touch a Quarter**  
**Follow Your Neighbour**  
**Hinge**  
**<Left> Walk & Dodge**  
**LEFT Chase**  
**<Left> Hinge**  
**Men Cross-run** W1c

Peel the Top also offers Left-hand Wave options...

B1c  
**Touch a Quarter**  
**Scotback**  
**Hinge**  
**Trade the Wave**  
**Ladies Fold**  
**Peel the Top**  
**Hinge**

**Single File Circulate**  
**Face Left**  
**Pass the Ocean**  
**Trade the Wave**  
**Left Swing Thru**  
**Linear cycle** L1p

As does Grand Swing Thru...

B1c  
**Pass the Ocean**  
**Each Wave - Trade the Wave**  
**Grand Left Swing Thru**  
**Explode and Touch A Quarter**  
**Men Run Right** L1p



When calling Explode and <Anything> from a Right-hand Ocean wave, to make the <Anything> call a Left-handed call should work well, as it will be the Left-hand that is available for use...

L1p  
**Pass the Ocean**  
**Explode & Left Touch a Quarter**  
**Single File Circulate – Twice**  
**Peel Off**  
**Bend the Line** L1p

The next couple of routine uses Peel the Top from a Left-hand wave...

B1c  
**Pass Thru**  
**Face In**  
**Right & Left Thru**  
**Dixie Style to an Ocean Wave**  
**Men Trade**  
**Ladies Fold**  
**Peel the Top**  
**Explode &**  
**Swing Thru**  
**Spin Chain & Exchange the Gears**  
**Ladies Trade**  
**Men Run**  
**Promenade Home**

We can do the same and call Peel Off from a Left-hand Two Faced line, rather than the usual right-hand Two Faced line...

L1p  
**Pass the Ocean**  
**Trade the Wave**  
**Left Swing thru**  
**Men Fold**  
**Peel Off**  
**Couples Circulate**  
**Tag the Line**  
**Peel Off**  
**Pass the Ocean**  
**Follow Your Neighbour**  
**Left Swing Thru**  
**Ladies Run**  
**Promenade Home**

Be aware that when you call Tag the Line from a Left-hand Two Face Line, there are potential body-flow problems, because as

the dancers turn for the Double Pass Thru they will naturally have Left Shoulders adjacent, so they have to turn more than the usual quarter turn to commence the Double Pass thru. That is why I have used a Couples Circulate before the Tag the Line – by calling the Tag the Line before the dancers complete the Couples Circulate dancers can move more smoothly into the Tag the Line.

With this nest one, be careful that the dancers in the centre finish the Ping Pong Circulate in a Left-hand wave...

L1p  
**Pass Thru**  
**Wheel & Deal**  
**Centres Touch a Quarter**  
**Centres Follow Your Neighbour**  
**<Left> Ping Pong Circulate**  
**Centres Left Swing Thru**  
**Recycle**  
**Centres Reverse Single Circle**  
**To a Left Hand Wave**  
**Extend**  
**Left Swing thru**  
**Ladies Run Left**  
**Bend the Line** L1p

See how they go with a Double Ping Pong Circulate...

B1c  
**Pass to the Centre**  
**Centres Touch a Quarter**  
**Centres Follow Your Neighbour**  
**<Left> Ping Pong Circulate**  
**<Left> Ping Pong Circulate**  
**Centres Trade the Wave**  
**Extend**  
**Explode &**  
**Slide Thru &**  
**Centres Roll**  
**Circle Left till you get back home**

Let's not forget Spin Chain the Gears...

SS  
**Four Ladies Chain**  
**Heads Pass the Ocean**  
**Extend**  
**Trade the Wave**  
**Left Swing Thru**

**Spin Chain the Gears**  
**Scoutback**  
**Extend**  
**Ends Cloverleaf**  
**Very Centres Trade**  
**Centres Explode &**  
**Double Pass Thru**  
**Leaders Trade**  
**Star Thru**

L1p

**Extend <to a Lefty Wave>**  
**& Mix**  
**Ladies Trade**  
**Ladies Run**  
**Tag the Line**  
**Men U-turn Back**  
**Touch a Quarter**  
**& Mix**  
**Left Swing Thru**  
**Left Allemande**

# A-Level

## <Anything> & MIX

From an Ocean Wave, the call Mix has the same result as a Trade the Wave, although the definition is different.

