



## Hi There!

I hope that Christmas and New Year have been a happy and successful time for you.

2002 sees the start of the fifth year of Choreo-wise – as usual I have spent considerable time in December and January making plans for the material that will be presented this year. Starting next issue there will be a slight change in format. Due to the amalgamation of the Basic and Mainstream programs there will now be 3 pages devoted to Mainstream. Previously there has been one page devoted to A-level. This year sees 2 pages of A-level material – 1 page for A-1 and 1 page for A-2. I hope that this decision causes more joy than it causes grief.

I hope that subscribers who don't call A-level still have a look at the A-level pages – it is quite possible that some of the material presented there will fit into your Mainstream and Plus programs.

This year will see C-Bar-C & Seven C's putting out some new material on CD. So far CD sales have been very low when compared to vinyl records. I hope that as more and more callers move to Minidisk, the purchase of music on CD will become more acceptable to Square Dance callers. The music that will be released on CD will, in general, have three different keys, a harmony instrumental and three calls (each one featuring a different program).

February sees the release of '**Home Among The Gum Trees**' on both vinyl record and CD. The record features calling by Ian Mitchem. The CD features a Mainstream track and a Plus track by Ian, while I call an easy level Basic routine. There is a choice of music with or without a didgeridoo introduction – as well as a choice of keys and an additional track that has vocal harmony in the background; all for basically the same cost as a record.

The Callers' School in January was attended by 15 students and was a great success. The dance weekend that followed had close to maximum numbers at each session and seemed to be well received by all who attended – a big thanks to Steve Turner for coming along to help out with both functions. At this point in time our A-level in March is a sell-out as well – we are looking forward to a good year and hope that you are too!

Kind regards until next time.

### **Glitches from Issues #40**

p. 466 – second column, second routine – replace Swing Corner with Allemande Left

### **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)**

**DYP = Do Your Part**



# Basic

## ***Some Fun Routines***

This month the basic pages will look at some routines that are basically good fun. Choreographically they are very straight-forward, but they will make the dancers think, and probably have a good giggle along the way.

The first routine sets up an Arky-style Zero Circle where all dancers are in sequence and with their partner. The dancers will perform some simple zero modules, but the fact that they are working with the same sex will give them plenty of variety...

SS

**Four Ladies Chain**  
**Four Ladies Chain**  
**Heads Half-sashay**  
**Circle Left Three-eighths**  
**Men Forward & Back**  
**Men Flutterwheel**  
**Men Reverse Flutterwheel**  
**Ladies Forward & Back**  
**Ladies Flutterwheel**  
**Ladies Reverse Flutterwheel**  
**Everyone Circle Right**  
**Swing Partner**  
**Promenade**

The basis of the routine is that all dancers are next to their partner and all are in sequence. As long as we call Zero modules, the resolution will always be to Swing the Partner.

This next routine uses Separates as the theme...

SS  
Heads Half-sashay  
Circle Left  
Men Pass Thru  
Separate 'round 1 to a Line  
Circle Left  
Ladies Pass Thru  
Separate 'round 1 to a Line  
Circle Left  
Men Pass Thru  
Separate 'round 1 to a Line  
Circle Left  
Ladies Pass Thru  
Separate 'round 1 to a Line  
Circle Left  
Swing Partner  
Promenade

Any number of zeros will work in this situation...

