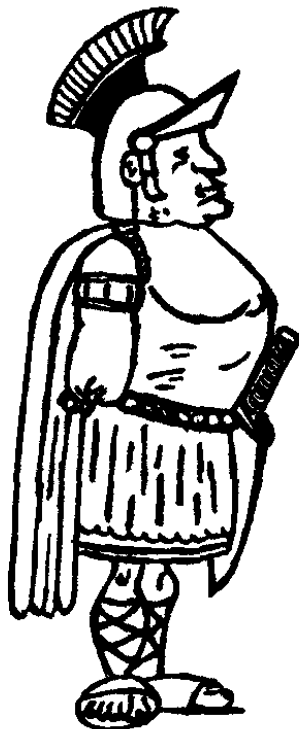


Choreo-Wise

Volume 5, Issue 9

March 2003



Hi There!

I hope that this issue finds you well and that life is treating you in the manner to which you would like to become accustomed.

Computers can be a wonderful tool and provide great assistance – when they are working well and properly. On the other hand, when they decide to be less than 100% co-operative, they, at the very least, do provide a very convincing reason for not being able to meet self-imposed deadlines. I guess I can now say the same about photocopiers – after waiting two weeks for the printer to run-off the hard copies, he left a page out of issue 4.8 (that page was inserted later, and hence the couple of blank pages in the issue.

Unbeknownst (is there such a word?) to Word-format subscribers and hard-copy subscribers, my Adobe Acrobat Writer has started to play funny games and the subscribers who take the electronic subscription in PDF format have been let down for the second month in a row. At this stage I am just trying to do the best I can,

using what limited resources I currently have available to me that are functioning correctly.

One of the things I am finding most difficult, at this point in time, when it comes to writing up an issue of Choreo-wise, is to remember what ideas I have used in the past so as not to duplicate these ideas

Until next time,

Glitches from Issue #48

- p. 562 – second routine – delete Four Ladies Chain
- p. 565 – second routine – add Head Ladies Chain

Abbreviations Frequently 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

Unexpected Return to Home Get-outs!

This issue will have a variety of ideas as I try to give you as many of my ideas as I can before I finalize the note-service.

As a dancer, I like to be surprised. I find that if callers use the same type of resolution all the time (or even most of the time) some of the more astute dancers can start to see a resolution as it evolves, and so lose the element of surprise.

Have a look at some of these!

This routine starts with a Zero Line, with the number one couple in the front, right-hand quadrant of the square...

SS	
Heads Lead Right	
Circle to a Line	L1p
Touch a Quarter	
Column Circulate Once and a Half	
Centre Six Trade	
Centre Men Slide Apart	
Ladies Circulate Once and a Half	
Men Circulate Once	
Bend the Line – You're Home!	

From a Zero Box with the number one gentleman in the front left-hand quadrant of the square...

SS	
Heads Square Thru	B1c
Swing Thru	
Lead Man Run Right	
Lead Lady U-turn Back	
Pass Thru	
Wheel & Deal	
Zoom	
Double Pass Thru	
Centres In	
Cast-off Three Quarters	
Centres Pass Thru	
Everyone Trade –	
<with the person next to you>	
Bow to Your Partner	

This one starts from a Zero Box with the number 1 man in the front, left-hand quadrant of the square...

SS	
Heads Square Thru	B1c
Swing Thru	
Men Run	
Bend the Line	
Right & Left Thru	
Touch a Quarter	
Men Diagonal Pass Thru	
Bow to Partner – You're Home	

This one starts from a *box formation with the sides at home and the heads standing in front of their respective left-hand couples...

SS	
Heads Pass the Ocean	
Recycle	
Pass Thru	
*Box	
Right & Left Thru	
Pass Thru	
Centres Touch a Quarter	
Centres Walk & Dodge	
Everyone Partner Trade	
Bow to Partner – You're Home	

This one starts from a *box formation with the sides at home and the heads standing in front of their respective right-hand couples...

SS
Heads Lead Right
Circle to a Line
Pass Thru
Wheel & Deal
Double Pass Thru
Leaders Trade
 *Box
Star Thru
Slide Thru
Pass Thru
Centres Left Touch a Quarter
Centres Walk & Dodge
Everyone Face Partner
Box the Gnat
Bow to Partner – You're Home

We can take this idea a little further, again using the Zero Box with the number 1 man in the front, left-hand quadrant...

