



## Hi There!

This issue sees the continuation and finish of the travelogue.

I should give some more information about the second dance I called in the US. It was in West Virginia. It was a Plus-level dance and the dance standard was quite good. At the end of the night I had about 12 dancers approach me with positive comments about the complexity of the choreography that I had used. I had never had such a large number of dancers want to make compliments about choreography. They expressed the opinion that most of the callers that they had come across in the USA were reluctant to call anything that might cause any square to breakdown. This meant that in these dancers' experience the caller would call to the weakest square on the floor. The result was, in their opinion, that dancers were rarely challenged and rarely got a sense of exhilaration at the end of a dance.

Anyway, while in Galena we met Jack Berg and were taken on a tour of Galena and neighbouring Debuque. Jack's son, Jimmy, plays in a couple of bands. We watched "We're Late And Smell Like Beer" perform. The band plays Cajun-style music. I was lucky enough to be given the washboard and spoons and was able to share the glory as I played with them. The washboard is a great instrument and much under-rated.

We hopped onboard a Mississippi paddle-wheeler that is a Casino – sadly, we did not win enough to allow us to look at an early retirement from our regular places of employment.

At Heartland Studios we did some recording. I expect to bring out, in the near future, Walk Right In (Jack and Me doing the calling) and Give Me A Home Amongst The Gum Trees (probably me doing the calling, but not certain at this point in time). Jack will be releasing Pub With No Beer (either me calling, or maybe Jack as well).

In Galena we visited the home of Ulysses S. Grant and bought a souvenir elephant (everywhere we had been on the trip the stores had been full of elephants, so we thought that it was time that we bought one). We also visited a lead mine, and a cheese factory (where we bought some AppleJack cheese – very smooth and highly recommended).

I also saw fireflies for the first time ever. Their light is very bright and they are very easy to catch – it was actually one of the highlights of the trip. Jenny actually was more impressed with squirrels than fireflies (but each to their own I always say).

From Galena we flew to Los Angeles and then taxied to Anaheim for the national convention. We saw rush hour on the L.A. freeways (I don't know why it is called rush hour – everyone seems to be travelling very slowly).

I have very mixed feelings about the U.S. Convention. I enjoyed some of the educational sessions and it was great to meet up with some callers with whom I had been corresponding for quite some time. The venue was surprising – the main dance areas had concrete floors and the main dance halls also had curtains as sound barriers. This meant that you could be in one hall and hear music and calls from up to 4 other adjacent halls. Numbers were way down – only 13,000 registrations (a lot less than the previous convention in the same area when they had, I believe, 38,000 registrations). The price of food at the convention centre was rather high. The price was \$7 AUD for a small soft-serve ice cream in a paper cup. I also had the impression that in most halls the callers were using calls, primarily, from the level below the advertised level (in the A-1 hall they were calling mainly Plus, in the Plus hall they were calling mainly Mainstream, in the Mainstream hall they were calling very easy Mainstream).

We spent some time at Disneyland as well as visiting the Queen Mary at Long Beach.

From Anaheim the next stop was Auckland where we were met by Terrance Woodward and driven to Hamilton. We must say that New Zealand could easily be the most attractive of the countries that we

visited while travelling. We had a day trip to Rotorua where we had a look at the hot-springs as well as visiting a farm and wildlife sanctuary.

It was nice to be in a place where the locals could understand my vowels without too much trouble (if the Europeans thought I had vowel trouble, they should take a trip to New Zealand). I had a great time at the Hamilton High Level Hoedown. The dancers were very keen and we had close on maximum numbers of squares on the floor each bracket for the entire weekend. The Saturday afternoon session was a workshop where we danced material from the Plus program. There was another workshop on the Sunday morning where we looked at some material from the A-2 program. Everyone seemed to enjoy themselves.

On the Monday morning we flew from Hamilton to Auckland and then to Sydney. It was raining when we arrived, just as it had been when we left. We rushed to make it over to the domestic terminal only to find out that our flight had been cancelled and that there was no rush at all. We had a couple of hours to wait for the next flight.