Definition:

From an Ocean Wave or Line formation -

Centres Cross-run while the Ends slide together and Trade.

Anytime that you would call Trade the Wave, you can call Mix and get the same choreographic result.

**B1c**  
**Swing Thru**  
**Men Run**  
**Bend the Line**  
**Right & Left Thru**  
**Dixie Style to an Ocean Wave**  
**& Mix**  
**Recycle**  
**Sweep a Quarter**  
**Right & Left Thru**  
**Slide Thru**

B1c

**SS**  
**Heads Pass the Ocean**  
**& Mix**

Mix has more versatility than a Trade the Wave because it can be called from formations other than an Ocean Wave...

B1c	
Swing Thru	
Swing Thru again	
Ladies Run	
Couples Circulate	
& Mix	
Bend the Line	L1c
Right & Left Thru	
Slide Thru	B1c

From an Inverted Line...

B1c	
Swing Thru	
Men Run	
Tag the Line	
Ladies Face In	
Men Face Out	
& Mix	
Everyone Hinge	
Men Pass Thru	
Step & Slide	
Peel Off	
Half-breed Thru	
Slide Thru	B1c

And from 3x1 Lines...

B1c	
Swing Thru	
Men run	
Ladies Walk & Dodge	
Men Circulate	
& Mix	
& Roll	
Double Pass Thru	
Face Right (or Zig-Zig)	
Crossover Circulate	
Ferris Wheel	
Double Pass Thru	
Horseshoe Turn	
Pass In	
& Roll	
Pass Thru	
Trade By	B1c

# What's The Problem?

# Hoe-downing

The next few routines are ones that I suggest that you don't use. Have a look at each one and see if you can workout something that you don't like about it. Then have a look at my comments and see if you agree.

## #1...

B1c  
**Swing Thru**  
**Ladies Circulate**  
**Men Cross-fold**  
**Swing Partner**

The problem is to do with body-flow. The All dancers are in a right-hand ocean wave. The Men, as Centres, have Left hands connected. As they Cross-fold they are moving to their Left - this means that their body-flow is putting them in a situation where they want to be left side to left side with their partner - requiring an adjustment to swing.

## #2...

B1c  
**Swing Thru**  
**Ladies Circulate**  
**Men Trade**  
**Men Run**  
**Bend the Line**  
**Flutterwheel**  
**Sweep a Quarter**  
**Swing Partner**

This time, the line has Ladies as Centres and Men as Ends - the Bend the Line has the Men moving forwards while the Ladies are Walking backward - The Flutterwheel requires a dramatic crunch-type reversal of direction as the Ladies move in towards each other and the Men step back to allow their partner to pass in front of them.

## #3...

B1c Right & Left Thru Half-sashay Star Thru Bend the Line Right & Left Thru Slide Thru	B1c
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As dancers finish the Star Thru, all dancers will have a forward motion to their bodies - on the call Bend the Line the Centres will have a drastic reversal of direction.

## More Hoedown Music

*From the Record Case of Thomas (I Carry No Hoedown Record) Bernhed*

Thomas Bernhed (Sweden) wrote to tell me that he doesn't carry hoedown records - he makes exclusive use of singing call music when calling hoedowns. Here are some of his favourites:

- \* Sweet looking - Rhythm 242
- \* Young at heart - Hi Hat 5155
- \* Just hang loose - PR 904
- (also try PR 1146 - same music but more of it, as it is a Square rather than a Round)
- \* The Night has 1000 eyes - Royal 317
- \* Green green - Chaparral 714
- \* Bill Bailey - 4-Bar-B 6075
- \* Mares eat oats - Royal 518
- \* This could be the start of something big - Blue Star 2424
- \* Do the locomotion - RH 223
- \* Beautiful life - EAG 3407
- \* You call everybody darling - 4-Bar-B 6121
- \* For the longest time - SSR 156

# Feature Concept

## Dancing 'Danish' Style

In the late 1950's it was illegal, in the United States, for doctors to perform sex change operations. But it was legal in Denmark. Consequently, U.S. citizens who were desperate to change their sex would travel to Denmark for the operation.

