



Hi There!

March saw the second annual A-Okay Weekend held here at Medowie. To be honest, it seemed like a great success – we had seven squares (maximum numbers) and people didn't seem to want to spend much time sitting down – there were the full seven squares on the floor for most of the weekend. There were dancers from Queensland, Victoria and the ACT, as well as from NSW. Basically the numbers doubled when compared to our first A-Okay Weekend last year.

The next weekend function here at Medowie will be the Pure Plus Weekend in July. I will be sharing the calling with Barry Wonson. At this stage we have vacancies for another square of dancers – it looks as though it will be another sell-out.

Next year there will be a callers' school held here at Medowie. It will be in late August and will run for 5 days (Monday to Friday). The school will be conducted by Al Stevens. Al is one of the world's most experienced Caller-Coaches and it will be Al's first visit to Australia. I'm sure that anyone who attends the school will walk away a much better caller.

A few weeks ago Nev McLachlan was kind enough to send me a sample copy of his New Releases Tape Service. I am very impressed with the audio quality of the tape service – it is the best sounding tape I have heard in many years. Nev is trying to build his subscriber base at the moment and is happy to send a sample tape upon request. Do yourself a favour and contact Nev – his contact details are available on the second last page of the notes (p. 506).

After the first two weeks of our learners' class I am underwhelmed by the response – we advertised in the newspaper, did a substantial amount of letter-box drops and did a couple of demonstrations – that's life – we have two more weeks before we decide whether to continue with it or not – at the moment it doesn't look positive – I hope you have had more success.

On a more positive note, the numbers attending our regular dances are extremely healthy and building slowly.

Thank you to all of you who have contacted me to say how much you are enjoying using Home Among The Gum Trees – I do appreciate these positive comments.

Please note that the next issue will probably be up to a month late.

Kind regards until next time.

Glitches from Issues #41 & #42

- p. 480 – first routine – the module finishes with a W1c, not a B1c
- p. 489 – fourth routine – delete the Right & Left Thru
- p. 490 – first routine – add Heads Right & Left Thru, Head Ladies Chain at the start

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

Mainstream

Openers

Often times it is nice - and looks both impressive and professional - to have some slick little routines that start from a squared set and are a little different. These can be used as openers (a little spice to start off a hoedown) or closers (a spicy way to give a polished finish to a hoedown). I hope that you find them useful.

The first routine is very simple, but just a little different from what

SS
Head Ladies Chain
Heads Lead Left
Veer Right
Ferris Wheel
Half-sashay
Centres Pass Thru
Everyone Pass Thru
Right & Left Grand

SS
Heads Pass the Ocean
Ladies Trade
Extend
Ladies Trade
Swing Thru
Recycle
Right & Left Grand

This routine has an unusual Circle to a Line, in as much as the finishing position has the Ladies in the Centre of the Line...

SS
Heads Right & Left Thru
Heads Half-sashay
Sides Square Thru
Circle to a Line
Pass Thru
Wheel & Deal
Zoom
Find Partner - Swing

It is quite easy to change the above routine into an Allemande Left get-out...

SS
Four Ladies Chain Three-quarters
Heads Right & Left Thru
Heads Half-sashay
Sides Square Thru
Circle to a Line
Pass Thru
Wheel & Deal
Zoom
Find Corner - Allemande Left

Or we can change it to a Right & Left Grand get-out...

SS
Heads Right & Left Thru
Heads Half-sashay
Heads Square Thru
Circle to a Line
Pass Thru
Wheel & Deal
Zoom
Find Partner - Right & Left Grand

Continuing the Circle to a Line theme...

SS
Heads Square Thru $\frac{3}{4}$'s
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Ladies Pass Thru
Circle to a Line
Touch a Quarter
Men Run
Double Pass Thru
Face In
Slide Thru
Centres Pass Thru
Allemande Left
Right & Left Grand
Promenade Four Steps
You're Home

And one more...