When we returned home we discovered that in our absence the floor had absorbed moisture (due to a fault in the construction of the extension) and in the dance room the floorboards had actually popped open revealing much water lying below the floor.

As a result we have cancelled the weekends to be held here during the remainder of 2001. Our next function will be in January when Steve Turner is here to help run a Callers' School and to share the calling for a Mainstream Weekend (with a Plus level Trail In dance).

And so the journey has come to an end. We met a lot of people who were very friendly and treated us with kindness that we can never repay – to all of them, thank you!!!! We saw many things that were completely new to us and sampled some interesting local cuisine. We tried food from marinated herrings (raw) to snails (cooked). If in Denmark anyone offers you a glass of "Gamme Dansk" may I suggest that you say no.

I left for overseas wondering how my calling would compare with that of the many other fine callers who had preceded me. I have been told, during the trip, that it actually compares very well but I must say that I learnt a massive amount while travelling and already have noticed a big improvement in my calling since returning home (quite apart from picking up some clever ideas my basic level of confidence and smoothness of presentation has grown a lot – and again, thank you to all concerned).

This issue of Choreo-wise may not have a theme to it. I have a lot of scraps of paper sitting in front of me at the moment which contain many of the ideas that I picked up while travelling. What better way to start to sort them out than by sharing them with you.

While travelling I saw things on the dance floor that I found interesting and continued to rethink some of the ideas that I had started to rethink before I left home. Some of these ideas and discoveries I will be putting down in the Hoedowning pages. As you read these pages please be aware that what you are reading is my opinion but please be open minded as I share these opinions with you.

At present, we will be running a Callers School here at Medowie on January 16, 17 and 18 next year. A Mainstream weekend will be held on January 19 and 20. An A-level weekend will be held here on March 8, 9 and 10.

Kind regards until next time.

### **Glitches from Issue #36**

*"one lousy little typo on Page 418 (second routine) where you have used the word  
Line instead of Wave" BILL*

## **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)**



## Wheel Around & Half-sashay (and Reverse Stuff)

I have been playing around with Wheel Around recently - I discovered that in Europe dancers are quite comfortable, in general, with the idea of Reversing calls, as well.

When a couple Wheels Around it is the Beau (Left-hand dancer) who steps backwards. In the case of Reverse Wheel Around it is the Belle (Right-hand dancer) who steps backwards.

Wheel Around melds nicely with Half-sashay and Reverse Wheel Around melds nicely with Reverse Half-sashay (the Beau moves across in front of the Belle).

SS  
Heads Wheel Around  
Heads Half-sashay  
Heads Separate 'round 1 to a Line  
Right & Left Thru  
Star Thru B1c

And...

SS  
Heads Reverse Wheel Around  
Heads Reverse Half-sashay  
Heads Separate 'round 1 to a Line  
Right & Left Thru  
Star Thru B1c

This has nice body-flow...

SS  
Everyone Promenade  
Everyone Wheel Around  
Half-sashay  
Ladies Backtrack  
Men Star Right  
Find Corner - Allemande Left

This gives the caller a good chance to play word-games with the dancers. First time call Heads Reverse Flutterwheel, next time call Heads Reverse Promenade, then Heads Reverse Half-sashay, and then Heads Reverse Flutterwheel. It really forces to dancers to listen to all of a call before they start to move.

The next routine is a slick way to finish of a hoedown...

SS  
Heads Square Thru  
Swing Thru  
Men Trade  
Men Run  
Bend the Line  
Reverse Half-sashay  
Bow to Partner

The key to the next routine is that the dancers will finish facing their corner, so it is easy to sort them out. Also, it doesn't really matter whether dancers Reverse Wheel Around or Wheel Around - the result will be the same regardless of body flow...

B1c  
Right & Left Thru  
Pass Thru  
Trade By  
Swing Thru  
Men Run  
Ferris Wheel  
Centres Reverse Wheel Around  
Allemande Left

I have discovered that by adding suggestions such as "Push Boys" it might make it easier for dancers to get it right.

