



## Hi There!

I have received some interesting comments regarding last issue's T-bone material. Perhaps I should have put the material into context.

Yes – it is very challenging (for challenging, read tough). On the occasions that I have used this type of Mainstream material it has been:

- i) for Plus level dancers;
- ii) in a workshop situation;
- iii) as a prelude to working with T-bone Peel the Top and Follow Your Neighbour

It was because of the nature of the material that I only used one page on it and used the other Mainstream page for other, user-friendlier, material. As an interesting aside, I used this material at a recent A-level weekend. To get into the T-bone I was calling Scootback & Roll (where only one sex would be involved in the roll). At the end of the session one of the dancers told me that they found it fascinating. They also said that if they had heard it being called on a tape they would have believed that the caller had it wrong and what was being called was impossible. She found it quite exhilarating to be dancing, successfully, what she had previously considered impossible.

One of the nice aspects of Square Dancing is the exhilaration that dancers can get at the end of a dance where the caller has thrown challenging material and the dancers have worked together well and risen to the challenge. Success when confronted with a challenge should give all involved a real adrenalin rush.

While on the topic of dancer success and adrenalin rushes, I'll tell you about the A-level dance that I have recently started calling, at Bonny Hills. We were invited to run a once-a-month A-level class. I said that for it to be worthwhile we would need a minimum of two squares. The first month we had two-and-a-half squares. The second and third dances we had four-and-a-half squares.

The comments that I have received from dancers are that some of them had attended A-level classes before, but they were not fun. The material was too difficult, it didn't feel like dancing and they were breaking down all the time. They are now saying that A-level is the most fun they can remember having had at a dance.

From what I can find the main difference with what I am doing is that I have re-arranged the teaching order. At the first dance I taught the 11 easiest and quickest calls on the list. This meant that the dancers were achieving success and I could tell them at the end of the first session that we were dancing 25% of the A-1 program. They got quite a buzz.

Previously, when they had been taught, the caller had been teaching the hardest and most complicated calls first. This meant a lot of hard work with little return in the way of success. One of the hardest aspects of calling is being able to judge the floor and workout how to give them the best possible mix of challenge and success so that at the end of the dance they are eager for more.

Kind regards until next time.

### **Glitches from Issue #33**

*Looking Good!*

## **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

## Promenade Stuff

I know I've said it before, but it is so easy to get into the habit of calling the same combinations time after time. A lot of the art of being an "exciting" caller comes from the ability to call different combinations of figures, so that dancers can't effectively anticipate the next call. A lot of these combinations can be really easy and simple yet have a very positive impact on the dancers' reactions, just because the combinations are different.

This month looks at utilizing the Promenade family of calls. You might also consider looking at back issues of Choreo-wise. Other Promenade material appears on pages 235-236 (issue #21) and page 361 (issue #30).

SS

**Ladies Centre Back-to-back  
Men Promenade  
Meet Partner - Do Paso  
Four Ladies Chain  
Four Ladies Chain Home**

And...

L1p

**Four Ladies Chain  
Four Ladies Chain Three-  
quarters  
Ladies Centre Back-to-back  
Men Promenade Halfway  
Meet Original Corner  
Turn Her Left - Full Turn  
Right & Left Grand  
Promenade**

The call Reverse Promenade can be dramatic, yet, choreographically, is very easy to use...

SS

**Heads Reverse Promenade  $\frac{3}{4}$ 's  
Sides Pass Thru  
Swing Thru  
Right & Left Grand**

And...

SS  
Heads Reverse Promenade  
Go Halfway  
Heads Lead Left  
Everyone Veer Right  
Bend the Line L1p

SS  
Heads Pass Thru  
Heads Reverse Promenade ¼  
Double Pass Thru  
First Couple Go Left  
Next Couple Go Right L1p

Star Promenade also allows us to give some unexpected calls that are very easy to dance...

SS  
Allemande Left  
Swing Partner  
Promenade  
Heads U-turn Back  
Lines Pass Thru  
Wheel & Deal  
Double Pass Thru  
Face In  
Pass the Ocean  
Swing Thru  
Right & Left Grand

The next routine utilizes same sex couples...