SS  
Heads Half-sashay  
Circle Left  
Men Forward & Back  
Men Pass the Ocean  
Centre Men Trade  
Men Swing Thru  
Centre Men Run  
Men Bend the Line  
Circle Left  
Swing Partner  
Promenade

SS  
Heads Half-sashay  
Circle Left  
Ladies Forward & Back  
Ladies Pass the Ocean  
Ladies Recycle  
Ladies Sweep a Quarter  
Circle Left  
Swing Partner  
Promenade

SS  
Heads Half-sashay  
Circle Left  
Men Forward & Back  
Ladies Face the Girl Beside You  
Grand Square  
Circle Left  
Swing Partner  
Promenade

SS  
Heads Half-sashay  
Circle Left Three-eighths  
Men Forward & Back  
Men Swing Thru  
Centre Men Run  
Men Wheel & Deal  
Circle Left  
Swing Partner  
Promenade

SS  
Heads Half-sashay  
Circle Left  
Men Forward & Back  
Men Pass Thru  
Separate 'round 2 to a Line  
Circle Left  
Swing Partner  
Promenade

SS  
Heads Half-sashay  
Circle Left  
Men Forward & Back  
Men Spin the Top  
Centre Men Run  
Men Bend the Line  
Men Touch a Quarter  
Men Walk & Dodge  
Swing Partner  
Promenade

The alternative to resolving by Circling and Swinging is to use a Square Thru or Equivalent, which should have

everyone finishing Facing their own Partner...

SS  
Heads Half-sashay  
Circle Left  
Men Forward & Back  
Men Square Thru  
Swing Partner  
Promenade

SS  
Heads Half-sashay  
Circle Left  
Ladies Forward & Back  
Ladies Pass the Ocean  
Ladies Swing Thru  
Centre Ladies Run  
Ladies Veer Right  
Men Courtesy Turn Your Partner  
Promenade

SS  
Heads Half-sashay  
Circle Left  
Ladies Forward & Back  
Ladies Pass the Ocean  
End Ladies Trade  
Centre Ladies Trade  
Extend  
Swing Partner  
Promenade

SS  
Heads Half-sashay  
Circle Left  
Men Forward & Back  
Men Half-sashay  
Men Pass the Ocean  
Centre Men Run  
Men Bend the Line  
Men Half-square Thru  
Pass Thru  
Same Sex Allemande Left  
Look for Partner - Swing Partner  
Promenade



## ***Fold & Cross-fold***

My approach to programming at a dance is similar to my approach to planning material for Choreo-wise - I work out what I need to practice and that is what I call, and what I write.

I should use Cross-fold and Fold more than I have been doing recently - this material should give me a gentle reminder in that direction...

SS  
Heads Pass Thru  
Separate 'round 1 to a Line  
Pass Thru  
Ends Cross-fold B1c

SS  
Heads Pass Thru  
Separate 'round 1 to a Line  
Forward & Back]  
Men Half-sashay  
Ladies Half-sashay  
Pass Thru  
Centres Cross-fold B1c

From any outfacing-line that has Men together on the Left-hand end and ladies together on the Right-hand end, if you call Ends or Centres Cross-fold you will finish with an Eight Chain Thru formation with a normal gender arrangement.

Did you know that by definition you should not call Cross-fold to Men or Ladies in the above situation. Cross-fold is specifically done by Ends or Centres – the only time you should call it to Men or Ladies is if all the Men/Ladies are Ends or all the Men/Ladies are Centres.

From an outfacing-line with Ladies together on the Left-hand end, Cross-fold will result in a half-sashayed arrangement...

**SS**  
**Heads Pass Thru**  
**Separate 'round 1 to a Line**  
**Pass Thru**  
**Tag the Line**  
**Face Out**  
**Ends Cross-fold**  
**Pass Thru**  
**Right & Left Grand**  
**Face In – You're Home**

If you call Cross-fold from an Outfacing-line where both couples in the line have either a normal gender arrangement or a half-sashayed gender arrangement, you will finish with dancers facing someone with the same gender as them...

**L1p**  
**Pass Thru**  
**Ends Cross-fold**  
**Swing Thru**  
**Hinge**  
**Men Trade**  
**All Eight Circulate**  
**Right & Left Grand**

**L1p**  
**Right & Left Thru**  
**Half-sashay**  
**Pass Thru**  
**Ends Cross-fold**  
**Swing Thru**  
**Men Trade**  
**Everyone Turn Thru**  
**Courtesy Turn** **L1p**

Fold and Cross-fold also work well from an Inverted Line...

