

## Hi There!

Both Jenny and I hope that you enjoyed your holiday break as much as we did. I have a new job for 1999. I am now at Merewether High School (in Newcastle) and have returned to my favourite stalking ground, The Library. Jenny, too, has had a change of situation at work as she now has a new boss to work for. So, as it is, we are still in the process of settling into work.

Our dances have restarted - the Wyong Workshop (Plus) has returned to Wyong at the end of January and now dances only on the 4th Saturday of each month; Octopus 8's has moved to a Wednesday night and restarted at the beginning of February (we have merged our beginners with our "old-timers" and are dancing 3-4 squares (that is three to four, not three-quarters); and the Circle Lake Squares (A-level) restarted on February 12th. So, the bottom line is business as usual and full steam ahead.

Have you ever noticed how it is that some callers can have great success calling material, and yet when other callers try to do the same material floors break down? Why is this so? How can we improve our skills so that we can emulate successful callers.

There are many tools used by successful callers to assist dancers go through routines that would be considered difficult.

I guess that the first essential is an understanding of what it is that makes the routine difficult/unusual. Does it use unusual formations, or require the identification of formations within formations, does it change the gender arrangement from that which is considered "normal", is it fast, does it contain elements where the bodyflow is not giving the dancers a lead into the next call?

A caller who understands the above aspects in the routines that they use can assist the dancers through the use of quality "helper-words". Little things like telling the dancers the formation that they are in, or where the men/women and/o heads/sides should be. The appropriate use of words such as Centres

or Everybody at the right time can make the difference between success and failure. Dancers can also be assisted by judicious use of pause - the art of knowing when dancers need to be brought to a stop so as to re-establish themselves and their formation.

I have been particularly impressed by callers such as Jet Roberts, Barry Wonson and Steve Turner who have the ability to judge a floor, and to assist it through useful "quality" helper-words. The result is not only that dancers get through difficult material but feel that the material is not difficult.

I, personally, take it as an enormous compliment to be told by dancers that my calls are easy to dance to (especially if I feel that the material has been challenging).

For those of you new to calling, there are several things that you can do to work towards becoming a successful caller and these include:

1. Selecting callers whose ability we admire and respect and then watching and listening to what they do and how they do it - especially in respect to their management of the floor (matters such as bringing the floor to a standstill occasionally, the use of helper words, a clear understanding of how their material works);
2. If we cause confusion on the floor, going home and working out what caused the problem and how the problem spots can be overcome in the future;
3. Starting off with easy material to gain confidence and the confidence of those we call to;
4. Having respect for the dancers, and keeping in mind that Square Dance Callers are entertainers and that the dancers have come along to have a good time, to enjoy themselves and to be entertained;
5. If you use written material, making sure that it has been checked and that you understand it;
6. Getting experience - there is no substitute for this and it takes time.

# BASIC

## The "New" Program What Does It Really Mean?

In the November issue of Directions (the official newsletter of CallerLab), a new Basic/Mainstream program was published.

The changes are minimal. The changes are:

- ❖ Added - (Figure #1) Naming dancers (i.e. Partner/Corner, Heads/Sides, Couple #1-4, Boys/Girls, Centres/ends);
- ❖ Dosado to a Wave has been added to the Dosado family;(Figure #4)
- ❖ Allemandes (Figure #7) have been separated from Arm Turns (Figure #8);
- ❖ Seperate Around 1 "into the middle" has been added as an option;
- ❖ Allemande Left to an Allemande Thar (Figure #32b has been added);
- ❖ First Couple Go Left/Right, Next Couple Go Left/Right (Figure #45) has been added;
- ❖ There have also been some slight changes to the wording of family groups (e.g. in the Trade Family, Boys/Girls/ Ends/Centres has been replaced by "Named Dancers".

The changes aren't dramatic. They just tidies up the program as it currently exists.

I was disappointed that the Leaders/Trailers concept (currently located in A-level) wasn't included in the Dancer Naming. I know that there are many callers who call things such as Double Pass Thru, Lead(er)s Trade. If the purpose of the changes was to put into the lists what is being called I feel that Leaders/Trailers should have been included.

This month's Basic pages will include routines using the figures featured in the changes to the Basic/Mainstream lists.

A Get-out module from a Zero Line...

L1p  
**Pass Thru**  
**Wheel & Deal**  
**Double Pass Thru**  
**First Couple Go Left**  
**Next Couple Go Left**  
**Promenade Home**

And...

L1p

**Pass Thru**  
**Wheel & Deal**  
**Double Pass thru**  
**First Couple Go Right**  
**Next Couple Go Left**  
**Star Thru**  
**Pass thru**  
**Allemande Left**

One of the additions was Dosado to a Wave. I try to only call Dosado to a Wave if I am going to follow-up with a call that DOES NOT require the facing dancers to do an Arm Turn with each other. The reason for this is that with the Facing Couple Rule Dancers will automatically step to an Ocean Wave before executing figures such as Swing Thru and Spin the Top.

This is a straight-forward Zero routine from an eight Chain Through formation...