SS  
Heads Star Left  
Pass Corner - Grab the Next  
Star Promenade  
Men Wheel Around  
Everyone Star Thru  
Centres Pass Thru  
Square Thru Three-quarters  
Allemande Left

SS  
Heads Star Left  
Pass Corner - Grab the Next  
Star Promenade  
Ladies Wheel Around  
Everyone Pass Thru  
Wheel & Deal  
Men Wheel Around  
Men U-turn Back  
Men Pass Thru  
Swing Partner

The following routine is very similar to the previous routine. This one is smoother but isn't quite as dramatic...

SS  
Heads Star Left  
Pass Corner - Grab the Next  
Star Promenade  
Ladies Wheel Around  
Everyone Pass Thru  
Wheel & Deal  
Men Half-sashay  
Men Pass Thru  
Swing Partner

SS  
Heads Star Left  
Pass Corner - Grab the Next  
Star Promenade  
Ladies Wheel Around  
Everyone Pass Thru  
Wheel & Deal  
Zoom  
Ladies Pass Thru  
Dosado to an Ocean Wave  
Swing Thru  
Ladies Trade  
Centres Trade  
Men Run L1p

The next two routines feature simple, yet unusual, ideas that I have been playing with recently...

SS  
Heads Touch a Quarter  
Split the Outside Couple  
Lady goes Left - Man goes Right  
Around 1, Make a Line  
Everyone Star Thru  
Centres Pass Thru  
Swing Thru  
All Eight Circulate  
Right & Left Grand

The idea is that after the Touch a Quarter, the Heads are in Tandem with their partner. Single-file, they will split the Side Couples, with the Ladies leading the way. It is fairly simple, yet quite different.

The next routine is even simpler, yet even more dramatic. Heads Star Left and Meet Your Corner is a very simple equivalent to a Square Thru. It is so simple that it may cause complete confusion the first couple of times that you use it. I find that the shock value it can give Plus and A-level dancers can give a real boost during a bracket...

SS  
 Heads Star Left  
 Look for Corner – Swing Thru  
 Men Run  
 Wheel & Deal B1c

### Singing Call - Corner Progression

Heads Pass Thru  
 Heads Promenade One-quarter  
 Sides Right & Left Thru  
 Pass Thru  
 Swing Thru  
 Men Run  
 Bend the Line  
 Touch a Quarter  
 Single-file Circulate  
 Men Run  
 Swing  
 Promenade

Heads Square Thru Three-quarters  
 Heads Promenade One-quarter  
 Sides Right & Left Thru  
 Centres Half-sashay  
 Double Pass Thru  
 Leaders U-turn Back  
 Swing Thru  
 Men Run  
 Chain Down the Line  
 Centres Touch a Quarter  
 Ends Star Thru  
 Centre Ladies Pull By  
 Swing  
 Promenade

Heads Pass the Ocean  
 Centre Ladies Trade  
 Extend  
 Swing Thru  
 Men Run  
 Wheel & Deal  
 Pass Thru  
 Leaders Reverse Promenade ¼  
 Centres Square Thru  
 Pass Thru  
 Allemande Left  
 Swing  
 Promenade



# Mainstream

## Reverse Spin Chain Thru

Recently I called, unpremeditated, a Reverse Spin Chain Thru. It seemed to work quite nicely.

The idea is that from Parallel Ocean Waves the Centres will Cast Three-quarters, then the Very Centres will Trade, they then Cast three-quarters with the person that they meet, and finally all dancers Trade.

The important thing is to have a follow-up call that will flow smoothly after the Trade.

B1c  
 Dosado to an Ocean Wave  
 Reverse Spin Chain Thru  
 Right & Left Grand

Module #2 – Left-handed Column...

B1c  
 Swing Thru  
 Men Run  
 Bend the Line  
 Right & Left Thru  
 Dixie Style to an Ocean Wave  
 Reverse Spin Chain Thru  
 Do Paso  
 Roll Promenade

The body-flow in this next routine is very good...

L1p  
 Pass the Ocean  
 Ladies Cross-run  
 Reverse Spin Chain Thru  
 Chain Down the Line  
 Slide Thru B1c



I have been spending a lot of time using Cross-runs over the last few weeks...