L1p  
Right & Left Thru  
Half-sashay  
Pass Thru  
Centres Trade  
Ends Fold  
Double Pass Thru  
Leaders Trade  
Slide Thru  
Pass Thru  
Bend the Line L1p

I have deliberately set-up a half-sashayed gender arrangement so that the Centres will have a normal gender arrangement for the Centres Trade.

L1p  
Right & Left Thru  
Half-sashay  
Pass Thru  
Centres Trade  
Ends Cross-fold  
Double Pass Thru  
Face In L1p  
Bend the Line L1p

In this next routine I have set-up the same gender in the Centre...

L1p  
Pass the Ocean  
Ladies Trade  
Ladies Run  
Tag the Line  
Face In  
Pass Thru  
Ladies/Centres Trade  
Men/Ends Fold  
Double Pass Thru  
Cloverleaf  
Ladies/Centres Turn Thru  
Star Thru  
Promenade

The next routine features a Fold from a simple but non-standard situation...

SS  
Heads Pass Thru  
Head Ladies Fold  
Star Thru  
Ladies Pass Thru  
In the wave - Swing Thru  
Men Pass Thru  
Centres Veer Right  
Ends U-turn Back  
Pass Thru  
Trade By  
Pass Thru  
Swing Partner

A nice and simple get-out module, with good body-flow, is...

L1p  
Pass the Ocean  
Swing Thru  
Ladies Cross-fold  
Right & Left Grand

L1p  
Half-square Thru  
Trade By  
Circle to a Line  
Pass the Ocean  
Hinge  
Centres Trade  
Centres Run  
Bend the Line  
Pass Thru  
Ends Cross-fold  
Right & Left Grand

### Singing Call - Corner Progression

Heads Right & Left Thru  
Heads Half-sashay  
Heads Pass Thru  
Separate 'round 1 to a Line  
Slide Thru  
Right & Left Thru  
Star Thru  
Pass the Ocean  
Swing Thru  
Ladies Cross-fold  
Swing & Promenade

# Plus

changes our formation from parallel mini-waves to an Ocean Wave).

By changing the axis of a formation in

## ***Changing Wave Direction***

Some of the following routines are relatively difficult for dancers. The reason for the difficulty is the combination of some figures axis of the formation. This change of formation and axis requires good formation awareness by the dancers.

Look at the following routine...

<p><b>B1c</b> <b>Star Thru</b> <b>Pass Thru</b> <b>Chase Right</b> <b>Explode &amp;</b> <b>Touch a Quarter</b> <b>Single File</b> <b>Circulate</b> <b>Ladies Run</b> <b>Centres Pass Thru</b> <b>Right &amp; Left Grand</b></p>
---

Many dancers will have difficulty with the Explode &. The reason for this is that the Chase Right finishes with dancers thinking that their formation is parallel mini-waves (i.e. the same people with whom they were working) but with the call of Explode & we have changed the formation and the axis of the formation. The difficulty is that many dancers will still be thinking about the dancers in the previous formation rather than adjusting the thoughts to work with the new dancers in the new formation (the Explode &



this manner we are greatly increasing the difficulty level – but as long as this is explained to the dancers they should pick up the concept fairly easily.

We can use this concept to add variety to calls that dancers may be used to from fairly standard situations.

B1c  
**Swing Thru**  
**Cast-off three-quarters**  
**Walk & Dodge**  
**Chase Right**  
**Explode the Wave**  
**Half-tag**  
**Walk & Dodge**  
**Partner Trade**  
**Slide Thru** B1c

This next routine is a slick little get-out module...

B1c  
**Touch a Quarter**  
**Walk & Dodge**  
**Chase Right**  
**Explode the Wave**  
**Wheel & Deal**  
**Centres U-turn Back** B1c  
**Allemande Left**

Another call that lends itself to this type of change of axis is Linear Cycle. Initially, to give the dancers the best possible chance of success, you should try to engineer familiar gender arrangements...