SS
Heads Star Thru
Centres California Twirl
Right & Left Thru
End Couples Half-sashay
Pass to the Centre
Centres Touch a Quarter
Centre Ladies Scootback
Centre Men Dodge
Everyone Face Your Partner
Bow to Partner – You're Home

This one starts with Man #1 in front of his corner, who is at home with partner...

SS
Heads Square Thru B1c
Swing Thru
Men Run
Ferris Wheel
Centres Half-square Thru
Cloverleaf
Centres Pass Thru
Allemande Left
Right & Left Grand but on the Third Hand

Bow to Partner – You're Home

Back to the initial idea built around columns circulating once and a half...

SS
Heads Pass the Ocean
Ladies Trade
Extend
Recycle
Slide Thru
Touch a Quarter
Column Circulate Once and a Half
Centre Men Trade
Centre Men Slide Apart
Men Circulate
Ladies Walk & Dodge
Ladies Trade
Ladies Pass the Ocean
Ladies Swing Thru
Centre Ladies Hinge
Couples Who Can – Bend the Line
Others Hinge
Everyone Face Partner
Bow to Partner – You're Home

This next routine is not a return to home routine, but it is an unexpected Allemande Left...

L1p
Pass the Ocean
Ladies Trade
Swing Thru
Spin the Top
Very Centres Cross Run
<round one girl>
Everyone Hinge
If you can – Allemande Left
Everyone Right & Left Grand

The essential element is that half the dancers Hinge by the Right, while the others Hinge by the Left, resulting in a magic column when only some are facing.

The following is a slick combination that I have been using to set up a Zero Box – it has nice body flow...

SS
Heads Pass The Ocean

Very Centres Trade
Centre Men Run Right
Centres Veer Left
B1c

Centres Face Partner
Everyone Bow to Partner

The next routine is a smooth, but unusual module that finishes with a Right & Left Grand...

L1p
Pass the Ocean
Centres Trade
Swing Thru
Men Run
As Couples Hinge
Chain Down The Line
Half Sashay
Right & Left Grand

This next routine involves the Ladies working around the Centre Men...

B1c
Swing Thru
Lead Men Run Right
Lead Ladies U-turn Back
Pass the Ocean
Recycle
Veer Left
As Couples Hinge
Centre Ladies Run Right
Ladies Bend the Line
Ladies Pass the Ocean
Chain Down the Line B1c
Allemande Left

Leaders are, of course, those people who are facing out of the formation.

This next set-up is simple but quite different...

SS
#1 Couple Split the Opposite
Separate 'round 1 to a line of 4
The Line Walk Across the Square
Break in the middle - work as couples
Couples Separate 'round 1 -
Make a line of 4
Everyone Star Thru
Circle Four Half-way B1c
Pass Thru
Ends Half Zoom

This is a slick way to convert a Zero Line to a Zero Box...

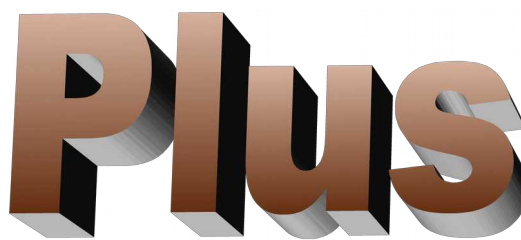
L1p Square Thru Three-quarters Wheel & Deal Centres Left-hand Star $\frac{3}{4}$'s Look For Corner Slide Thru Pass the Ocean Swing Thru Recycle Pass Thru Right & Left Grand	B1c
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Singing Calls

HEADS STAR THRU
 PASS THRU
 STAR THRU
 PASS THRU
 BEND THE LINE
 SQUARE THRU
 TRADE BY
 STAR THRU
 PASS THRU
 BEND THE LINE
 PASS THE OCEAN
 ALL EIGHT CIRCULATE – TWICE
 SWING CORNER & PROMENADE

HEADS STAR THRU
 CENTRES FACE IN
 CENTRES SQUARE THRU
 SWING THRU
 CENTRES RUN
 BEND THE LINE
 LADIES SQUARE THRU
 MEN PASS THRU
 SWING CORNER & PROMENADE

HEADS STAR THRU
 CENTRES CALIFORNIA TWIRL
 STAR THRU
 PASS THRU
 TAG THE LINE & FACE IN
 PASS THRU
 TAG THE LINE
 CLOVERLEAF
 CENTRES ALLEMANDE LEFT
 SWING & PROMENADE



A couple of ideas to play with!