L1p  
**Square Thru Three-quarters  
Courtesy Turn  
Dixie Style to an Ocean Wave  
Men Cross-run  
Reverse Spin Chain Thru  
Men Trade  
Ladies Run  
Ladies Trade  
Men Run  
Allemande Left**

SS  
**Four Ladies Chain  
Heads Half-sashay  
Sides Pass the Ocean  
Swing Thru  
Extend  
Reverse Spin Chain Thru  
Men Circulate  
Ladies Trade  
Recycle  
Sweep a Quarter More  
Pass Thru  
Partner Trade**

L1p

L1p  
**Right & Left Thru  
Dixie Style to a Wave  
Men Start – Swing Thru  
Reverse Spin Chain Thru  
Allemande Left**

On a different topic - I noticed something interesting a few weeks ago. As background, I use Fan the Top a fair bit. I use the call with Men as Centres as often as I use it with Ladies as Centres. I was calling the following routine...

B1c  
**Spin the Top  
Hinge  
Single-file Circulate  
Hinge  
Fan the Top  
All Eight Circulate  
Right & Left Grand**

Because I gave no instruction to dancers to check their Ocean Waves, the Centre Six dancers did the Cast three-quarters and only the two Very End dancers moved up to the end of, what was at that time, a

three-hand wave. It certainly wasn't what I expected, but it gives some nice options.

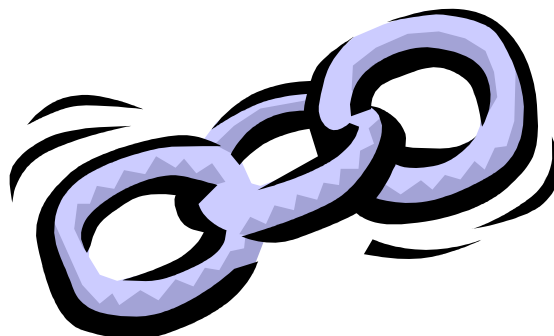
I now call the figure a Grand Fan the Top. If I want both waves to dance a Fan the Top I either ask them to check for their wave, or give them a chance to come to a stop before calling the Fan the Top.

Let's look at Grand Fan the Top...

B1c  
**Spin the Top  
Hinge  
Single-file Circulate  
Hinge  
Grand Fan the Top  
End Ladies Extend –  
Meet another Lady  
Ladies Swing Thru  
Lead Men Run Left  
Extend  
Ladies Trade  
Pass Thru  
Partner Trade**

L1p

B1c  
**Swing Thru  
Spin the Top  
Hinge  
Single-file Circulate  
Hinge  
Grand Fan the Top  
Centre Six Circulate  
Centre Men Run Right  
Men, as a couple, Move Up  
Men Bend the Line  
Ladies Circulate  
Ladies Hinge  
Centre Ladies Cross-run  
New Centre Ladies Trade  
Ladies Turn Thru  
Star Thru  
Promenade**



This next one is a little unusual, but with the right words, it should work out fine...

B1c  
Swing Thru  
Men Run  
Couples Circulate  
As Couples Hinge  
Grand Fan the Top  
End Men – Move Up One Person  
Those Who Can Pass Thru  
Everyone Face the One Beside  
You  
Swing Partner

## Singing Calls -

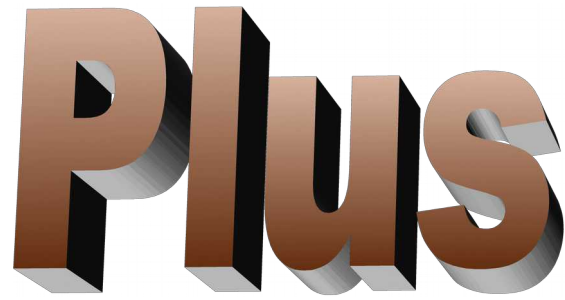
Corner Progression

Heads Pass the Ocean  
Extend  
Recycle  
Veer Left  
Ladies Start -  
Reverse Spin Chain Thru  
Men U-turn Back  
All Eight Circulate  
Allemande Left  
Swing  
Promenade

Note that the Men actually do the U-turn back while the ladies are working thru the centre - after the U-turn Back the men will be ready for the final arm-turn as the ladies come to them.