SS  
**Heads Star Thru**  
**Double Pass Thru**  
**Peel Off**  
**Pass the Ocean**  
**Walk & Dodge**  
**Chase Right**  
**Linear Cycle**  
**Pass Thru**  
**Wheel & Deal**  
**Pass Thru**  
**Slide Thru**  
**Pass the Ocean**  
**Ladies Trade** W1c

The next routine uses the same concept but the combination of calls is, perhaps, a little less dramatic...

L1p  
**Pass the Ocean**  
**Hinge**  
**Follow Your Neighbour & Spread**  
**Ladies Trade**  
**Hinge**  
**Explode & Pass the Ocean**  
**Men Run**  
**Reverse Flutterwheel** L1p

The next routines will feature Left-hand Ocean Waves...

B1c  
**Touch a Quarter**  
**Walk & Dodge**  
**Chase Right**  
**Trade the Wave**  
**Follow Your Neighbour**  
**Men Run**  
**Wheel & Deal** B1c

B1c  
**Touch a Quarter**  
**Split Circulate**  
**Explode the Wave**  
**Wheel & Deal**  
**Double Pass Thru**  
**Leaders U-turn Back** B1c

B1c  
**Swing Thru**  
**Trade the Wave**  
**Hinge**  
**Walk & Dodge**  
**Left Chase**  
**Explode & Grand Swing Thru**  
**Men Fold**  
**Ladies Extend – as a couple**  
**Wheel & Deal**  
**Swing Partner**

## Singing Call - Corner Progression

Heads Pass the Ocean  
Extend  
Hinge  
Walk & Dodge  
Chase Right  
Explode the Wave  
Wheel & Deal  
Centres Half-sashay  
Zoom  
Centres Pass Thru  
Pass the Ocean  
Explode &  
Swing Corner  
Promenade

Heads Pass the Ocean  
Extend  
Relay the Deucey  
All Eight Circulate  
Explode &  
Slide Thru  
Swing Corner  
Promenade

### Hilton Equipment For Sale

**AC201** Turntable/Amplifier with  
Remote Reset, Carry Case &  
Microphone Cable - \$2600

**MA150** Mixer/Amplifier for use with  
Minidisk Player, Carry Case &  
Microphone Cable - \$2000

Electro Sound Speaker Stack - \$1200

Hilton Microphone Mixer - \$60

Hilton Radio Activated Record Reset &  
Remote Volume Control - \$400

***All Gear Is In "As New" Condition***

**For more details contact me:  
17 Boyd Boulevard, Medowie, 2318  
02 4982 8404  
david@c-bar-c.com**

# A-Level

## ***Peel & Trail***

Peel & Trail is an A-2 call that would fit smoothly into an evening of Plus dancing.

Peel & Trail is a combination of Leaders executing a Peel Off and the Trailers stepping forward and executing a Trade.

It can be danced from a column, a Z-formation and from a completed Double Pass Thru formation. I guess it could also be called from a Double Pass Thru formation.

From a Z-formation it takes a left-hand Z to a Right-hand Ocean Wave...

<b>B1c</b> <b>Swing Thru</b> <b>Ladies Fold</b> <b>Peel &amp; Trail</b> <b>Explode &amp;</b> <b>Slide Thru</b>	<b>B1c</b>
---	------------

From a Right-hand Z it finishes with a Left-hand Ocean Wave...

<b>L1p</b> <b>Right &amp; Left Thru</b> <b>Dixie Style to an Ocean Wave</b> <b>Men Trade</b> <b>Ladies Fold</b> <b>Peel &amp; Trail</b> <b>Hinge</b> <b>Trade the Wave</b> <b>Hinge</b> <b>Ladies Trade</b> <b>Linear Cycle</b>	<b>L1p</b>
---	------------

From a Double Pass Thru formation...

