



Hi There!

As you would expect, life has been fairly hectic – I guess it might be the same for you, too!

We had three weekends where we were able to stay home and so spent some time in the yard mowing leaves and trying to establish gardens. Following that there have been three weekends where we have been busy square dancing – I wish that there was more time to sleep.

The air-conditioning has been installed in the house and we now look forward to a comfortable summer, regardless of the weather conditions.

We spent one weekend in September at Taree for the NSW Square Dance Society's & NSW Callers' Association dance. It is primarily a fund raising activity for the Callers' Association and, I believe, the first time that this type of thing has been done in country NSW. The Sunday morning dance was followed by a callers' seminar, which focused on planning and running a learners' class and how to teach effectively.

If there are going to be any more Square Dance functions held at Chatham High School I won't be attending, however. There were some cars broken into over the weekend, and apparently this is a usual feature of functions held in this area.

The response to the seminar was excellent, with over a dozen callers being in attendance. It was a chance for me to meet and hear callers whom I never know existed. I felt that there was a good spirit of camaraderie amongst the callers present, which is certainly good to see.

Our learners' class is up and running – we received good coverage from the local newspapers and the result is a dozen people attending the class. We will run it until December and then try to combine the learners' group with the existing club we run in the area.

For Aussie subscribers I've enclosed a flyer about the weekends that will be held here at Medowie in 2002.

Kind regards until next time.

Glitches from Issue #37

P.430 - third singing call - add Extend between Ladies Trade and Swing - Max Fris

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)



Virtual Roll

Although the call "Anything" & Roll appears in the Plus program we can have dancers do a virtual roll by asking them to Face Right/Left/In/Out (as appropriate) at the end of a call so that the dancers are going through the traffic pattern of a Roll without actually knowing that they are doing a Roll. Facing a direction involves dancers turning, on the spot, exactly 90 degrees in the given direction. This is particularly useful for those of us who are calling the Plus program as it allows us to utilize Plus program traffic patterns in the Basic program without having to learn new routines.

One of the keys to this type of calling is to have a clear idea in our own mind which words we will use so that the dancers will understand what it is that we want them to do.

In the instances where we want dancers to face the person besides them after a Partner Trade it may allow better communication if the caller says something like Trade Once and a Half.

If dancers think about which is Right and which is Left they may have trouble. I find it best to ask them to not think, but to go the way their body wants them to.

B1c
Swing Thru
Men Run
Wheel & Deal
Face Right
Ladies Run
Square Thru Three-quarters
Allemande Left

SS
Heads Touch a Quarter
Centers Face Right
Centres Star Thru **B1c**

All these routines should have excellent body flow. It is important that the direction that we ask dancers to Face is the same direction that they were already turning from the previous call...

B1c
Right & Left Thru
Face Left
Men Run Right
Star Thru **B1c**

Ferris Wheel also allows us to use this type of choreography - the resulting formation will be a two-faced line...

L1p
Two Ladies Chain
Star Thru
Touch a Quarter
Centres Trade
Centres Run
Ferris Wheel
Face Right
Promenade

L1p
Right & Left Thru
Pass Thru
Wheel & Deal
Double Pass Thru
California Twirl
Face In
Pass Thru
Wheel & Deal
Men Pass Thru
Star Thru
Wrong Way Promenade

B1c
Swing Thru
Swing Thru
Ladies Run
Bend the Line
Star Thru
Face In
Square Thru Three-quarters
Allemande Left

B1c

Touch a Quarter
Centres Trade
Centres
Ends Face Right
Centres Trade
Centres Face Right
Double Pass Thru
Face In
Square Thru Three-quarters
Allemande Left

SS

Heads Box the Gnat
Centres Face the Outside Two
Swing Thru
Ladies Trade
Star Thru
Allemande Left
Right & Left Grand
You're Home

SS

Heads Star Thru
Centres Pass Thru
Star Thru
Pass Thru
Partner Trade Once and a Half
Boys Trade
Boys Run
Couples Circulate
Wheel & Deal
Allemande Left
Right & Left Grand
You're Home

B1c

Swing Thru
Men Run
Men Circulate
Ladies Trade
Wheel & Deal
Right & Left Thru
Touch a Quarter
Centres Trade
Centres Run
Couples Trade
Everyone Face Right
Double Pass Thru
Promenade Home

Sometimes by changing the terminology we can make the similar routines look and feel different. Compare this one to the first one on the previous page...