Heads Promenade Halfway  
Heads Lead Right  
Veer Left  
Men Run  
Reverse Spin Chain Thru  
All Eight Circulate  
All Eight Circulate  
Swing  
Promenade

Heads Lead Right  
Veer Left  
Men Run  
Men Trade  
Swing Thru  
Spin Chain Thru  
Turn Thru  
Allemande left  
Swing  
Promenade



## The Wonderful World of Jet Roberts

One of the really nice aspects of working with the top callers is that, in general, they want to share their ideas with other callers. The following singing-call ideas were sent in by Jet Roberts. He says that he hasn't check them out. They are just some ideas that he was playing around with.

I hope that you like them.

Heads Promenade  $\frac{1}{4}$   
Sides Swing Thru  
Extend  
Single Hinge  
Centers Trade  
Boys Run  
Load The Boat  
Touch  $\frac{1}{4}$   
Follow Your Neighbour  
& Spread  
Swing Corner  
Promenade



Heads Reverse Promenade  $\frac{1}{4}$   
Sides Right & Left Thru  
Pass Thru  
Touch  $\frac{1}{4}$   
Split Circulate 1 &  $\frac{1}{2}$   
Girls Swing Thru  
Diamond Circulate  
Flip The Diamond  
Girls Trade  
Recycle  
Swing Corner  
Promenade

Heads  $\frac{1}{2}$  Sashay  
Heads Star Thru  
Circle to a line  
Pass Thru  
Wheel & Deal  
Double Pass Thru  
Track Two  
Explode &  
Load The Boat  
Swing Corner  
Promenade

Heads Pass Thru  
Heads Cloverleaf  
Double Pass Thru  
Track Two  
Swing Thru  
Boys Run  
Ferris Wheel  
Dixie Grand  
Turn Corner By The Left Full  
Turn & keep her  
Promenade

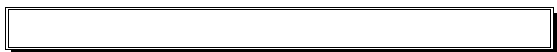
Head Star Thru  
& Spread  
Lines Forward & Back



Touch ¼,  
 Column Circulate  
 Everybody Trade  
 & Roll  
 Boys Pass The Ocean  
 Girls Pass Thru  
 Center Boys Trade  
 Girls Face In  
 Extend  
 Swing Corner  
 Promenade

Heads Lead **Left**  
 All Veer **Right**  
 Couples Trade  
 Bend The Line  
 Dixie Style To A Wave  
 Trade The Wave  
 Girls Circulate  
 Recycle  
 Swing Corner  
 Promenade

Heads Pass Thru  
 Heads Promenade ¼  
 Sides Pass Thru  
 Single Circle to a Wave  
 Acey Deucey  
 Boys Run  
 Couples Circulate  
 Tag The Line  
 Girls U-Turn Back  
 Swing Corner  
 Promenade



## And Now A Word From Out Subscribers!

In the previous issue I was writing about having fun - I invited you to share some of your fun routines with other subscribers.

The following comes from Colin Dandridge of Melbourne.

*In relation to you article on page 397 on "Having Fun" I thought I would let you know of a couple of these routines that I use occasionally.*

*1. Heads Right and Left Thru, Sides Right and Left Thru, Everybody Right and Left (slight pause) Grand*

*2. I sometimes use "Seven Spanish Angels" as a night ender, with the following figure;*

*Heads Square Thru 4, Do Sa Do (wave), Ladies Trade, Swing Thru, Boys Run, Bend the Line, Right and Left Thru, Boys Roll the Girls Away, Girls Roll the Boys Away, Swing the one you rolled away, Promenade.*

*On the 4th figure I change the "Swing the one you rolled away" to an Allemande Left. Have got a good reaction from the floor when I use this routine and have even modified the figure and got a Plus version.*

*Heads Square Thru 4, Touch ¼, Follow your Neighbour and Spread, Linear Cycle, Right and Left Thru, Boys Roll the Girls Away etc.....*

Over the last few months I have had several communications with Colin regarding the record that he and Jan have just recorded on Seven C's (Eye of the Tiger - released in May 2001). I have been very impressed with his understanding of the art of being a Square Dance caller. I have used the routines that Colin has mentioned and I, too, have found them to be excellent routines.