<b>SS</b> <b>Heads Star Thru</b> <b>Double Pass Thru</b> <b>Peel &amp; Trail</b> <b>Pass Thru</b> <b>Ends Cross-fold</b> <b>Pass Thru</b> <b>Swing Partner</b>
---

<b>SS</b> <b>Heads Pass Thru</b> <b>Separate 'round 1 to a Line</b> <b>Pass the Ocean</b> <b>Centres Run</b> <b>Tag the Line</b> <b>Peel &amp; Trail</b> <b>Right &amp; Left Thru</b> <b>Dixie Style to an Ocean Wave</b> <b>Acey Deucey</b> <b>Spin Chain Thru</b> <b>Ladies Run</b> <b>Wheel &amp; Deal</b>	<b>B1c</b>
---	------------

## **Singing Call - Corner Progression**

---

**Heads Pair Off**  
**Touch a Quarter**  
**Follow Your Neighbour**  
**Ladies Fold**  
**Peel & Trail**  
**& Mix**  
**Swing Thru**  
**Hinge**  
**Scot & Dodge**  
**Chase Right**  
**Swing Corner & Promenade**

---

---

**Heads Pass In**  
**Double Pass Thru**  
**Horseshoe Turn**  
**Touch a Quarter**  
**Centres Trade**  
**Ends Fold**  
**Peel & Trail**  
**Scot & Dodge**  
**Chase Right**  
**Swing Corner & Promenade**

---

# Feature Call

## *Cut the Mustard*

A few weeks ago I wrote came up with a new dance movement - I call it *Cut the Mustard*.

*Cut the Mustard* is danced from any parallel general line/wave formation.

Ends will slide together and Trade (as in a Cut the Diamond). At the same time, the Centres will dance an All Eight Circulate BUT will veer from the Centre to the End position (i.e. they dance their part of a Cross-over Circulate).

I'm excited about this call - it has good and interesting action. The body-flow is quite good (as long as you don't call it from a line with all the Centres facing in - please don't call it from this formation). It feels quite different to other calls and despite it's simplicity it makes the dancers think carefully about where they are moving to.

It might make it easier for dancers to see their part if you explain that the ends and the centres facing out stay with the same group of dancers, while the centres facing in will move across and join the other group of dancers.

It is quite useful as it converts a Right-hand Ocean wave to a Left-hand Wave, and visa versa.

B1c Slide Thru Pass the Ocean Cut the Mustard
--

Cut the Mustard	B1c
-----------------	-----

B1c Slide Thru Pass the Ocean Men Circulate Ladies Trade Cut the Mustard Allemande Left
---

B1c Slide Thru Pass the Ocean Recycle Veer Left Couples Circulate Ladies Trade Ladies Run Men Trade Left Swing Thru Cut the Mustard Right & Left Grand
---

This routine uses a 3x1 line...

B1c Slide Thru Right & Left Thru Dixie Style to a Wave Men Walk & Dodge Cut the Mustard Ladies Walk & Dodge Men Pass Thru Men Face In Ladies - as a couple - Promenade One Quarter Men Square Thru Three-quarters Swing & Promenade
---

### **Singing Calls** - Corner Progression

---

Heads Lead Right  
Touch a Quarter  
Split Circulate  
Hinge  
Cut the Mustard  
Left Swing Thru  
Ladies Run  
Ferris Wheel  
Pass Thru  
Swing Thru

## **Swing & Promenade**

# Hoedowning

## ***“Think Time” - Making The Same Routine Seem Different & Faster***

*I believe most dance action takes place in the dancers' heads (particularly once you get to higher levels - by using different calls to create the same traffic pattern, dancers will think they are doing a different routine.*

*The more calls we can use to create the same traffic pattern, the more data has to be processed by dancers to complete these routines - and the faster the dancers will think they are dancing.*

As dancers move around the floor, they are thinking about the calls that they have been given. Each call takes a certain amount of thought. Look at the following example:

B1c  
Touch a Quarter  
Extend  
Men Swing Thru  
**LADIES TRADE**  
Extend  
Split Circulate  
Ladies Trade  
Right & Left Thru  
L1p

In the above routine the Ladies are asked to Trade from a Three-quarter

Tag formation. One call, a single action - a single thought to process.