### Singing Call - Corner Progression

Heads Lead Right  
Circle to a Line  
Pass the Ocean  
Fan the Top  
Right & Left Thru  
Flutterwheel  
Reverse Half-sashay  
Centres Slide Thru  
Everyone Swing  
Promenade

# **Other Stuff**

**(next three pages)**

SS  
Side Ladies Chain  
Heads Star Thru  
The Four Nearest the Stage  
Double Pass Thru  
Everyone Face In  
Everyone Slide Thru  
Men Star Right – Ladies Star Left  
Men Keep the Star  
#1 Man – Pick Up Your Partner  
Ladies – Join Your Partner  
Ladies Backtrack  
Allemande Left

In the above routine, on the call the Four Nearest the Stage Double Pass Thru, only half the dancers will execute the call – two Ladies and two Men. This will put the four Men together on one side and the four Ladies together on the other side. The Slide Thru will give the Men a right-hand star and the Ladies a left-hand star. Everyone is in order and lined-up. The Ladies star will disappear as the Ladies join the Men for a Star Promenade.

B1c  
Touch a Quarter  
Centres Trade  
Men Trade  
Ladies Trade  
Centres Trade  
Ladies Trade  
Pass Thru  
Wheel & Deal  
Double Pass Thru  
Leaders Trade B1c

B1c  
Touch a Quarter  
Centres Trade  
Men Trade  
Centres Trade  
Everyone Trade  
Men Run  
Pass Thru  
Wheel & Deal  
Double Pass Thru  
Leaders Trade B1c

The next little gem comes from Bula Ericsson. Dancers seem to have some trouble with it when I have called it. The ladies have a tendency to move too far to the left. To solve the problem I ask dancers to have a look at their corner before starting the routine...

SS  
Four Ladies Chain  
Half-sashay Once and a Half  
Men Circle Left Half-way  
Men Reach Out with a Left Hand  
Find Corner – Allemande Left

I thought up the next routine – it, too, causes dancers some confusion – I don't know why...

SS  
Four Ladies Chain  
Four Ladies Chain Three-quarters  
Circle Left  
Face Partner –  
Wrong Way Allemande Left  
Wrong Way Right & Left Grand  
Swing Partner

SS  
Heads Lead Right  
Star Thru  
Pass the Ocean  
Split Circulate  
Centres Circulate  
Split Circulate  
All Eight Circulate  
Centres Trade  
Centres Run  
Ferris Wheel  
Ladies Swing Thru  
Extend  
Swing Partner

SS  
Heads Pass Thru  
Separate 'round 1 to a Line  
Pass Thru  
Wheel & Deal  
Ladies Pass Thru  
Split the Men  
Separate 'round 1 to a Line  
Circle Left  
Ladies Forward & Back  
Ladies Left Touch a Quarter  
Ladies Walk & Dodge  
Swing Partner

B1c  
Swing Thru  
Men Trade  
Men Run  
Couples Circulate  
Men Fold  
Pass Thru  
Right & Left Grand

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

These first four routines come from Philipp Kamm's CD, Still Rock & Roll To Me.

Heads Square Thru  
Touch a Quarter  
Scootback  
Men Fold  
Ladies Swing Thru  
Extend  
Cast-off Three-quarters  
Fan the Top  
Right & Left Thru  
Slide Thru  
Allemande Left  
Promenade

Heads Promenade Halfway  
Heads Square Thru  
Dosado  
Swing Thru  
Cast-off Three-quarters  
Ladies Trade  
Square Thru Three-quarters  
Swing  
Promenade

Heads Swing Thru  
Centre Men Run  
Heads Wheel & Deal  
Backaway  
Sides Left Square Thru  
See Saw  
Left Swing Thru  
Ladies Cross-fold  
Swing  
Promenade

**Heads Square Thru**  
**Dosado**  
**Swing Thru**  
**Men Trade**  
**Men Run**  
**Bend the Line**  
**Reverse Flutterwheel**  
**Sweep a Quarter**  
**Box the Gnat**  
**Swing**  
**Promenade**