SS
Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Zoom
Men Pass Thru
Circle to a Line
Touch a Quarter
Centre Lady Run
Ends Face In
Right & Left Grand

SS
Four Ladies Chain
Heads Half-sashay
Sides Pass the Ocean
Extend
Swing Thru
Men Run
Pass Thru
Tag the Line
Face right
Ferris Wheel
Zoom
Look for Partner - Swing

Get-out Modules

Here are slick get-out modules - they are fairly simple, yet just a little different.

The module uses a Star which has the same gender next to each other...

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
Ladies Pass Thru
Left-hand Star - Halfway
Men Star Right
Ladies Promenade Outside
Find Corner - Allemande Left

This next module is based on a similar idea but uses a Left Touch a Quarter rather than Left-hand Star...

L1p
Right & Left Thru
Half-sashay
Pass Thru
Wheel & Deal
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
Men Right-hand Pull By
Left Touch a Quarter
Ladies Star Right - Once Around
Men Face In
Meet Partner -
Left Touch a Quarter
Men Star Right
Ladies Promenade
Find Corner - Allemande Left

I get the men to do a Right-hand Pull By rather than a Pass Thru, because makes it more certain that the Left

Touch a Quarter will be executed correctly.

This next get-out module returns dancers to home – it starts from a Zero Box where the outside dancers are in their original home position...

B1c
Swing Thru
Men Run
Couples Trade
Ferris Wheel
Double Pass Thru
Face In
Slide Thru
Centres Do It Twice
You're Home

And from the same position...

B1c
Slide Thru
Pass Thru
Bend the Line
Pass the Ocean
Swing Thru
Men Run
Ferris Wheel
Zoom
Double Pass Thru
Face In
Slide Thru
Centres Do It Twice
You're Home

This next return to home module starts from the same location...

B1c
Pass Thru
Trade By
Slide Thru
Pass the Ocean
Hinge
Centres Trade
Ladies Trade
Centres Trade
Centres Run
Ferris Wheel
Double Pass Thru
Face In
Centres Do It Twice
Bow To Your Partner

Odds & Ends

Here are some more short routines – they are fairly straight forward but just a little different.

SS
Four Ladies Chain
Heads Pass the Ocean
In the Wave – Same Sex Trade
Extend
Hinge
Scootback
Men Fold
Ladies Swing Thru
Ladies Turn Thru
Star Thru
Couples Circulate
Promenade

SS
Heads Square Thru
Slide Thru
Right & Left Thru
Pass Thru
Half-tag
Trade
Face Right
Swing Thru
Men Run
Slide Thru
Allemande Left
Right & Left Grand
Face In
You're Home

SS
Heads Pass the Ocean
Swing Thru
Men Run
Half-tag
Face Left
Allemande Left

Right & Left Grand

Plus

Through the Diamond

The theme for this month's pages is using choreography that has some dancers in a Diamond formation, while the other dancers are working through the Diamond formation.

Look at the following routine...

L1p
Right & Left Thru
Touch a Quarter
Circulate Once and a Half
Ladies Trade
Ladies Slide apart
Men Diamond Circulate
Ladies Face In
Ladies Pass Thru
Men Diamond Circulate
Ladies Cloverleaf
Men Flip the Diamond
Ladies Touch a Quarter
Very Centre Men Trade
Other Six Circulate
Four Men Run Right
Centre Four Veer Right B1c

L1p
Touch a Quarter
Circulate Once and a Half
Centre Six Trade
Ladies Roll
Ladies Pass Thru
Men Flip the Diamond
Ladies Trade
Very Centres Trade
Extend

Men Run L1p

L1p
Touch a Quarter
Circulate Once and a Half
Ladies Trade
Ladies Roll
Ladies Backaway
Men Diamond Circulate
Ladies Pass the Ocean
In the wave of 6 - Swing Thru
In the wave of 6 - Swing Thru
Men Diamond Circulate
In the wave of 6 - Swing Thru
Ladies Linear Cycle
Men Flip the Diamond
Very Centres Trade
Extend
Men Run L1p

The key to making the next routines work is to take your time and make sure that the calls are clearly directed to the appropriate dancers so that everyone knows who should be involved in each call...