B1c

Swing Thru
Men Run
Wheel & Deal
Men Face In
Ladies Face Out Right
Ladies Run
Square Thru Three-quarters
Allemande Left

Singing Call - Corner Progression

Heads Star Thru
Centres Face In
Pass Thru
Separate 'round 1 to a Line
Pass the Ocean
Ladies Run
Bend the Line
Star Thru
Face In Square Thru Three-quarters
Swing
Promenade

Heads Square Thru
Split the Outside Two
Separate 'round 1 to a Line
Star Thru
Face In
Right & Left Thru
Flutterwheel
Sweep a Quarter
Swing
Promenade

Heads Promenade Half-way
Heads Lead Right
Veer Left
Bend the Line
Touch a Quarter
Single File Circulate
Trade
Face Right
Centres Square Thru
Ends Allemande Left
Swing
Promenade

Mainstream

Extending From a Left-hand Wave

If we have a Left-hand Quarter Tag formation and call Extend, the dancers who were in the center of the Left-hand wave in the middle should also be centers of the new Left-hand waves after the Extend. This is something I have been calling for quite some time and still many dancers wish to Extend to a Right-hand Ocean Wave. I have decided that I must call this particular pattern more often so that dancers can get used to the idea, have a better success rate and not have to rely on me to tell them the finishing formation.

SS
Heads Right & Left Thru
Heads Dixie Style to a Wave
Extend
Left Swing Thru
Ladies Run Left
Bend the Line
Flutterwheel
Sweep a Quarter
Square Thru Three-quarters
Allemande Left

SS
Heads Square Thru $\frac{3}{4}$'s
Heads Courtesy Turn
Heads Dixie Style to a Wave
Extend
Left Swing Thru
Ladies Run Left
Bend the Line
Flutterwheel
Sweep a Quarter
Pass Thru

Allemande Left

SS
Heads Pass the Ocean
Very Centres Cross-run
Extend
Men Trade
Men Run
Bend the Line
Flutterwheel
Sweep a Quarter
Right & Left Grand

In this routine the Men lead in the Flutterwheel.

The natural body-flow after the Wheel & Deal should make it a fairly easy move into the Left Swing Thru...

B1c
Swing Thru
Men Run
Tag the Line
Face In
Pass Thru
Wheel & Deal
Centres Left Swing Thru
Extend
Left Swing Thru
Men Run
Half-sashay
Promenade

B1c
Touch a Quarter
Centres Trade
Centres Run
Tag the Line
Face Left
Ferris Wheel
Men Left Swing Thru
Extend
Ladies Run Left
California Twirl

L1p

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Face In
Centres Right & Left Thru
Ends Star Thru
Centres Dixie Style to a Wave
Extend
Left Swing Thru

**Ladies Run Left
Wheel & Deal** B1c

In the next routines we have start with facing lines - in each couple the Belle (right-hand dancer) will do their part of an extend to form a Left-hand ocean wave. The other dancers are asked to dodge into the vacated space so as to have a smooth transition into parallel Left-hand waves after the Centres Extend...

L1p
**Ladies Extend
Men Dodge
Ladies Left Swing Thru
Extend
Ladies Run Left
Pass Thru
Wheel & Deal
Centres Wheel Around** B1c

L1p
**Pass the Ocean
Ladies Run
Bend the Line
Reverse Flutterwheel
Men Extend
Ladies Dodge
Men Left Swing Thru
Extend
Men Run
Flutterwheel
Sweep a Quarter
Pass Thru
Face In
Half-square Thru
Right & Left Grand**

L1p
**Pass the Ocean
Ladies Run
Bend the Line
Reverse Flutterwheel
Men Extend
Ladies Dodge
Men Left Swing Thru
Extend
Men Run
Flutterwheel
Sweep a Quarter
Reverse Half-sashay** B1c

L1p
**Right & Left Thru
Ladies Extend
Men Dodge
Ladies Left Swing Thru
Extend
Ladies Run Left
Flutterwheel** L1c
**Square Thru Three-quarters
Allemande Left**

Singing Call - Corner Progression

**Heads Right & Left Thru
Heads Dixie Style to a Wave
Extend
Left Swing Thru
Ladies Run Left
Bend the Line
Flutterwheel
Sweep a Quarter
Square Thru Three-quarters
Trade By
Allemande Left
Promenade**

**Heads Square Thru Three-quarters
Courtesy Turn
Heads Dixie Style to a Wave
Extend
Left Swing Thru
Ladies Run Left
Bend the Line
Flutterwheel
Sweep a Quarter
Pass Thru
Swing
Promenade**

**Heads Pass the Ocean
Very centers Cross-run
Extend
Men Trade
Men Run
Bend the Line
Flutterwheel
Sweep a quarter
Box the Gnat
Pull By
Swing
Promenade**

Plus

Left-hand Ping Pong Circulate

Left-hand Ping Pong Circulate causes some initial problems for dancers the first few times that I call it. Naturally I tried to work out in my own mind the nature of the problem so that I could make it easier and smoother for the dancers.