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**Heads Half-square Thru**  
**Right & Left Thru**  
**Half-sashay**  
**Pass Thru**  
**Trade By**  
**Spin the Top**  
**Recycle**  
**Square Thru Three-quarters**  
**Swing**  
**Promenade**

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**Heads Promenade Half-way**  
**Heads Pass the Ocean**  
**Recycle**  
**Pass Thru**  
**Circle Four - three-quarters**  
**Pass Thru**  
**Wheel & Deal**  
**Pass Thru**  
**Swing Thru**  
**Turn Thru**  
**Swing**  
**Promenade**

SS <b>Heads Pass the Ocean</b> <b>Recycle</b> <b>Everyone Veer Left</b> <b>Do Your Part - Double Pass Thru</b> <b>First Couple Go Right</b> <b>Everyone Bend the Line</b> L1p
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SS <b>Head Ladies Chain</b> <b>Head Ladies Chain <math>\frac{3}{4}</math>'s</b> <b>Half-sashay</b> <b>Lines of Three Pass Thru</b> <b>Sides California Twirl</b> <b>End Girl U-turn Back</b> <b>Head Men Touch a Quarter</b> <b>Same Men Slide Apart</b> <b>If You Can</b> <b>Star Thru</b>
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<b>Others Bend the Line</b>	L1p
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L1p <b>Right &amp; Left Thru</b> <b>Slide Thru</b> <b>Touch a Quarter</b> <b>Centres Trade</b> <b>Centres Run</b> <b>Couples Circulate -</b> <b>Once and a Half</b> <b>Ladies Bend the Line</b> <b>Ladies Touch a Quarter</b> <b>Ladies Make an Arch</b> <b>Men Do Your Part - Tag the Line</b> <b>Men Face Right</b> <b>Men Wheel &amp; Deal</b> <b>Ladies Chain</b> <b>Promenade</b>
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In this routine the Men have a disconnected line - they tag their line through the middle of the Ladies. After the Men face Right they still have a disconnected line and do a Wheel & Deal around the outside of the Ladies.

L1p <b>Slide Thru</b> <b>Touch a Quarter</b> <b>Centres Trade</b> <b>Centres Run</b> <b>Couples Circulate</b> <b>Girls Go Once</b> <b>Boys Go Once and a Half</b> <b>Girls Ferris Wheel</b> <b>Boys Wheel &amp; Deal</b> <b>Girls Pass the Ocean</b> <b>Girls Swing Thru</b> <b>Girls Turn Thru</b> <b>Men Courtesy Turn That Girl</b> <b>Promenade</b>
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L1p <b>Slide Thru</b> <b>Touch a Quarter</b> <b>Centres Trade</b> <b>Centres Run</b> <b>Couples Circulate</b> <b>Girls Go Once</b> <b>Boys Go Once and a Half</b> <b>Girls Ferris Wheel</b> <b>Boys Bend the Line</b> <b>Girls Square Thru Three-quarters</b>
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**Men Courtesy Turn That Girl Promenade**

I have recently started calling a Ladies Chain from a Quarter Tag formation - it seems to work rather nicely, has good body-flow and doesn't cause the dancers much consternation...

**B1c**  
**Touch a Quarter**  
**Scotback**  
**Men Fold**  
**Ladies Swing Thru**  
**Two Ladies Chain**  
**Pass the Ocean**  
**Swing Thru**  
**All Eight Circulate**  
**Right & Left Grand**

**B1c**  
**Circle to a Line**  
**Pass the Ocean**  
**Ladies Trade**  
**Swing Thru**  
**Men Run**  
**Tag the Line**  
**Cloverleaf**  
**Ladies Swing Thru**  
**Two Ladies Chain**  
**Promenade**

**SS**  
**Heads Promenade Halfway**  
**Heads Half-sashay**  
**Sides Slide Thru**  
**Centres Right-hand Pull-by**  
**Same Sex Allemande Left**  
**Right & Left Grand**  
**Heads Slide Thru**  
**Sides Face In**  
**You're Home**

**SS**  
**Allemande Left**  
**Forward Two**  
**To an Allemande Thar**  
**Shoot the Star**  
**Ladies Chain Three-quarters**  
**Promenade**