L1p
Right & Left Thru
Touch a Quarter
Circulate Once and a Half
Centre Six Trade
Ladies Roll
Centre Men Slide Apart
Ladies Swing Thru
Ladies Trade the Wave
Men Diamond Circulate
Wave of Six - Swing Thru
Men Facing Diamond Circulate
Outside 4 Facing Diamond Circulate
Ladies Diamond Circulate
Men Explode &
Men Touch a Quarter
All Eight Circulate Half
Men Run B1c

L1p
 Touch a Quarter
 Circulate Once and a Half
 Centre Six Trade
 Ladies Roll
 Centre Men Slide Apart
 Ladies Swing Thru
 Ladies Trade the Wave
 Men Diamond Circulate
 Wave of Six Swing Thru
 Men Diamond Circulate
 Outside 4 Diamond Circulate
 Ladies Facing Diamond Circulate
 Outside 4 Facing Diamond Circulate
 Men Diamond Circulate
 Ladies Explode &
 Ladies Touch a Quarter
 Everyone Circulate Once and a Half
 Men Run
 Spin Chain & Exchange the Gears
 In your Wave - Same Sex Trade
 Extend
 Swing Partner

On a different thread, here are a couple of All Eight Spin the Top routines...

SS
 Heads Square Thru $\frac{3}{4}$'s
 Heads U-turn Back
 All Circle Left
 Face the Same Sex -
 Allemande Left
 Face Partner - All 8 Spin the Top
 Men Run
 Make a Line - Forward & Back
 L1p

The next couple of routines are mine...

SS
 Heads Square Thru $\frac{3}{4}$'s
 Heads Face In
 & Roll
 All Circle Left
 Face the Same Sex -
 Allemande Left
 Face Partner - All 8 Spin the Top
 Meet Partner - All 8 Spin the Top
 Men Run
 Make a Line - Forward & Back
 L1p

Here are some simple, smooth singing calls.

Singing Call - Corner Progression

Heads Right & Left Thru
 Heads Pass the Ocean
 Extend
 Swing Thru
 Men Trade
 Men Run
 Half-tag
 Follow Your Neighbour
 & Spread
 Ladies Trade
 Swing Corner
 Promenade

Heads Half Square Thru
 Pass the Ocean
 Explode the Wave
 Trade By
 Swing Thru
 Hinge
 Follow Your Neighbour
 & Spread
 Men Trade
 Turn Thru
 Allemande Left
 Promenade

A-1

Multiple Calls

Some of the A-1 calls lend themselves to be used several times in succession. You can either give the call multiple times when the dancers finish each one - or just ask them to do it twice or three times. The key to success is dancers taking their time and not rushing from one call to the next.

L1p
Pass the Ocean
Ladies Trade
Ladies Run
Cast a Shadow
Cast a Shadow
Cast a Shadow
Allemande Left

L1p
Pass the Ocean
One Quarter Thru
Ends Circulate
Men Run
Pass the Sea
Recycle
Veer Right
Cast a Shadow
Cast a Shadow
Cast a Shadow
Right & Left Grand

L1p
Right & Left Thru
Pass the Ocean
Ladies Circulate
Swing Thru
Cast a Shadow

Cast a Shadow
Cast a Shadow
Promenade

In conjunction with Multiple calls is the concept of breaking in between each call. In this next routine, we call Cross-over Circulate BUT Cast a Shadow AFTER the first two one...