# A-Level

## Doing More With Explode

I don't know about you, but the first time that I work with new material I usually find a few rough points regarding how to make it work best. The more I use the same sort of material the smoother is the delivery.

In some of the following routines the sequence that you call figures is absolutely crucial for smooth dancing.

Let's have a look and see what I'm talking about...

SS  
Heads Pass In  
Double Pass thru  
Centres In  
Men Do Your Part - Explode And  
Ladies Step & Slide  
Ladies Peel Off  
Ladies Bend the Line  
Everyone Pass Thru  
Men Wheel & Deal  
Ladies Do Your Part -  
Turn & Deal  
Ladies Swing Thru  
Turn Thru  
Star Thru  
Promenade Home

The first few times I called this routine I called the Ladies Step & Slide, etc., first. I thought that as they had more to do it would time better to have the Men do the Explode & after the Ladies had danced their part.

I'll never do that again - I finally worked out that the reason that the men were having problems with their part of the Explode the Line was that the line had disappeared and it felt as though they should be working with each other, rather than working with phantom dancers. In the above routine, while the timing is not as good the dancers can see the

formations better and dance with more success and with more confidence.

The lesson is that if dancers are having trouble with a particular combination, analyze what is happening and work out where the problem is. Then you can fix it the next time.

Explode from an Inverted Line...

SS  
Heads Pass In  
Double Pass Thru  
Quarter In  
Centres Pass Thru  
Explode &  
Load the Boat  
Pass the Sea  
Lockit  
Allemande Left

And from a 3x1 line...

SS  
Heads Lead Right  
Veer Left  
Ladies Walk & Dodge  
Explode &  
Half-breed Thru  
Square Thru  
On the 4<sup>th</sup> Hand Allemande Left

B1c  
Circle to a Line  
Pass the Sea  
Men Walk & Dodge  
Explode &  
Touch a Quarter  
Transfer the Column  
Swing Partner



# Feature Call

## Chain & Turn (courtesy of George Kent)

George Kent (NSW, Australia) has sent me information about a call that he has written. I have been using it, not by name, but by calling it directionally. It has a very nice flow to it. It is an extension of the call Right & Left By, which was created by Jack Lasry many years ago.

George calls the figure "**Chain & Turn**".

Action: "Chain Down The Line + 1/4 More & Centres slide nose to nose."

Starting from a general line, or wave, where centre dancers have right hands joined - ends in a right-hand OW.

Dancers seem to enjoy it and it has good body flow.

(David has been using the flow, but not the name. He tells dancers to turn a quarter more and for ladies to slide nose-to-nose)

(Jack Lasry's Right & Left By was a Right & Left Thru, but dancers would courtesy turn a quarter more and the ladies would slide nose-to-nose).

Here are some singing call figures.

HEADS SQUARE THRU  
SWING THRU  
MEN RUN  
COUPLES CIRCULATE  
**CHAIN-BY**  
RECYCLE  
8 CHAIN TWO  
SWING & PROMENADE

HEADS PASS THE OCEAN  
EXTEND  
SWING THRU  
MEN RUN  
COUPLES CIRCULATE  
**CHAIN-BY**  
RECYCLE

## PASS-TO-THE-CENTRE SQUARE THRU THREE- QUARTERS SWING & PROMENADE

The overall choreographic of Chain & Turn (when used from a two-faced line) is that the centres effectively do a U-turn Back. From a left-hand wave it equals everyone U-turn Back.

The following routines are David's - the previous material is George's.

L1p  
**Right & Left Thru  
Dixie Style to a Wave  
Men Start - Swing Thru  
Chain & Turn  
Scootback  
Right & Left Grand**

B1c  
**Touch a Quarter  
Walk & Dodge  
Men Trade  
Everyone      Cast-off      Three-  
quarters  
Chain & Turn  
All Eight Circulate      W1c**

SS  
**Heads Lead Right  
Veer Left  
Couples Circulate  
Tag the Line  
Face Right  
Men Walk & Dodge  
Men Run  
Chain & Turn  
Swing Thru  
Men Run  
Wheel & Deal      B1c**

## No-Change-of-Partner Routines

The following routines have no change of partner - the routines cover a range of CallerLab Programs. Take your pick!