# Plus

## A Smorgasbord of Ideas

### Singing Calls -

Corner Progression

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Heads Half-square Thru  
Right & Left Thru  
Half-sashay  
Pass Thru  
Trade By  
Single Circle to a Wave  
Ladies Trade  
Men Fold  
Peel the Top  
Men Run  
Bend the Line  
Swing  
Promenade

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Heads Square Thru  
Right & Left Thru  
Pass the Ocean  
Grand Swing thru  
Ladies Fold  
Peel the Top  
Swing Thru  
Turn Thru  
Swing  
Promenade

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Heads Square Thru  
Right & Left Thru  
Half-sashay  
Pass the Ocean  
Grand Swing Thru  
Recycle  
Pass the Ocean  
Ladies Trade  
Swing  
Promenade

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Heads Lead Right  
Circle to a Line  
Pass the Ocean  
Acey Deucey  
Linear Cycle  
Pass Thru  
Wheel & Deal  
Centres Wheel Around  
Swing  
Promenade

B1c  
Touch a Quarter  
Centres Trade  
Recycle  
Ladies Roll  
Men Chase Right  
Men Spread  
Ladies Hinge  
Ladies Fan the Top  
Cut the Diamond  
All Eight Circulate  
Extend  
Allemande Left

L1p  
Touch a Quarter  
Co-ordinate BUT  
Centre Men Don't Move Up  
Column of 6 - Circulate Twice  
Men Veer Left  
Men Bend the Line  
Ladies Extend  
First Lady Right, Next Left  
Round One - Make A Line  
Load the Boat  
Left Touch a Quarter  
Allemande Left

B1c  
Make a Wave  
Trade the Wave  
And Roll  
Men Dosado  
Men Swing Thru  
Ping Pong Circulate  
Ladies Turn Thru  
Men Courtesy Turn the Ladies  
Load the Boat  
Slide Thru

L1p

Because the Men are meeting, after the Trade the Wave, with a Right Hand, the Roll leads nicely into a Dosado.

In the next routine the centres meet with a left-hand and the Roll leads nicely into a See Saw...

**B1c**  
**Touch a Quarter**  
**Follow Your Neighbour**  
**Trade the Wave**  
**And Roll**  
**Ladies See Saw**  
**Ladies Left Swing Thru**  
**Ping Pong Circulate**  
**Men Explode and**  
**Square Thru Three-quarters**  
**Men Cloverleaf**  
**Double Pass Thru**  
**Face Left**  
**Promenade**

Note that the Ping Pong Circulate starts and finishes with a Left-hand Quarter Tag formation. Because the next call after Ping Pong Circulate is an Explode & <Anything> it won't make any difference to the resolution whether or not the dancers execute the call correctly - a right-hand or a left-hand wave will work just as well as each other.

**B1c**  
**Slide Thru**  
**Ladies Roll**  
**Everyone Walk**  
**Everyone Dodge**  
**Everyone Face Left**  
**Men Roll**  
**Slide Thru** **B1c**

**L1p**  
**Square thru three-quarters**  
**All Eight Circulate**  
**And Roll**  
**Double Pass Thru**  
**Face In** **L1p**

**B1c**  
**Touch a Quarter**  
**Ladies Trade**  
**& Roll**  
**Men Diagonal Pass Thru**  
**Men Trade**  
**& Roll**  
**Double Pass Thru**  
**Face In**

**Pass the Ocean**  
**Ladies Trade**

**W1c**

This routine uses the concept of 3x1 diamonds but the groups of three are working in a Tandem formation...