I believe that if we call Ping Pong Circulate from a Left quarter Tag formation there is a good chance that the outside dancers won't be aware that the wave in the middle is a Left-handed wave. Because of this the outside dancers will want to pass Right shoulders and step to a Right-hand wave. I tell the dancers in the wave that it is up to them to make sure that it works out okay. It is up to the dancers who start in the wave to make sure that they do a Left-shoulder pass with the dancer coming towards them - if this happens it is almost certain that the new center dancers will form a Left-hand ocean wave.

Good luck...

SS
Heads Pass the Ocean
Trade the Wave
Ping Pong Circulate
Trade the Wave
Extend
Trade the Wave
Allemande Left

L1p
Heads Pass the Ocean
Recycle
Veer Left
Ferris Wheel
Centres Touch a Quarter
Follow Your Neighbour
Ping Pong Circulate
Very Centres Cross-run
Extend

W1c

SS
Heads Pass the Ocean
Centres Hinge
Centres Follow Your Neighbour
Ping Pong Circulate
Extend
Acey Deucey
Men Run
Bend the Line
Flutterwheel
Reverse Half-sashay

L1p

In the following routine the Ladies have a counter-clockwise turn in the Wheel & Deal - this leads smoothly into a Circle Right in the middle, followed by stepping into a Left-hand ocean wave...

SS
Heads Pass thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Ladies Circle Right Halfway
Ladies Make a Left Hand Wave
Ping Pong Circulate
Extend
Trade the Wave
Hinge
Men Trade
Men Run
Bend the Line
Slide Thru

B1c

SS
Heads Pass Thru
Separate 'found 1 to a Line
Pass Thru
Wheel & Deal
Zoom
Men Single Circle to a Wave
Men Trade the Wave
Ping Pong Circulate
Cast-off Three-quarters
Ladies Trade
Left Swing Thru
Left Allemande
Right & Left Grand
You're Home

L1p
Pass Thru
Wheel & Deal
Centres – Girl Walk, Boy Dodge
Centres Hinge
Centres Fan the Top
Ping Pong circulate
Centres Recycle
Double Pass Thru
Track II W1c

You should call the Double Pass Thru soon after the Recycle – if you wait too long the dancers will finish too far to the Right and will then have to reverse their direction so as to pass Right-shoulders as they execute the Double Pass Thru.

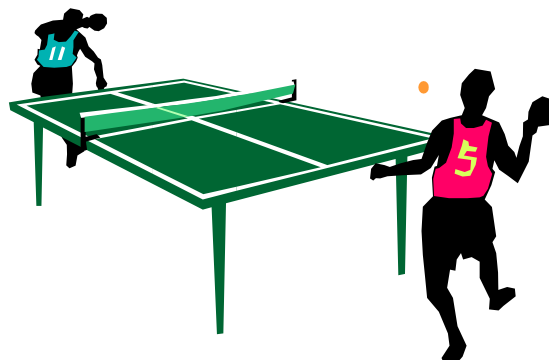
The body-flow for the Centre Couples after the Wheel & Deal is Counter-clockwise – the Reverse Single Circle to a Left-hand Wave continues this turning direction for good body-flow...

L1p
Pass the Ocean
Ladies Run
Tag the Line
Face In
Pass Thru
Wheel & Deal
Reverse Single Circle to a Wave
Ping Pong Circulate
Extend
Men Trade
Men Run
Bend the Line
Star Thru
Allemande Left

If you wish to make this slightly more challenging, change the final Star Thru to a Slide Thru and see what happens.

There is no Ping Pong Circulate in the next routine but it does have an Extend from a Left-hand wave...