L1p
Pass the Ocean
Cross-over Circulate
Cast a Shadow
Cross-over Circulate
Cast a Shadow
Cross-over Circulate
Right & Left Grand

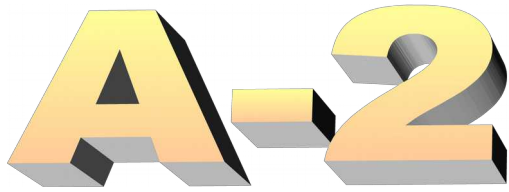
To build up to this you might like to use the following Basic module...

B1c
Swing Thru
All Eight Circulate
Swing Thru
All Eight Circulate
Swing Thru
All Eight Circulate
Swing Thru
All Eight Circulate
Swing Thru
All Eight Circulate

B1c

L1p
Pass the Ocean
Ladies Trade
Recycle
Circle to a Line
Pass the Sea
Left Swing Thru
Acec Deucey
Cast a Shadow
Mix
Cast a Shadow
Mix
Cast a Shadow
Mix
Promenade

**Out-roll Circulate - Twice
Right & Left Grand**



Do It Double

At A-2 we are looking at some nifty Right & Left Grand get-outs that are preceded by the same call twice.

Split Counter Rotate

L1 p
**Pass the Ocean
Split Counter Rotate - Twice
Right & Left Grand**

Box Counter Rotate

L1 p
**Pass the Sea
All Eight Circulate
Mix
Swing
Men Box Counter Rotate - Twice
Right & Left Grand**

Split Transfer

L1 p
**Pass the Ocean
Split Transfer - Twice
Right & Left Grand**

In-roll Circulate

L1 p
**Pass the Sea
Mix
In-roll Circulate - Twice
Right & Left Grand**

Out-roll Circulate

L1 p
Pass the Ocean

Feature Call

Motivate

L1p
Pass the Ocean
Swing
Motivate - Twice
Right & Left Grand

Scout & Weave

L1p
Pass the Ocean
Same Sex Trade
One Quarter Thru
Scout & Weave - Twice
Right & Left Grand

Pass & Roll

L1p
Pass the Ocean
Swing Thru
Recycle
Pass & Roll - Twice
Right & Left Grand

Scout Chain Thru

L1p
Right & Left Thru
Half-sashay
Pass the Ocean
Scout Chain Thru - Twice
Right & Left Grand

Recycle

L1p
Pass the Ocean
Recycle - Twice
Right & Left Grand

Remake

L1p
Pass the Ocean
Men Circulate
One Quarter Thru
Remake
Centres Remake
Right & Left Grand

The Crazy Concept

The Crazy Concept can be applied to Two Couple Calls from facing lines or a tidal formation.

On the call Crazy “whatever” each group of 4 completes the call, then the centre 4 dance the call, each group of 4 dances the call and then just the centres dance the call.

For example, from facing lines, Crazy Right & Left Thru - everyone does a Right & Left Thru, the centres do a Right & Left Thru, everyone does a Right & Left Thru and finally the centres dance a Right & Left Thru.

There are a couple of serious limitations regarding the Crazy Concept.

The first limitation is that there are very few calls that can be utilized with the concept. It requires that the finishing formation is basically the same as the starting formation.

The second is that there is basically bad body-flow inherent in the call. It doesn't necessarily flow smoothly from the ends action to the centres action and visa versa.

Having said that, it is basically a fun sort of idea to play around with. Hopefully the dancers will have a bit of

a giggle, but like most gimmicks, don't overdo it.

It's a crazy world...

Hoedowning

L1p
Crazy Right & Left Thru L1p

L1p
Crazy Flutterwheel L1p

L1p
Crazy Reverse Flutterwheel L1p

From a Tidal Wave things don't necessarily work out quite as smoothly...

L1p
Crazy Swing Thru
Pass Thru
Men Cross-fold
Swing Partner

The next routine is interesting as some of the Trades are from normal couples while others are from Mini-waves. The Line starts facing in but finishes facing out...

L1p
Crazy Partner Trade
California Twirl
Pass Thru
Bend the Line L1p

This will also open up other options from inverted lines...