**L1p**  
**Touch a Quarter**  
**Circulate Once and a Half**  
**3x1 Diamond Circulate**  
**Centres Hinge**  
**Men Bend the Line**  
**Ladies Face In**  
**Slide Thru**  
**If You Can - Pass Thru**  
**Everyone Allemande Left**

**B1c**  
**Pass the Ocean**  
**Ladies Trade**  
**Spin the Top**  
**Linear Cycle**  
**Bow to Partner**

**L1p**  
**Two Ladies Chain**  
**Pass the Ocean**  
**Spin the Top**  
**Linear Cycle**  
**Right & Left Grand**

**B1c**  
**Swing Thru**  
**Hinge**  
**Centres Trade**  
**Centres Run**  
**Couples Circulate**  
**Do Your Part -**  
**Ladies Chase Right**  
**Men Couples Circulate**  
**Centres Chase Right**  
**Ferris Wheel**  
**Ladies Pass the Ocean**  
**Very Centres Trade**  
**Very Centres Run**  
**Ladies Bend the Line**  
**Ladies Right-hand Pull-by**  
**Turn Partner Left**  
**Roll Promenade**

# A-Level

## More Ideas Flying Around

The first routine features a disconnected Lockit, with Men working around the outside of the square...

SS  
Heads Touch a Quarter & Spread  
Centres Wheel Thru & Roll  
Ferris Wheel  
Men Pass Thru  
Pass the Ocean  
Ladies Hinge  
Men Disconnected Lockit  
Men Hinge  
Men Roll  
All Eight Circulate  
Cycle & Wheel  
Centres Square Thru  
On the Third Hand Turn Thru  
Allemande Left

A nice Zero Wave set-up...

SS  
Heads Box the Gnat  
Split Square Thru  
Clover &  
Pass the Ocean  
Ping Pong Circulate  
Extend

W1c

Simple but a little different...

SS  
Heads Touch a Quarter  
Ladies Pass Out  
Ladies, as a Couple, Fold  
Men Double Pass Thru  
Men Peel Off  
Ladies Bend the Line  
Pass Thru  
Turn & Deal  
Swing Thru  
Extend

Men Run L1p

B1c  
Touch a Quarter  
Centres Trade  
Recycle  
Ladies Roll  
Men Right Roll to a Wave  
Diamond Circulate  
Ladies Start - One Quarter Thru  
Extend  
Right & Left Grand

SS  
Heads Wheel Thru  
Swing Thru  
One Quarter Thru  
One Quarter Thru  
One Quarter Thru  
Right & Left Grand

SS  
Heads Pass In  
Double Pass Thru  
Quarter In  
Pass Thru  
Wheel & Deal  
& Spread  
Ends Bend  
Ladies Pass Thru  
Everyone Mix  
Ladies Roll  
Pass Thru  
Clover &  
Pass the Ocean  
Ladies Recycle  
Two Ladies Chain

L1p

## Singing Calls -

Corner Progression

Heads Box the Gnat  
Heads Split Square Chain Thru  
Trade By  
Touch a Quarter  
Split Circulate  
Extend  
Spin the Windmill Left  
& Mix  
Extend  
Swing  
Promenade

# Hoedowning

## Time to Rethink?

### *Hands Up or Hands Down?*

My initial reaction to dancing in Denmark was that the dancers were very smooth, their timing was excellent and within each square there was a strong sense of symmetry so that all dancers really were in the right position. I asked myself why? While there are several answers, the most obvious one is that they dance Arm Turns with the hands down rather than up.

I had been aware for many years that we in Australia are the only country in the Square Dance world where we dance Arm Turns with the hands pointing upwards but hadn't given it much thought.

50 years ago there were two forms of Square Dancing - Western Style and Texas Style. What we do now is Western Style - Texas Style has basically died out. Joe Lewis, who brought Square Dancing to Australia, was a Texas Style caller so I guess that it is only natural that he would teach us Texas Style styling.

I suspect that Western Style (hands-down) styling is better for several reasons.

The first is that there are many dancers who have arm or shoulder problems. There are also many dancers who have had their arms pulled in Australia through the roughness of others in their squares. The hands-down styling is less physically stressful for those who have arm and shoulder problems.

The second is that the hands-up styling is a swing/pivot action that works on the basis of counter balance between dancers. The hands-down styling is a turn where dancers walk around each other - there is no push or pull, it is a more gentle way to dance.

The third is that with a hands-up arm turn it can be danced in three beats by dancers pivoting and danced in closer to 6 beats by dancers who aren't pivoting. This difference in speed can cause smoothness problems within the square. With hands-down styling dancers do tend to work at the same temp as each other.