SS
Heads Pass the Ocean
Trade the Wave
Extend
Men Trade
Ladies Fold
Peel Off
Ferris Wheel
Everyone Half-sashay
Zoom
Centres Pass Thru B1c



Singing Calls -

Corner Progression

Heads Pass the Ocean
Ping Pong Circulate
Extend
Relay the Deucey
Swing Thru
Men Run
Half-tag
Swing & Promenade

Heads Pass the Ocean
Ping Pong Circulate
Extend
Relay the Deucey
Swing Thru
Recycle
Swing & Promenade

Heads Pass the Ocean
Ping Pong Circulate
Centres Trade the Wave
Ping Pong Circulate
Extend
Trade the Wave
& Roll
Double Pass Thru
Face Left
Promenade

Heads Pass Thru
Cloverleaf
Centres Touch a Quarter
Centres Follow Your Neighbour
Ping Pong Circulate
Extend
Explode &
Load the Boat
Square Thru Three-quarters
Allemande Left
Promenade

A-level

Working With Cross

This is a very easy call to incorporate into Mainstream and Plus level programs. The call works very much like a diagonal Pass Thru. If you want to use the following material at a lower level calling Diagonal Pass Thru should make it fairly easy for dancers to pick-up without even having to teach Cross.

From a left-hand wave the Cross is Right-handed...

B1c
Swing Thru
Men Cross-run
Ladies Trade
Hinge
And Cross
Partner Trade
Pass Thru
Quarter In B1c

This time the Ladies Cross...

B1c
Pass the Ocean
Men Fold
Peel the Top
Swing Thru
And Mix
Hinge
And Cross
Chase Right
One Quarter Thru
Ladies Circulate
Right & Left Grand

L1p
Right & Left Thru
Ladies Cross
Extend
Men Swing Thru
Ladies Trade
Extend
One Quarter Thru
Cross-over Circulate
Allemande left

L1p
Pass the Ocean
Swing Thru
Men Run
Bend the Line
Pass Thru
Wheel & Deal
Centre Girls Cross
Girls Cross
Centre Girls Cross
Centre Boys Cross
Boys Cross
Centre Boys Cross
Quarter In L1p

After the Beaus have Crossed with a Left-hand a Wheel Around has excellent Body-flow - but it may help dancers if you tell them who has to push...

L1p
Pass the Ocean
Hinge
And Cross
Wheel Around
Pass the Ocean
Men Trade
Right & Left Grand

From the Belles crossing with a Right-hand the Reverse Wheel around has the correct body-flow...

L1p
Pass the Sea
Hinge
And Cross
Reverse Wheel Around
Pass the Sea
Ladies Cross-run
Right & Left Grand

Singing Calls - No Progression

Heads Box the Gnat
Heads Slide Thru
Spin the Top
Hinge
Ladies Cross
Clover &
Pass the Ocean
Centres Trade the Wave
Extend
Allemande Left
Swing & Promenade

Feature Call

Banana Peel

Banana Peel is a new call that I have written, and it is an extension of a Peel Off.

Banana Peel is danced from a Column.

Dancers 1 and 2 in each column Peel Off, as a couple the same dancers will Veer away from the center (making a slight forward movement in the process) and Bend the Line. At the same time dancers 3 & 4 will Circulate one position and Hinge.

From a Right-hand column the finishing formation is a Quarter Tag formation. From a Left-hand column the finishing formation is a Left-hand Quarter Tag formation.

L1p
Right & Left Thru
Pass the Ocean
Ladies Run
Tag the Line
Face In
Touch a Quarter
Banana Peel
Extend
Swing Thru
Men Run
Bend the Line L1p

From a right-hand Column with Men as Centres and Ladies as Ends, the Banana Peel finishes in a normal Quarter Tag formation.



L1p
Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
& Spread
Pass Thru
Tag the Line
Face In
Left Touch a Quarter
Banana Peel
Extend
Men Cross-Run W1c

B1c
Touch a Quarter
Centres Trade
Centres Run
Ferris Wheel
Men Half-square Thru
Men Separate 'round 1 to a Line
Touch a Quarter
Banana Peel
Centres Recycle
Double Pass Thru
First Couple Left, Next Right L1p

SS
Heads Pass the Ocean
Centres Swing Thru
Very Centres Cross-run
Extend
Spin the Top <a lefty>
Hinge <a lefty>
Banana Peel
Extend
Left Swing Thru
Left Swing Thru
Left Allemande

Singing Calls - Corner Progression

Heads Square Thru three-quarters
Separate 'round 1 to a Line
Pass the Ocean
Fan the Top
Hinge
Banana Peel
Extend
Swing Thru
Swing Thru
Swing & Promenade

Simple Variety

The following article is written by Al Stevens and is reprinted from the July 2001 issue of Notes For European Callers.