### Singing Calls - No Partner Change

# Hoedowning

## A-1

Heads Pass the Ocean  
Extend  
Ladies Trade  
Swing Thru  
& Spread  
Cross-over Circulate Once & a Half  
Right & Left Grand  
Swing  
Promenade

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## A-1

Heads Pass the Ocean  
Extend  
Swing Thru  
Men Run  
Tag the Line  
Face Left  
Cast a Shadow  
Right & Left Grand  
Swing  
Promenade

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## Basic

Heads Star Thru  
Double Pass Thru  
Face Out  
Bend the Line  
Pass Thru  
Wheel & Deal  
Men Swing Thru  
Centre Men Trade  
Centre Men Run  
Men Wheel & Deal  
Men Pass Thru  
Swing  
Promenade

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## Plus

Heads Square Thru  
Slide Thru  
Pass the Ocean  
Hinge  
Centres Trade  
Centres Run  
Three-quarter Tag the Line  
Right & Left Grand  
Swing  
Promenade

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## Mainstream

Heads Pass the Ocean  
Extend  
Ladies Trade  
Swing Thru  
All Eight Circulate Once and a Half  
Right & Left Grand  
Swing  
Promenade

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## Mainstream

Heads Square Thru Three-quarters  
Separate 'round 1 - Make a Line  
Pass Thru  
Wheel & Deal  
Double Pass Thru  
Cloverleaf  
Ladies Swing Thru  
Ladies Turn Thru  
Swing  
Promenade

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## Basic

Head Men & Corner - Up & Back  
Star Thru  
Circle to a Line - Men Break  
Pass Thru  
Wheel & Deal  
Zoom  
Allemande Left  
Right & Left Grand  
Swing  
Promenade

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## A-1

Heads Flutterwheel  
Heads Pass the Ocean  
Chain Reaction  
Right & Left Grand  
Swing  
Promenade

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# Record Review

## New Releases – April '00

By David Cox

- **Next Door To An Angel**

Down Under 101 / Jeff Garbutt

This is Steve & Susan Turner's new label – the music quality is every bit as good as Aussie Tempos. Neil Sedaka wrote the song in the 1960's. The music has a smooth, gentle and soft quality to it. The dancers found it very nice to move to. Jeff has done an excellent job of calling and his call fits the music really well. It is nice to see a smooth but interesting piece of choreography appear on the scene.

HEADS SQUARE THRU – SWING THRU – MEN RUN – COUPLES CIRCULATE – LADIES TRADE – CAST-OFF THREE-QUARTERS – STAR THRU – PASS THRU – TRADE BY – SWING & PROMENADE

- **Never Ending Love**

C-Bar-C 806 / Mac Letson & David Cox

This tune has been done previously on other labels and so should be well known. The C-Bar-C music is up-tempo and has harmony vocals throughout the record. I'm really glad that Mac offered his services on the vocal – while I am biased, I think that the vocal is fun and full of energy and one of the best duets I've heard on a square dance record. There are four different routines – each one features Ferris Wheel.

HEADS PROMENADE HALFWAY – HEADS SQUARE THRU – RIGHT & LEFT THRU – VEER LEFT – FERRIS WHEEL – CENTRES PASS THE OCEAN – EXPLODE THE WAVE – SWING & PROMENADE

- **Why Don't You Spend The Night**

4C 0001 (CD) / Sharon Lacey & David Cox

This tune appears in CD format, and on a new label. The CD contains 9 separate tracks. One tune contains calls by Sharon

and me – there is an instrumental with Sharon providing harmony – there are also three instrumental versions (each one in a different key). Again, the music is fairly up-tempo, with a key change at the start of the Closer. Sharon's harmony is particularly good and adds a real lift. There is alternative choreography provided.

HEADS SQUARE THRU – DOSADO – TOUCH A QUARTER – SPLIT CIRCULATE – HINGE – LADIES TRADE – RECYCLE – SWING THRU – MEN RUN – TAG THE LINE – FACE LEFT – PROMENADE

- **Yank-Aussie Hoedown**

4C 0001 (CD) / Jack Berg

On the same CD as Why Don't You Spend the Night is Yank-Aussie Hoedown. There is one track called by Jack Berg plus three versions of the instrumental (each one in a different key). The music is very bright and bouncy – it has a traditional feel with country-style instrumentation. There is strong phrasing to the music that emphasises the beat and rhythm.