Since returning to Australia I have been asking dancers to try out the hands-down style at Wyong, Medowie and at Kendall. At each venue the majority of dancers have made positive comments about the style and comfort level.

I have also been teaching Square Dancing at school for the last couple of weeks and have

had groups of up to 120 children dancing at a time. It is the first time that I have used hands-down technique in a school situation. It is the first time, in 25 years, that I can remember an entire floor of school children all dancing smoothly at the same tempo.

The essence of the hands-down arm turn is that dancers have a light, gentle grip on the forearm of the other dancer, holding just below the elbow. I feel that changing to this style may make it easier to retain existing dancers and make the learning process more pleasant for new dancers.

### ***Where Does Pass Thru Finish?***

There are some problems with discrepancies between the definitions that we work with. Because of this we need to make judgments based on what we believe is going to make it easiest for dancers to function.

If you look at the definition of Pass Thru it tells us that the starting formation for Pass Thru is facing dancers. The definition also tells us that after the Pass Thru dancers will finish standing where the person they were facing was standing. From a Squared Set should dancers finish standing in the home position of the opposite dancers if they Pass Thru?

If you look at the definition of Slide Thru it says the starting formation is facing dancers. To Slide Thru dancers Pass Thru and then Men face Right while Ladies face Left. Does this mean that by definition if a callers calls Heads Slide Thru from a square set that the Heads should move across to the opposite home position before facing right or left? I know no-one who dances it this way. The discrepancy does exist and is a potential problem.

I believe that in practice dancers Pass Thru and stop in the middle and then face right or left so that the finishing formation is a Double Pass Thru formation.

This leads me to believe that from a Squared Set there are no facing dancers. I believe that from a Squared Set designated dancers must step forward into the middle of the square to form facing couples.

Interestingly, I believe that squares that can keep their square small and their formations tight and can make hand contact with adjacent dancers dance more successfully than large squares.

I have just started to teach learners that when the Heads Pass Thru from a squared set that they should stay in the middle and should not go all the way across the square. Having told them this, I have noticed that in many other situations the new dancers tend to keep their square small and their formations tighter.

# Record Review

## New Releases – August '01

By David Cox

- You Shouldn't Kiss Me Like This

Hi Hat 5252 / Buddy Weaver

Buddy has done a nice job of this smooth, sexy-style love-song. There is a slight melody variation between the Intro./Break/Closer and the Figures. Lead instruments are Guitar, Piano and Steel Guitar. The music has a solid down beat. Soft vocal harmony is used in some places – the voices are used very softly and just seem to blend into the music like another instrument. The music offers callers with good voices the chance to sing and the music also provides a good chance of pace for the middle of an evening's program. There appears to be a key change for the tag ending.

HEADS SQUARE THRU – SWING THRU – SPIN THE TOP – RIGHT & LEFT THRU – SQUARE THRU THREE-QUARTERS – SWING & PROMENADE

- Two Good Reasons

Chaparral 820 / Scott Smith

This is another of the new Chaparral tunes played by the Roadrunners band. This song has an upbeat tempo and is a bright love-song with a peppy melody. The lyrics allow the caller places where he can appear to introduce new rhythms into the tune. The band features Saxophone, Fiddle and Harmonica. A bongo drum is used faintly in the background as is a Mandolin.

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

- Mama Mia

ABC 14 / Jiri Slaby & Jirka Scobak

Domuno with strings and woodwind as well as some excellent percussion work. I heard the music used earlier this year at the Swedish National Convention where it was very well received by the dancers. The music is played in a very similar way to the original ABBA tune.

HEADS SQUARE THRU – DOSADO – STAR THRU – RIGHT & LEFT THRU – LOAD THE BOAT – SWING & PROMENADE

- Poison Sugar

Stampede 2001 / Sue Liston

It sounds as though this music is played by a Midi-band. There is a solid beat throughout the record and the band features instruments such as organ, guitar and horns. The music has quite dramatic lifts at the point where there are rhythms breaks. I found the record a very comfortable key to use.