Danish-style square dancing is based on the concept that dancers will, from time to time, change sex during the dance.

It works like this, at the start of the dance left hand dancers are men and right hand dancers are ladies, just like normal. When the caller says, "Danish style" the dancers who were originally dancing as men become ladies and visa versa. What's more, they will keep this new sexual identity until the caller, again, uses the words, "Danish style".

Keep in mind that there are very few calls that have a sex-based definition. The ones that spring to mind are Star Thru, Box the Gnat and Slide Thru. When using this material Courtesy Turn would fit into the flavour of the material. It would probably make it easier if you didn't use calls such as Men/Ladies Run/trade (use Centres and Ends instead) as this could confuse dancers.

In this material we are asking a lot of the dancers to not only dance some calls differently to how they normally do, but also to change during a dance, the way they do them. Give the dancers a fair chance of success and keep it fun.

Let's start simple...

**B1c**  
**Danish-style Star Thru**

**California Twirl**  
**Danish-style Allemande Left**

When the dancers hear "Danish-style Allemande Left" in the previous routine, it takes them back to a normal sex situation where the male dancer has their corner on their left hand side. The routine is a good way to start as it quickly gets dancers to the second Danish-style which returns them to normal and has a, dare I say it, fool-proof resolution.

**B1c**  
**Swing Thru**  
**Men Run**  
**Bend the Line**  
**Right & Left Thru**  
**Two Ladies Chain**  
**Half-sashay**  
**Danish-style Box the Gnat**  
**Slide Thru**  
**Danish-style Swing Partner**

This has the same style of choreography as the previous routine - a Danish-style figure, followed by a gender-defined call, followed by a quick get-out/normalization.

The next sequence is a little longer...

**B1c**  
**Right & Left Thru**  
**Half-sashay**  
**Danish-style Star Thru**  
**Pass Thru**  
**Tag the Line**  
**Cloverleaf**  
**Centres Turn Thru**  
**Slide Thru**  
**Danish-style Star Thru**  
**Ends Cloverleaf**  
**Centres Star Thru**  
**Double Pass Thru**  
**Leaders Trade** **B1c**

**SS**  
**Heads Star Thru**  
**\* Leaders (Centres) Face In**  
**WHILE**  
**\* Trailers Face Out**  
**Leaders (Ends) Run**

**Pass the Ocean**  
**Centres Trade**  
**Leaders (Men) Run**  
**Pass Thru**  
**Wheel & Deal**  
**Double Pass Thru**  
**Leaders Trade** B1c

# November 1999 Record Review . . .

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## ROCKIN' IN ROSALIE'S BOAT

Chaparral-1001/Dee Dee Dougherty/Basic

This is a re-release of one of Square Dancing's all time best selling instrumentals, with a new vocal by Dee Dee. Jerry Haag originally released the record back in the 70's as a flip with vocal. The vocal features new choreography and some pretty impressive yodelling. If you don't already have the original, I'd recommend that you have a close listen to this release. Take care when ordering, as the number sequence has been duplicated – C-1001 was originally released as a Round. For the Intro. & Break Dee Dee has used Jerry's original choreography, and his simple "Grand Square" routine for the Closer.

**Figure:** Heads Promenade Half-way, right & Left Thru, Flutterwheel, Sweep a Quarter, Pass Thru, Dosado, Swing Thru, Men Trade, Swing, Promenade.

## WALKING TO KANSAS CITY

Big Mac 200 / Mac McCullar / Mainstream

The tune has been done as a Square Dance several times in the past, and provides callers with a programming change of pace. I'm not certain, but I think that it's recorded in 4/4 time. It uses 48 beat phrases instead of the usual 64. Choreography is very standard and should not pose any problems for dancers.