Instead of calling Ladies Trade you could call:

**LADIES FACE IN  
LADIES PASS THRU  
LADIES FACE IN**

In the second situation the Ladies are still dancing the same basic traffic pattern, but rather than processing one piece of information, have to process three pieces of information (in the same amount of time) to get the same choreographic result. For this reason it will seem more complicated and faster than it really is.

In the same way:

B1c  
**SLIDE THRU**  
Square Thru three-quarters  
Allemande Left

B1c  
**PASS THRU  
FACE IN**  
Square Thru three-quarters  
Allemande Left

Or,

B1c  
Touch a Quarter  
Walk & Dodge  
**U-TURN BACK**  
Pass the Ocean  
Swing Thru  
W1c

B1c  
Touch a Quarter  
Walk & Dodge  
**FACE RIGHT - TWICE**  
Pass the Ocean  
Swing Thru  
W1c

By giving two calls dancers have to process twice the amount of info. It makes even simple routines seem different, faster and more challenging.

It is a fairly simple technique to add variety without complexity – and we are only limited by our own imagination.

# Record Review

## New Releases – January '02

By David Cox

- **Living Next Door To Alice**  
Hearties 003 / Thorsten Geppert

This Square Dance is very similar in style to the original pop song (who performed that?). It has two different melodies which are alternated most of the way through the dance.

HEADS PROMENADE HALFWAY – HEADS RIGHT & LEFT THRU – HEADS SQUARE THRU – DOSADO – SWING THRU – MEN TRADE – SWING & PROMENADE

- **Next Door To Alice**  
Royal 138 / Jerry Story

Royal Records has brought out their own version of the previous record at the same time. It is quite different from the German version - much faster. It uses only one of the two melodies from the original son, but has interesting harmony vocals.

HEADS PROMENADE HALFWAY – HEADS PASS THE OCEAN – EXTEND – RECYCLE – REVERSE FLUTTERWHEEL – VEER RIGHT – FERRIS WHEEL – CENTRES VEER RIGHT – VEER LEFT – SWING & PROMENADE

- **She's Cool**  
Lyn-Spin 2001 / Gary Sanders

This is the first release on the Lyn-Spin label. It has a strong Rock 'n' Roll flavour. The music seems faster than it is due to the way the percussion is played. Actually the dance is very smooth, with lots of time to call the lyrics. Electric guitar features strongly throughout the record, and some harmonica. A different melody is used for the Middle Break and Closer.

HEADS PROMENADE HALFWAY – HEADS PASS THE OCEAN – EXTEND – SWING THRU – MEN RUN – CHAIN DOWN THE LINE – DIXIE STYLE TO AN OCEAN WAVE – MEN CROSSFOLD – SWING & PROMENADE

- **Garden Party**  
Sting 1001 / Soren Christensen

This tune has been released previously, but none have the lift of this new Sting version. The arrangement is very true to the Ricky Nelson pop song and is well called.

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

- **Warning Sign / Bull Dust Hoedown**  
4C's 0002CD / Jack Berg & Me

This CD contains a hoedown and a singing call. The hoedown has a strong Aussie flavour (with didgeridoo and cockatoo sound effects). The singing call has a strong country flavour.