### **Best Sellers from February**

1. I Saw Her Standing There	Global 935
2. Down On The Corner	Crown 142
3. Finally Friday	Global 309
4. I Like It Like That (Golden Oldie)	Rhythm 207
5. It Must Be Love	ESP 924

### **Best Sellers from March**

1. Dancing On A Saturday Night	Aussie Tempos 1017
2. Little Miss Blue Eyes	Royal 1006
3. It'll Be Me	ESP 1053
4. Next Door To An Angel	Down Under 101

Best Sellers Information supplied by:

***Nev & Bev McLachlan***

***Maverick's:***

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### LOVE IS IN THE AIR

TSR-2000 / Fred Jones / Mainstream

Another new label hits the Square Dance scene. Tennyshoe Records are produced by Fred Jones (no, not Australia's Fred Jones who has recently moved to Tasmania - but Fred Jones out of Vidor, Texas). Their first release is an excellent production in both the departments of instrumental and vocal. There are two parts of the melody used, and although this one may not suit, or appeal to all Callers, those of you who are blessed with good voices should find it to be *right up your tree*. Choreo is nothing "out of the box", but it is interesting, and easy enough, so that most groups will not have problems. Intro is a simple "Circle, Walk Around Corner, See-Saw Partner, Men Star, Allemande, Swing & Prom." sequence, while the Break & Closer feature "Grand Square".

#20 on our March 2001 catalogue tape.

**FIGURE:** Heads Square Thru, Do-Sa-Do to an Ocean Wave, Ladies Trade, Recycle, Veer Left, Ferris Wheel, Pass Thru, Touch ¼, Scootback (twice), Corner Swing, Prom.

### IT'LL BE ME

ESP-1053 / Elmer Sheffield Jr. / Mainstream

ESP and Elmer just keep coming up with good material - good clean, well produced instrumentals, and thoughtful vocals. The tune may not be familiar to everybody, but it is *catchy* and easy to learn. Clarity and balance on the vocal side is of the standard you'd expect from this label. Minor figure choreo is: "Ladies Chain, Roll-away, Circle, Roll-away, Allemande, Weave, Swing & Prom." Major figure is a little unusual, but still easy, and very danceable.

#7 on our Jan/Feb 2001 tape.



**FIGURE:** Heads Prom. ½, Square Thru, Square Thru ¾, Trade By, Slide Thru, R & L Thru, Dixie Style to an O/W, Boys X Fold, Corner Swing, Prom.

### WHY DON'T YOU SPEND THE NIGHT

4C-0001 / David Cox & Sharon Lacey  
Mainstream

Why indeed don't you spend the night? (calling this one, that is). A very popular dance from a few years back, brushed off and polished by Sharon & David in this new-look release. According to David, it will also shortly be available on a 7" vinyl recording as well, but at present it is packaged on a Compact Disk, along with a patter ("Yank-Aussie Hoedown") by Jack Berg.

There are five tracks of this Singing Call on the CD: 1) Vocal by Sharon & David (key D); 2) Instrumental (key D) with harmony by Sharon; 3) Instrumental (key D); 4) Instrumental (key C); 5) Instrumental (key E). In addition to the above, there are four tracks of the Patter in various keys, and a vocal by Jack, on the CD as well.

Minor figure features a simple *Grand Square* routine, and loads of patter is supplied on the cue sheet. Two major figures are supplied on the cue sheet, and called on the vocal side. One is Basic while the other is Mainstream. If you'd like to check it out, we have featured the whole CD as item #7 on our March 2001 catalogue tape.

**FIGURE #1 (Mainstream):** Heads Square Thru, Do-Sa-Do, Touch ¼, Split Circulate, Single Hinge, Ladies Trade, Recycle, Swing Thru, Boys Run, Tag The Line - Face L, Prom.

**FIGURE #2 (Basic):** Heads Prom. ½, Pass The Ocean, Swing Thru (twice), Extend, Swing Thru, Boys Run, Ferris Wheel, Square Thru ¾, Corner Swing, Prom.