SS
Heads Star Thru
Double Pass Thru
Face In Centres Pass Thru
Crazy Partner Trade
Hinge
Centres Cross Run
Star Thru
Double Pass Thru

Cloverleaf
Centres Square Thru $\frac{3}{4}$'s
Allemande Left
Right & Left Grand

Face In - You're Home

If any of you can come up with some other calls that can be applied to the concept I would be interested to know about them.

Tempo & Square Dancing

While having been aware of the importance of tempo for many years - it is only really since using Minidisks that I have gained a much better understanding of tempo.

As a young and new square dance caller, my music was played a lot faster than I play my music now. It seems to be a natural misassumption that the faster the music the more exciting the dancing. With experience I discovered that there is a lot more to tempo than the above statement.

With experience I found that a fast tempo often times is not really smooth or comfortable to dance.

I believe that the slower the tempo of the music the more precise the caller must be with the timing of their calls to give the dancers a smooth dance experience.

When I bought a Minidisk recorder I also bought a metronome so as to have the music recorded at a consistent tempo.

I initially recorded at 126 bpm. I had thought for many years that was the tempo I had been calling at. After using music at this tempo I discovered that I had probably been using music closer to 128 bpm.

So, I re-recorded what I had done and was quite happy with the result.

Talking with Brian Hotchkies, I discovered that he had the same experiences as me – he had originally recorded at 126 bpm and then decided that 128 bpm was the way to go.

When I was in Denmark last year I was asked about tempo and said that I used 128 bpm. I was told that another caller, from the US, had run a school in Denmark and said that 124 bpm was the way to go and that 128 bpm was too fast. I had called a dance the night before – I asked if the tempo then had been too fast and the answer was no.

I had a very interesting experience when Steve Turner and I were discussing tempo in January.

Steve called a routine at 126 bpm and got a positive reaction from the dancers. He then called the same routine, with the same timing, at 128 bpm. The dancers said that it didn't feel as smooth.

I then called the same routine at 128 bpm but modified the time that I gave the dancers each call. The dancer reaction was that it felt as smooth as when Steve had called it at 126 bpm.

What is the bottom line? That you can make many different tempos feel smooth by judicious timing of calls.

My opinion is, if you can get the same result at 126 bpm as at 128 bpm go with the slower tempo.

Since having gone back to 126 bpm I have had several dancers comment that they don't feel as tired at the end of the night as they used to.

I urge you to think about the tempo you use, and experiment and make up your own minds.

Record Reviews

New Releases – February '02

By David Cox

- **I Don't Want To Miss A Thing**
Sting 703 / Thorsten Geppert

This is one of the most beautiful pieces of Square Dance music that I have heard in my entire life. It is played in a minor key and has a really mellow sound to it. There is a standard melody, although there is a melody change for the middle break and closer. The music is played in 4/4 time and the band features a very mellow violin, piano, bass guitar and electric guitar as well as the usual percussion section. If you enjoy singing love songs this will become one of your favourites.

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

- **Two More Bottles of Wine**
Royal 524 / Larry Letson

This record is fairly typical of Royal – a nice simple melody line and plenty of lift in the music. There is one melody for the Opener, Middle Break and Closer – and a different melody for the Figures. The band features the usual instruments that you would expect from this label – a nice piece of music.

HEADS SQUARE THRU – TOUCH A QUARTER – WALK & DODGE – PARTNER TRADE – RIGHT & LEFT THRU – FLUTTERWHEEL – SLIDE THRU – SWING & PROMENADE

- **Love Lifted Me**
Royal 816 / Randy Dougherty

This release comes in vinyl, CD or MP3 format, depending upon your preference. Despite what the record cover says, the caller is not Tony Oxendine. The tune was originally a hymn. The band features some

excellent trumpet work in the Opener, Middle Break and Closer. There is a key change going into the Closer.