**Minor Figure:** Walk Around Corner, Do Paso, Allemande Thar, Slip the Clutch, Allemande Left, Promenade.

**Figure:** Heads Square Thru, Swing Thru, Spin the Top, Slide Thru, Swing, Promenade.

## YOU'RE MY SPIRIT

Chicago 60 / David Cox / Mainstream

A tune, which has a distinct religious feel, written by The Seekers. Arrangement and instrumentation reinforce the religious theme. David has recorded his vocal as a duet all the way through. A novelty idea that was first employed back in the 60's by Bob Van Antwerp. It makes an interesting effect that I'm sure you'll want to check out. "Turn thru" after "Weave the Ring" during the Minor figure is the only Mainstream figure used. The Main figure uses a double "Bend the Line" which dances very nicely. There are key modulations at the beginning of the third figure and in the middle of the Closer.

**Figure:** Heads Right & Left Thru, Heads Half-sashay & Backaway, Sides Pass the Ocean, Extend, Centres Trade, Men Run, Pass Thru, Bend the Line – twice, Pass the Ocean, Ladies Trade, All Eight Circulate, Corner Swing, Promenade.

## SOMEDAY SOON

ST 200 / Marshall Flippo / Mainstream

A popular Square Dance tune called very nicely by the old master. Instrumental has a gentle rolling rhythm that is nice to call with, and great to dance to. Minor figure uses an elementary "Circle, Allemande & Weave" sequence, while the main Figure is very straightforward and should not cause any problem for most dancers.

**Figure:** Heads Promenade Half-way, Heads Square Thru, Right & Left Thru, Veer Left, Couples Circulate, Half-tag, Scootback, Corner Swing, Promenade.



# Record Review

## New Releases - November '99

By David Cox

- **He's Been So Good To Me**

Rockin' M 2000 / Gorski & Savell

Do you call many Spiritual/Gospel type numbers? Personally, I don't think that you can possible get enough of them. The music on this record is excellent – very bright and cheerful with a solid beat and bouncy melody – stop rhythm has been used on a couple of occasions on the record. The called side is excellent as well.

HEADS SQUARE THRU – DOSADO – SWING THRU – MEN RUN – WHEEL & DEAL – RIGHT & LEFT THRU – SQUARE THRU THREE-QUARTERS - SWING - PROMENADE

- **Live, Laugh, Love**

ESP 1040 / Elmer Sheffield Jnr.

The music has a very strong beat – it appears to have been played in 4/4 time but has a Latin feel to the rhythm as well as a Latin sound due to some of the instruments used. There appear to be rhythm variations/breaks in the Middle Break and Closer. This is a good piece of music for a change of pace and rhythm. The figure used is a little different but should dance nicely – Elmer has cued it clearly though good “helper” words on the disc.

HEADS SQUARE THRU – DOSADO – SWING THRU – CAST-OFF THREE-QUARTERS – WALK & DODGE – MEN RUN – LADIES RUN ONCE AND A HALF – STAR THRU - PROMENADE

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- **Happy Together**

Eagle 3410 – Susan Elaine Packer

This is another Pop song from the late 60's/early 70's era. The music has a strong, pronounced beat that is good to dance to. It also has good variation in the melody lines. The melody is very strong and callers using this record should make a point of trying to use figures that allow the words to blend smoothly with the music.

HEADS LEAD RIGHT – CIRCLE TO A LINE – PASS THRU – WHEEL & DEAL – CENTRES DOSADO TO AN OCEAN WAVE – PING PONG CIRCULATE – SWING THRU – TURN THRU – SWING - PROMENADE

### Best Sellers from October

1. Mr. Bassman	Aussie Tempos 1010
2. Headache Tomorrow, Heartache Tonight	Global 1003
3. Tempos Tantrum	Aussie Tempos 1011
4. The Danville Bank	Tar-Heel 105
5. Stranger In My Mirror	ESP 922

### Best Sellers from September

1. Tears In Heaven	Global 803
2. It's A Good Day	ESP 1038
3. When The Saints Go Marching In	Chaparral 3509
4. Don't Tell Me What To Do	Global 1002
5. Sunny	Chaparral 511

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