HEADS SQUARE THRU – DOSADO – SWING THRU – MEN TRADE – TURN THRU – ALLEMANDE LEFT – WEAVE – SWING 7 PROMENADE

### **Best Sellers from November**

1. Merry Christmas Everyone	Aussie Tempos 1026
2. The Galaxy Song	Aussie Tempos 1021
3. When You Say Nothing At All	Down Under 104
4. Feliz Navidad	ABC10
5. I'm The One	Hi Hat 5254

### **Best Sellers from December**

1. Next Door To Alice	Royal 138
2. When A Child Is Born	Down Under 107
3. Little Black Book	?????
4. Celito Lindo	?????
5. Tell It To Your Teddy Bear	C-Bar-C 807

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](mailto:NevBevMcLachlan@bigpond.com)



# The Professional Tape & Record Service

## Record Review by Brian Hotchkies

For Callers, Cuers & Dancers  
**Brian & Lorraine**  
8 Kato Close  
Kanwal, NSW 2259  
**Australia**

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

### **IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS**

Roy-329 / Jerry & Tony / Mainstream

This Christmas theme release features typical "Royal" quality on the instrumental, vocal & engineering production. The instrumental arrangement features both parts of the melody from the original "pop" song. The first melody section is used for the three minor figures, while the second (which has been slightly modified to fit the 64 beat phrase) is used for the four major figures. The vocal by Jerry Story & Tony Oxendine is very professional (as always), and is well worth a spin. All choreography is standard, and should not be difficult for mainstream dancers to handle.

#17 on our November 2001 tape.

**FIGURE:** Heads Square Thru, Star Right,  
Heads Star Left, R & L Thru, Swing Thru,  
Boys Run, ½ Tag, Swing, Prom.

### **GRANDMA GOT RUN OVER BY A REINDEER**

JR-100 / Robert Kennedy / Mainstream

This is the first release for JR Records, and it should be well received by Callers & Dancers. The only other version of this popular, novelty, Christmas song has been un-available now for several years. The "JR" release has a slightly different musical arrangement from the earlier version on 4-bar-B, but should not pose any problems for Callers. The record has been well engineered and produced. There is a key modulation half way through the Closer (32 beats into the Closer) to provide an *ending lift*. Alternative Minor figure choreo is supplied on the cue sheet, and called on the flip side by Robert. #12 on our November 2001 tape.

**FIGURE:** Heads Prom. ½, Square Thru,  
R & L Thru, Veer Left, Ferris Wheel, Star Thru,  
Slide Thru, Pass Thru, Corner Swing, Prom.

### **TELL IT TO YOUR TEDDY BEAR**

CBC-807 / David Cox & Al Stevens / Plus

A nice record with a variety of interesting choreography which has been well thought out, and called by David & Al. This instrumental was originally released in March 1987, and many Callers will be pleased to see it re-released with up-to-date choreo. The instrumental features a key modulation at the beginning of the Closer. I'll print two major figures for this review. The minor figure is straight forward – as long as you remember to call "Circle to the Left" at the beginning!

#2 on our November 2001 tape.

**FIGURE #1:** Heads Box The Gnat, Slide Thru,  
Spin The Top, Box The Gnat, Fan The Top,  
All X Run, Left Swing Thru, Girls Trade & Run,  
Prom.

**FIGURE #2:** Heads Star Thru, Pass Thru,  
R & L Thru, ½ Sashay, Pass Thru, Trade By,  
Single Circle to O/W, Girls Trade, Boys Fold,  
Peel The Top, Boys Run, Bend the Line, Swing  
Corner, Prom.



### **MERRY CHRISTMAS POLKA**

Double M-104 / Monk Moore / Mainstream

This is a lively little Christmas theme dance in Polka rhythm. The tune has been released as a S/D several times in the past, but all of these have been un-available now for several years. Major figure choreo is a well-used routine that most Dancers can handle in their sleep. Minor choreo features "Grand Square" to allow utilisation of the original lyrics.

#07 on our November 2001 tape.

**FIGURE:** Heads Prom. ½, Pass The Ocean,  
Extend, Swing Thru, Boys Run, Bend The Line,  
R & L Thru, Flutter Wheel, Slide Thru, Swing,  
Prom.