I believe that it is well written and contains pertinent and useful ideas.

Callers frequently raise the question of how to put more variety into their calling. First of all, it takes a lot of hard work. A number of note services provide a quality of real good choreographic material. Unfortunately, most of us cannot memorize very many of these good figures, at least not as many as we would like. Use of this material is fine if we do not try to inject variety by using calls with unusual or weird set-ups. Before you start adding too much variety, be sure the dancers can handle it.

The ability of the dancers plays a big part in how much variety and how many unusual positions you can put into your program. Have the dancers been taught the basics from only one or two partner pairings or from only frequently used, standard formations? If the dancers are not able to do the Basic program calls from a variety of formations and different partner combinations, it is very improbable they can get through any dance that has the type of material most callers are thinking about when they talk of variety. Generally the members of a club are used to dancing pretty much the same material. Suddenly putting a lot of new material into the program can result in disaster.

Dancers should be taught the basics from several different positions and formations. This doesn't mean you should teach it all the first night. Some people say this will discourage new dancers and overtax their learning ability. I feel this is not true, especially if we teach the basics thoroughly, give the dancers adequate

time to absorb the definition, have them ask questions, and drill them, but keep changing the "route" so they cannot memorize the entire pattern. Variety can be achieved with simple changes in set-up. Teaching dancers this way not only gives them a better understanding of the definition and how the basics are executed, but will help us as callers to understand from what formation the basic starts, what hand it starts with, who does each part of the action, what it does in changing formation and partner pairings, and what formation it ends in. And, very importantly, what hand it ends with. This is essential if we want to develop smooth choreography, and will permit you to add the next call with proper hand usage and body flow. You must thoroughly learn each basic and how it fits into the choreography.

Achieving a good understanding of each basic enables a proficient sight caller to develop patterns as he calls, insert modules or zeros, or change to another pattern.

And David adds...

I believe that many callers rush dancers to higher levels because it is easier for them to give dancers variety by adding new calls than working with the calls that we already have.

I believe that a better way to add variety is to do more with the calls that we already have. Use the Mainstream calls but look for different formations or arrangement of gender when using the calls.

This gives the dancers a better chance of improving their skills and allows great use of variety WITHOUT actually teaching new calls - but it does require work on the part of the caller.

The melody of this tune is quite bright

Record Review

New Releases – September '01

By David Cox

- Warm & Fuzzy

Rockin' M 2011 / Sonya & Ray Savell

This is a song for the Christmas season – it is called by Sonya Savell and Ray, her brother – they have done a wonderful job of calling – their voices complement each other extremely well. The music is very smooth with a relaxing melody and arrangement. The music features strings, horns and keyboard, as well as some nice percussion that uses bongo drums and sleigh bells, from time to time.

HEADS PROMENADE HALFWAY – HEADS SQUARE THRU – RIGHT & LEFT THRU – PASS THRU – TRADE BY – STAR THRU – SQUARE THRU THREE-QUARTERS – SWING & PROMENADE

- Deep Water

Hi Hat 5253 / Ernie Kinney

This is a well known country song from many years ago – it has been made into a square dance several times, but I rather like this arrangement on Hi Hat. It features the usual style of music that you expect from Hi Hat, with a really solid beat and lead instruments such as fiddle, acoustic guitar and electric guitar. There is a key change going into the closer.

HEADS SQUARE THRU – RIGHT-HAND STAR – HEADS STAR LEFT – TOUCH A QUARTER – SCOOTBACK – SCOOTBACK – SWING & PROMENADE

- Teddy Bear

TNT 285 / Fred Strang

This record has the traditional TNT sound that is primarily that of a music synthesizer – the music has a very strong down-beat.

bouncy.

HEADS PROMENADE HALFWAY – HEADS RIGHT & LEFT THRU – HEADS SQUARE THRU – DOSADO – SLIDE THRU – SQUARE THRU THREE-QUARTERS – SWING & PROMENADE

- Seminole Wind

Grand 302CD / Kevin Robinson

This is a great piece of music, originally performed by Jon Anderson. There is a nice fiddle introduction and tag ending, as well as soft wind sound effects. The music is exciting and has great lift. This record has been unavailable for some time and has been re-released in CD format.