Again, with just a couple of issues to go I am trying to give you plenty of interesting ideas to play around with.

In the first few routines I use a Roll from an uncommon situation. The result of the roll will be a T-bone formation with the dancers who executed the Roll both facing the dancer who is between them.

B1c Touch a Quarter Ladies Trade Ladies Roll <to face a man> Centres DYP, Walk & Dodge Ladies Touch a Quarter Centres Trade Ladies Trade Slide Thru Pass Thru Allemande Left
--

B1c Touch a Quarter Split Circulate Men Trade Men Roll <to face a lady> Centres DYP, Walk & Dodge Men Touch a Quarter Centres Trade Men Fold Double Pass Thru
--

**Face Left
Bend the Line**

L1p

Lets look for some return to home resolutions - circulating once and a half from a column opens up a whole pile of options for sighting this sort of get-out...

SS
**Heads Lead Right
Veer Left
Bend the Line
Touch a Quarter
Column Circulate Once and a Half
Centre Six
Trade
Very Centres Spread Apart
Men Outside Diamond Circulate
Ladies Walk & Dodge
Ladies Chase Right
Ladies Hinge
Very Centres Hinge
In the Wave - Recycle
Same Ones Veer Left
Original Heads Bend the Line
Original Sides Circulate
Original Heads Star Thru
Original Sides Bend the Line
Bow to the Partner**

And this one...

SS
**Heads Square Thru
Slide Thru
Pass the Ocean
Hinge
Centres Trade
Centres Run
Three-quarter Tag the Line
Centres Explode the Wave
Centres Step Ahead
The Others Chase Right
Everyone Bow to Partner
You're Home**

B1c

This get-out module has just the centres doing an Allemande Left...

L1p
**Pass the Ocean
Hinge
Trade the Wave
& Roll
Centres Allemande Left
Right & Left Grand**

And so does this one...

L1p
**Pass Thru
Tag the Line
Cloverleaf
Zoom
Centres Touch a Quarter
Centres Follow Your Neighbour
Centres Allemande Left
Right & Left Grand**

SS
**Heads Square Thru
Dosado to a Wave
Ladies Trade
Swing Thru
All Eight Circulate Once & a Half
Heads have a Wave
Head Men Trade
Four Men Run
Head Ladies Hinge
Ladies, as a couple, Hinge
Line of Six - Tag the Line
Same Six Face Right
Four Outside Dancers Circulate
Very Centre Men Hinge
Original Heads Tag the Line
Original Heads Face Right
Original Side Ladies Trade
Original Couples Circulate
Bend the Line
Bow to Partner - You're Home**

W1c

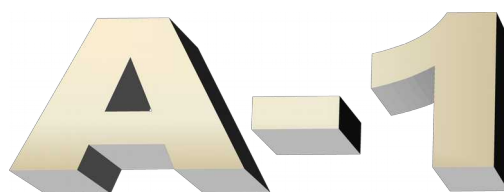
This is a nice routine to finish off a hoedown...

SS
Heads Lead Right
Veer Left
Half-tag the Line
Fan the Top
Centre Wave - Trade the Wave
Everyone Hinge
Centres Walk & Dodge
Centres In
Cast-off Three-quarters
Centres Pass the Ocean
Cut the Diamond & Roll
In the Centre Ladies Start -
Left Swing Thru
Outside Couples Half-sashay
Extend
Right & Left Grand

Singing Call

HEADS LEAD RIGHT
VEER LEFT
MEN RUN
TRADE THE WAVE
LADIES CAST-OFF THREE-QUARTERS
DIAMOND CIRCULATE
MEN HINGE
MEN RUN
BEND THE LINE
PASS THE OCEAN
LADIES TRADE
EXTEND
SWING & PROMENADE

HEADS PASS THE OCEAN
SPIN CHAIN THE GEARS
LADIES RUN
BEND THE LINE
STAR THRU
TRADE BY
SWING & PROMENADE



As Couples + Lockit

Here are some simple, yet elegant routines, that I hope give you, and those who dance with you, a lot of pleasure.

This one starts with the Heads working as a couple and executing a Touch a Quarter...

SS
Heads, as couples, Touch a Quarter
Ladies Pass Thru
Centres Lockit
Ends Hinge
Each Wave - Lockit
Cast A Shadow
Cross-over Circulate
Tag the Line
Face Left
Couples Circulate Once & a Half
Bend the Line
You're Home

This time it's a Left Touch a Quarter...