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

- **Braveheart**
Global 507 / Darryl Lipscomb

This is a very unusual hoedown – it features a medley of Scottish music – it includes Scotland the Brave and other tunes I didn't recognise. There are also some rhythm breaks between the melodies. Bagpipes are a feature of the record, as well as some nice work by a fiddle. Despite having a traditional Scottish sound, the percussion rhythm actually has almost a disco feel to it. The called side features some very interesting A-2 choreography for a full square.

Best Sellers from January

1. One World	Down Under 106
2. Where'd You Learn to Love Like That	Global 212
3. Sealed With A Kiss	Alliance 115
4. Dance With Me	ESP 1062
5. Home Among The Gum Trees	Seven C's 119

Best Sellers from February

1. One Of Those Songs	Global 932
2. Jude	ESP 1064
3. Rockin' All Over The World	Sting 803
4. Garden Party	Sting 1001
5. Home Among The Gum Trees	Seven C's 119

– Best Sellers Information supplied by:
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FRAULEIN

GM-938 / Al Stevens / Mainstream

A tune with a German flavour, that many Callers & Dancers will associate with an easy Round Dance. It has been released as a Square a couple of times in the past, but in my opinion, this is by far the better version. Instrumental is smooth and un-rushed with great instrumentation. Al's vocal is brilliant – I played it several times just to *soak it up*. There is a key modulation at the beginning of the Closer ensuring the dance ends on a *high*. Although listed as Mainstream, Al has actually restricted the choreo to the old "Basic" level.

#17 on our Jan/Feb 2002 catalogue tape.

FIGURE: Heads Prom. ½, Square Thru, Swing Thru, Boys Run, Couples Circulate, Ladies Trade, Bend The Line, Square Thru ¾, Prom.

WHERE'D YOU LEARN TO LOVE LIKE THAT

GM-212 / Mike Bramlett / Mainstream & Plus

This is a nice love song that *moves along*. Most Callers will handle this one without difficulty. Instrumental is a typical, high quality "Global Music Production". On the vocal side Mike has done a great job with the call – providing a variety of *interesting* routines (not for novice Dancers) within the Mainstream and Plus programs. Music features a key modulation at the beginning of the Closer.

#16 on our Jan/Feb. 2002 catalogue tape.

FIGURE: Heads Star L. to Corner, Flutterwheel, Veer Left, ½ Tag, Walk & Dodge, Partner Trade, R & L Thru, put lady in the lead, Double Pass Thru, Girl go L, Boy go R, Allemande Left, Swing, Prom.

BARNACLE BILL

BMV-3038 / Brian Hotchkies / elementary

Now you've gotta consider that for obvious reasons, I could be a little biased towards this one! However, I will try to be objective.

IT'S A BLOODY GOOD RECORD AND ALL CALLERS SHOULD BUY A COPY

Okay, okay, that might be a little over the top, but seriously, it is an excellent record for use at "Fun Nights" (O.N.S.), "Theme Party Nights", "school groups", etc. You probably won't get a lot of use for this one at your regular club dances (unless you want the Dancers to throw things at you!). The dance only goes through just six times, and there is no partner change. Instrumental is recorded in 3/4 (waltz) & 6/8 (jig, or reel) time. The dramatic variation in rhythm creates – first a surprise, then an exciting air of anticipation from the Dancers. I find it to be a perfect dance with which to end an evening when working with non-dancers. The Choreo (on the CD) is very simple, and different for each of the six Figures. Vocal was recorded "live" at one of my regular club nights to capture the atmosphere. Also included on the CD is a patter "Lorraine's Fiddle", from an original J-bar-L master. My vocal for this, features some calls from the A1 program.

#03 on our Jan/Feb 2002 catalogue tape.

FIGURE: Head Ladies Chain, Side Ladies Chain, Head Ladies Chain, Side Ladies Chain, Swing Partner, Prom.

Fig.#2: Heads Circle Left, Sides Circle Left, Swing Partner, Prom.