HEADS SQUARE THRU – DOSADO – SWING THRU – MEN RUN – BEND THE LINE – RIGHT & LEFT THRU – FLUTTERWHEEL – SLIDE THRU – SWING & PROMENADE

- Banjo Breakup / Chap's Hoedown

Chaparral 125

Pleasant music with a solid beat – the Banjo Breakup side has the same melody as Going Against the Grain. I can't recognize the melody of Chap's Hoedown, but it appears to be based on a singing call.

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 August

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

Best Sellers Information supplied by:

Nev & Bev McLachlan -

Maverick's:

Dance Supplies, Records & Tape Service

P.O. Box 248

Buderim 4556 Queensland

Ph – 07 5445 1540 Fax – 07 5476 5648

Mobile – 0417 092928

Email – NevBevMcLachlan@bigpond.com

The Professional Tape & Record Service

Record Review For Callers, Cuers & Dancers by Brian Hotchkies

Brian & Lorraine
8 Kato Close
Kanwal, NSW 2259
Australia

Phone/FAX: 02/4392-0336 (International: +61+2+4392-0336). Email: bah@idl.net.au

DON'T PULL YOUR LOVE

Royal 326 / Jerry & Tony / Mainstream

Another exciting release from Royal, with excellent instrumentation, and first class vocals by Jerry Story & Tony Oxendine. Music has a typical "Royal" style and sound. Lyrics are quite wordy and quick-fire, which helps to give the dance a sense of excitement – however, most callers should have little trouble getting their tongue around the syllables. The Choreography is easy yet interesting, has good body flow and fits the music very well. If you have not already heard this one, make sure you do before you get much older!
#24 on our July 2001 catalogue tape.

FIGURE: Heads Sq. Thru, Do-Sa-Do, Swing Thru, Boys Run, ½ Tag, Scootback, Single Hinge, Girls Trade, Recycle, Corner Swing, Prom.

NO ONE NEEDS TO KNOW

Royal 327 / Jerry & Tony / Mainstream

A really swinging number, which is great to dance, call & tap your foot to! Jerry & Tony call this one to perfection – my bet is that you'll play the vocal through several times, just to *sop-up* the singing, harmony, word metre, great enunciation and diction that these two *masters* present. Although the choreo is restricted to what was the old Basic program, this is not a dance for beginners. However, experienced *basic* dancers should have no trouble with the routine, which features an "All Eight Circulate 1 & ½". The Minor figure uses a simple "Circle, Allemande & Weave" sequence which allows good use of the songs original lyrics.
#25 on our July 2001 catalogue tape.

FIGURE: Four Ladies Chain, Heads Prom. ½, Lead Right, Circle to a Line, Fwd. & Bk., Pass the Ocean, All Eight Circulate 1 & ½, Corner Swing, Prom.

S L O W P O K E

ESP-1059 / Elmer Sheffield Jr. / Mainstream

A very well known tune, re-arranged beautifully into Square Dance format, and recorded by ESP. Both parts of the melody have been used, which will allow Callers to present (if they want to) a good percentage of the original lyrics. The choreo printed on the cue sheet, and called in the *Elmer* style on the flip, has been thoughtfully selected to allow good use of lyrics. The instrumental is a joy to call, and features a key modulation at the beginning of, and a rhythm variation during, the Closer. Although I have listed the dance as *Mainstream*, Elmer does use a Teacup Chain during the Closer (which is Plus).
#05 on our August 2001 catalogue tape.

FIGURE: Heads Prom. ½, Lead Right, Circle to a Line, R & L Thru, Pass Thru, Wheel & Deal, Swing Thru, Turn Thru, Allemande (keep her), Prom. (Les Heaton will love this choreo!)

ON THE ROAD AGAIN

Sting-802 / James Wyatt / Mainstream

A familiar song by Willie Nelson, nicely presented in *Square Dance time* by Sting (owned by Paul Bristow), and called by James. The melody has been recorded as a Square several times before, but this version is as good as any. James has done a really great job on the vocal. If you don't already have this song in your record box, you should check it out (Paul needs the money). The Minor Figure features a simple Grand Square routine.
#21 on our August 2001 catalogue tape.

FIGURE: Heads Square Thru, Do-Sa-Do, Swing Thru, Boys Run, Tag The Line, Cloverleaf, Girls Square Thru ¾, Corner Swing, Prom.