SS
Heads, as couples,
Left Touch a Quarter
Men Pass Thru
Centres Lockit
Others Cast-off Three-quarters
Centre Wave - Mix
Men work as couples -
With the Centres - Swing Thru
End Lady Run
As Couples Hinge
As Couples Roll
Pass Thru
Wheel & Deal
Ladies Reverse Swap Around

**Men Half-sashay
Swing Partner**

Here are some unexpected ways to get some same-sex columns...

**SS
Heads Star Thru
Ladies Left Diagonal Double Pass Thru
Transfer the Column
One Quarter Thru
Mix
Allemande Left**

And...

**SS
Heads Star Thru
Double Pass Thru
Men Run
Transfer the Column
Scoot & Dodge
Ends Bend
Split Square Thru
Horseshoe Turn
Pass Thru
Right & Left Grand**

And...

**SS
Heads Pair Off
Touch a Quarter
Fan the Top
Hinge
Transfer the Column
Split Circulate Once & a Half
Six by Two Acey Deucey
Flip the Diamond
Walk & Dodge
Step & Slide
Peel Off
Pass Thru
Wheel & Deal
& Spread
Pass Thru
Tag the Line
Horseshoe Turn
Pass to the Centre
Centres Pass In
You're Home**

A-2

Diamond Chain Thru

As always, there seem to be some calls which get more attention than others - I should call Diamond Chain Thru more often - it has nice flow.

To give good timing to all of the dancers it is a good idea to give the End dancers something to do while the others are working in the middle...

B1c
Swing Thru
Switch to a Diamond
Diamond Chain Thru
Ladies Circulate
Cross-over Circulate
Ferris Wheel
Centres Pass the Sea
Lockit
Extend - Twice
Allemande Left

This one has the Men Circulating...

L1p
Pass the Ocean
Switch to a Diamond
Diamond Chain Thru
Ends Circulate
Mini-busy
Scoot Chain Thru
Clover &
Hinge
Those Who Can Pass Thru
Centres Pass Thru
Those Who Can Pass Thru
Clover &
Ladies Box Counter Rotate
Ladies Right Roll to a Wave
Slip
Turn Thru
Swing Partner

B1c
Touch a Quarter
Slip
Switch to a Diamond
Six by Two Acey Deucey
Diamond Chain Thru
Ends Zoom
Cross-over Circulate
Turn & Deal
& Roll
Men Quarter Thru
Diamond Chain Thru
Men Circulate
Cross
Turn & Deal
Ladies Touch a Quarter
Ladies Box Counter Rotate
& Roll
Ladies Pass In
Ladies Pass Thru
Swing Partner

This has a nice finish...

SS
Heads Square Chain Thru
Circle Four - Halfway
Veer Left
Couples Circulate
Partner Hinge
Centres Trade
Switch to a Diamond
Diamond Chain Thru
Ferris Wheel
Bow to Your Partner

Singing Call

HEADS RIGHT & LEFT THRU
HEADS LEFT WHEEL THRU
LEFT SWING THRU & SLIDE
MEN HINGE
DIAMOND CHAIN THRU
LEADERS RUN
PASS IN & ROLL
PASS THRU
QUARTER IN
SWING & PROMENADE

Feature Call

You're Home

Ping-Pong Relocate

This is a new call that has been written by Brian Hotchkies. It times well and has superb body-flow. It is easy to teach and to dance and I would recommend that callers consider trying it at their Plus dances.

The definition is:

Starting Formation: Quarter Tag Formation

How to do it: Dancers will all do a Ping Pong Circulate – then those in the Centre will Fan the Top while those on the outside will Divide and Slide Thru.

Finishing Formation: the call will result in a Quarter Tag, Three-quarter Tag or a Wave between Right or Left-handed Mini-waves, depending on the gender arrangement of the starting formation.

From a standard Quarter Tag formation...

SS
Heads Pass the Ocean
Ping Pong Relocate
Centres Recycle
Star Thru
You're Home

From a half-sashayed Quarter Tag formation...

SS
Heads Flutterwheel
Heads Pass the Ocean
Swing Thru
Sides Half-sashay
Ping Pong Relocate
Centres Recycle
Star Thru
Everyone California Twirl

Hoedowning

With Men in the Centre...