HEADS SQUARE THRU – DOSADO – SWING THRU – BOYS RUN – TAG THE LINE – CLOVERLEAF – GIRLS SQUARE THRU THREE-QUARTERS – SWING & PROMENADE

### Best Sellers from July

1. Jamaica Farewell	Mountain 133
2. Opus One	Ocean 71
3. Bobby Sox/Splodge	Sting 507
4. Angel	Desert 94
5. If I Were A Rich Man	Eagle 3413

### Best Sellers from June

1. Hooked On You	Aussie Tempos 1020
2. Now I Can Dance	Down Under 102
3. I Can't Believe That You're In Love With Me	Silver Sounds 222

4. Loved More Than I Hurt	Platinum 109
5. Catweazle/Montrose	Snow 502
Soldiers Joy/Whirlpool	Grenn
12302	

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# The Professional Tape & Record Service

## Record Review For Callers, Cuers & Dancers by Brian Hotchkies

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### **BLUE EYES CRYING IN THE RAIN**

Chap. 226 / Jerry Haag / Basic

The Chaparral label was taken over some time ago, and the new producers have been very busy re-releasing titles which were unavailable, so it is very refreshing to see a new (never previously released) record appear in a batch of new releases. The instrumental is typical, vintage "Chaparral", and a joy to call & dance. Jerry's vocal is as good as ever. Two minor figures are provided: one for the Intro., and the other for the Break & Closer. The basic, major figure is interesting in that it has the active dancers split the in-actives from out of a star. This one is well worth checking out.

#4 on our July 2001 catalogue tape.

**FIGURE:** Heads Sq. Thru, R.H. Star, Heads Star L, Split the Sides, Boy go L, Girl go R, Around 1, Everybody Star Thru, California Twirl, Corner Swing, Prom.

### **JAMAICA FAREWELL**

Mt. 133 / Bob Wilcox / Mainstream

This is an oldie, but a goodie which has been covered by countless square dance labels, and is always popular with the dancers. The instrumental on this new version has a very impressive calypso rhythm. Bob uses *Slide Thru* in the major figure, and as this is the only Mainstream basic used, the routine could easily be converted to Basic by substituting *Star Thru*. The minor figure features Grand Square, which allows good use of the song's original lyrics (some of which are provided on the cue sheet).

#18 on our July 2001 catalogue tape.

**FIGURE:** Heads Square Thru, Do-Sa-Do (to an O/W), Swing Thru, Boys Run, Couples Circulate, Bend the Line, Slide Thru, Corner Swing, Prom.



### **LOOKIN' OUT MY BACK DOOR**

Global 937 / Jerry Jestin / Mainstream

I know that this one was very popular back in the early 70's when released on the Windsor label, and then a little later on Red Boot and Eagle. This new version has excellent instrumentation, and Jerry's vocal is very professional and well worth a spin. The Major figure is not difficult, but my prediction is that it will *catch* a lot of our modern dancers! Jerry has used a choreo concept that we haven't seen for many years, where the active dancers "separate & go around one into the middle" (today's dancers will form a line instead of coming into the middle). Minor figure is simple and well constructed to allow use of the original lyrics.

#13 on our July 2001 catalogue tape.

**FIGURE:** Heads Prom. 1/2, Pass Thru, Separate, Around one (to the middle), R & L Thru with a full turn, Touch 1/4, Split Circulate, Single Hinge, Boys X Fold, Corner Swing, Prom.

### **TURN YOUR RADIO ON**

Royal 523 / Larry Letson / Basic

A song made popular several years ago by Ray Stevens. This square dance version is very up-tempo, and has exciting instrumentation. The figures are easy (but not for beginners), interesting, and very well called by Larry. There are two key modulations: one at the beginning of the Middle Break, and the other at the beginning of the Closer.

#26 on our July 2001 catalogue tape.

**FIGURE:** Heads Promenade. 1/2, Lead Right, Circle to a Line, R & L Thru, Pass Thru, Wheel & Deal, Swing Thru, Box The Gnat, Pull By, Corner Swing, Prom.