B1c
Touch a Quarter
Extend
Men Swing Thru
Ladies Trade
Ping Pong Relocate
Those Who Can Pass Thru
Centres Half-tag
Centres Face Right
Everyone Trade By
Box the Gnat
Right & Left Grand

With Ladies in the Centre...

L1p
Pass the Ocean
Cast-off Three-quarters
Extend
Men Cloverleaf
Ladies Spin the Top
Ping Pong Relocate
Column of 6 Grand Walk &
Dodge
Centre Four Recycle
Everyone Trade By
Everyone Slide Thru
Ends Pass Thru
Everyone Wheel & Deal
Centres Star Thru
Centre Step Back
Others Lead Left
Allemande Left

B1c

Singing Call

HEADS LEAD RIGHT
VEER LEFT
LADIES TRADE
BEND THE LINE
FORWARD & BACK
CENTRES SPIN THE TOP
ENDS STAR THRU
PING PONG RELOCATE

SWING THRU
TURN THRU
SWING
PROMENADE

How To Score A Goal!

Not all hoedowns are the same!

To be successful, callers should be able to look at a crowd of dancers, work out what type of hoedown is going to best suit the needs of the program at that point of time, and then deliver an appropriate product.

Callers should be receptive and responsive to the mood of the dance hall - and be prepared to deviate from a planned program if necessary.

Every time I call a hoedown I have different aims that I wish to achieve. Sometimes I want to concentrate on smoothness and good timing. Other times I may want to concentrate on creating a feeling of excitement amongst the dancers. There will be times I wish to play around with a particular concept or idea. There will be times I want to challenge the intellect of the dancers and am prepared to sacrifice timing to allow the dancers to orient themselves and to be successful.

My aim for any particular hoedown is going to depend upon a variety of factors. What part of the program have we reached? Are the dancers

experienced or are they still learning? How well have they been dancing so far this session? What did we do in the previous bracket? How well do the dancers know me and how well do I know them?

I do make a point of trying to finish a hoedown with a routine that is sure to be successful and is a little different so that each square will finish the dance on a note of success.

There is such great variety in hoedown music that we should take special care that the music we choose will augment our intentions regarding the hoedown.

For example, if I want to do a hoedown that emphasizes smooth dancing and good timing, I might use something is particularly musical and smooth, like Snowflake (TNT). If I want to do complex choreography I might use something that has a good beat but is not distracting, like 10-20 Hoedown (Hi Hat). If I am going to give the dancers a feeling of speed I might use a traditional hoedown like Patty-Rose (Cross Country). If I want to just make the hoedown fun, I might use more contemporary music like Catweazle (Snow) or Hazel-mae (Sting).

Every time you have more than one square on the floor you will find that the squares are not the same. Some squares will be better than others – some squares will be slower than others.

What do you do? To call material that is easy for some squares may be too difficult for some of the other squares.

I feel that you need to be responsive to the floor by trying to do something for everyone sometime during the dance. You might decide, at one time, to challenge the better dancers even though the less experienced squares may struggle. Other times you may decide to spend more time helping the less experienced squares, even though this means that the experienced dancers may spend some “dead time” while you are waiting for all squares to be ready for the next call.

New Record Review

Releases – early '03

By David Cox

- She's My Baby

C-Bar-C 810 / Me!

This is a rock & roll piece of music, played by Newcastle's Mark Tinson. Twenty-five years after the death of Australia's Wild One, Johnny O'Keefe, I have released one of his most popular songs. The music is arranged so as to be as true to the original song as possible. There is good rhythm variation – most of the way through the record the first half of each figure is played in 4/4 time while in the second half of the figure the music swings into 2/4 time. There is a key change halfway through the closer. The tune also features a change of melody for the 16 beat tag at the end. Instrumentation features guitar, saxophone, tubular bells and vocal "do-wops". Callers purchasing the CD version (as opposed to the vinyl version) get two instrumental tracks, one with less melody but with harmony vocals. The other instrumental has no vocal harmonies but has a fuller instrumentation. The called track features Load the Boat from a couple of different situations.

HEADS SQUARE THRU - TOUCH A QUARTER - CENTRES TRADE - MEN TRADE - LADIES TRADE - CENTRES TRADE - LADIES RUN - LOAD THE BOAT - TURN THRU - ALLEMANDE LEFT - SWING & PROMENADE

- If You're Irish

Tarheel 126 / Dave Houlihan

This would be a great piece of music to use for St. Patrick's Day next year. The melody line used for the figures is different from that used in the minor figures. The music is bright and features several wind instruments (tuba, trumpet and piccolo) as well as an accordion and piano.

HEADS PROMENADE HALFWAY - HEADS SQUARE THRU - SWING THRU - MEN RUN - COUPLES CIRCULATE - CHAIN DOWN THE LINE - SUARE THRU THREE-QUARTERS - SWING CORNER & PROMENADE

- Jump (For My Love)

Mountain 135 / Mark Clausing & Cindy Whitaker

More disco-style music has hit the market. This was a popular song in the 70's (from memory). Three melody lines are used at various places on the record. The music is very rhythmical and has a synthetic sound which is rather reminiscent of the popular band music from the era.

HEADS SQUARE THRU - DOSADO - TOUCH A QUARTER - CENTRES TRADE - SWING THRU - SPIN THE TOP - SPIN THE TOP AGAIN - SCOOTBACK - CORNER SWING & PROMENADE

Best Sellers from January/February

1. Sounds of Silence	Aussie Tempos 1025
2. Sea Cruise	Rhythm 246
3. If You're Irish	Tarheel 126
4. You're So Warm & Tender	Snow 801
5. My Shoes Keep Walking Back To You	Global 310

Best Sellers from December

1. Don't Worry, Be Happy	Aussie Tempos 1028
2. I'll Always Be Here	Global 120
3. Working For A Living	Platinum 214
4. Rag Tag/Bobtail	Sting 514
5. Have I Told You Lately That I Love You	Sting 111

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JUST ANOTHER DAY IN PARADISE *RR-244 / Wade Driver / Mainstream*

The first NEW release from Rhythm Records in many years, and it proves that the *old master* has not lost his touch to producing a first class record. Instrumental is easily recognisable as a *Rhythm* production. The record may not be everybody's cup of tea, but you should put it on your "to consider" list. The minor figure features Grand Square, which allows good use of the original lyrics, while the major figure is a standard *Rhythm* routine (which is easy and flows well). Wade's vocal is well recorded and easy to listen to.
#38 on our Sep/Oct 2002 catalogue tape.

FIGURE: Heads Prom. $\frac{1}{2}$, Sq. Thru, Swing Thru, Boys Run, Ferris Wheel, Square Thru $\frac{3}{4}$, Corner Swing, Prom.

FROM A JACK TO A KING *DM-108 / Bill Bouknight / Mainstream*

According to my records, this tune has been done as a Square twice in the past. However, if you don't already have one of the earlier releases, this one may be worth considering. Instrumentation has good melody lead, and is easy to call. It's a tune that most Dancers will instantly recognise, and sing-a-long with. Minor figure uses Grand Square to allow use of the original pop lyrics. Major figure is standard and well tested.
#17 on our Sep/Oct 2002 catalogue tape.

FIGURE: Heads Sq. Thru, Swing Thru, Spin The Top, R & L Thru, Sq. Thru $\frac{3}{4}$, Corner Swing, Prom.



RAINING IN MY HEART *DU-108 / Les Tulloch / Mainstream*

This is another great release on Down Under, from the Aussie Tempos stable. It's Les' first release, and he's done a very acceptable job. The music is recorded in 2/4 and 4/4 time, which provides a nice change of rhythm that is very nice to dance to. Once again, the minor figure uses Grand Square to allow good singers an opportunity to show off. The major figure is easy, straightforward, has good body flow and interesting.
#23 on our Sep/Oct 2002 catalogue tape.

FIGURE: Heads Sq. Thru, Do-Sa-Do, Swing Thru, Boys Run, Tag The Line, Face Right, Wheel & Deal, Touch $\frac{1}{4}$, Scootback, Corner Swing, Prom.

PRIVATE MALONE *RM-2013 / Jeff Holley / Mainstream*

Not a tune that was known to the reviewer, but is instantly appealing. The lyrics tell a story about an old Chevy, previously owned by a soldier (Private Malone). Jeff does the vocal beautifully - both in the calling of the choreography, and story telling. Instrumental has a smooth, steady beat, and is interesting, in that the minor figures are 64 beats, but the major figures are 58 & 59 beats. As long as you are aware of this *variation from the norm* it should not pose any problems. Minor fig. features Grand Square to allow maximum use of the original lyrics.

FIGURE: Heads Prom $\frac{1}{2}$, Square Thru, R&L Thru, Pass Thru, Trade By, Slide Thru, Square Thru $\frac{3}{4}$, Corner Swing, Prom.