B1c  
**Dosado to an Ocean Wave**  
**Ladies Trade**  
**Swing Thru**  
**Men Run Right**  
**Bend The Line**  
**Star Thru**  
B1c

The next routines uses a few Cross-runs - figures that I feel probably aren't called enough - at least I know that I should be using them more often...

B1c  
**Dosado to an Ocean Wave**  
**Ladies Cross-run**  
**Men Cross-run**  
**Men Circulate**  
**Ladies Cross-run**  
**Men Trade**  
**Men Run**  
**Bend The Line**  
**Box The Gnat**  
**Right & Left Thru** L1p

## The following abbreviations are used in Choreo-Wise

**SS = Squared Set (or Static Square)**  
**L1p = a Zero Line**

**(i.e. Heads Lead Right and Circle To A Line)**  
**B1c = Zero Box (i.e. Heads Square Thru)**

This routine also uses a Cross-run but this time it has the Ends Cross-running into the far Centre position...

B1c  
**Dosado to an Ocean Wave**  
**Men Run**  
**Men Trade**  
**Ladies Run**  
**Ladies Trade**  
**Men Cross-run**  
**Swing Thru** W1c

Another module to convert a Zero Box to a Zero Line...

B1c  
**Dosado to an Ocean Wave**  
**All Eight Circulate**  
**Ladies Circulate Again**  
**Swing Thru**  
**Men Run**  
**Bend The Line**  
**Reverse Flutterwheel**  
**Sweep a Quarter**  
**Veer Right**  
**Bend the Line** L1p

Let's make sure that we use Figure 32b...

SS  
**Allemande Left**  
**To An Allemande Thar**  
**Shoot The Star Full Around**  
**Turn Corner Right**  
**Make A Wrong Way Thar**  
**Shoot The Star**  
**Allemande Left**  
**Promenade Home**

And...

SS  
**Four Ladies Chain Three-quarters**  
**Circle Left**  
**Allemande Left**  
**To An Allemande Thar**  
**Slip The Clutch**  
**Allemande Left**  
**Promenade Home**

And a combination...

L1p  
**Star Thru**  
**Dosado to an Ocean Wave**  
**Ladies Trade**  
**Swing Thru**  
**Men Run**  
**\* Leaders California Twirl**  
**Pass Thru**  
**Wheel And Deal**  
**Double Pass Thru**  
**First Couple Go Right**  
**Next Couple Go Left**  
**Star Thru**  
**Pass Thru**  
**Allemande Left**  
**To An Allemande Thar**  
**Shoot The Star Full Around**  
**Take Your corner**  
**Promenade Home**

\* Leaders can also be called Out-facers.

### Basic Singing Calls

**Heads Square Thru**  
**Dosado**  
**Star Thru**  
**Pass Thru**  
**Wheel & Deal**  
**Double Pass Thru**  
**First Couple Go Left**  
**Next Couple Go Right**  
**Pass Thru**  
**Partner Trade**  
**Star Thru**  
**Pass Thru**  
**Allemande Left & Promenade**

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**Heads Half Square Thru**  
**Dosado to an Ocean Wave**  
**Ladies Trade**  
**Swing Thru**  
**Men Run**  
**Bend the Line**  
**Pass Thru**  
**Wheel & Deal**  
**Double Pass Thru**  
**Leaders U-Turn Back**  
**Swing Thru**  
**Swing & Promenade**

The second figure has a Right-hand progression.

# Mainstream

## Red-Hot Spining Tops

I find Spin the Top to be one of the most popular figures and this is unusual for a figure that has Three-quarter turns in it.

Definition:

From an Ocean Wave the ends and the adjacent centre dancers turn one half (180 degrees). The new Centres then turn three-quarters (270 degrees) while the new Ends move around the outside of their own ocean wave in a quarter circle (90 degrees) to join hands with the same Centre with whom they started.

The "normal" way to use it is from parallel right-hand ocean waves with Men in the Centre. It is usually preceded by a Swing Thru and followed by a Right & Left Thru (you only have to look at many of the figures used on singing call records to see that the above is fairly accurate).

Let's start with a fairly straight-forward Get-out module that takes a Zero Box to an Allemande Left...

B1c

**Swing Thru**  
**Spin the Top**  
**Right & Left Thru**  
**Square Thru Three-quarters**  
**Allemande Left**

A Spin the Top can also be used from a tidal Wave formation...

B1c

**Pass The Ocean**  
**Spin The Top**  
**Men Run Right**  
**Wheel & Deal** B1c  
**Sweep a Quarter**  
**Veer Left**  
**Tag The Line - Left**  
**Promenade Home**

It can be used as part of an Square Thru equivalent...

SS

**Heads Swing Thru**  
**Centres Spin The Top**

## Centres Pass Thru

B1c

The next couple of routines are similar but switch the Men and the Ladies around. Make sure that you give the dancers plenty of help and time to see their formations.

First the Men...

B1c

**Swing Thru**  
**Cast-off Three-quarters**  
**Centres Trade**  
**Spin the Top**  
**Men Spin The Top**  
**Everyone Pass Thru**  
**Swing Partner**

Then the Ladies...

B1c

**Square Thru Three-quarters**  
**Trade By**  
**Touch a Quarter**  
**Split Circulate**  
**Centres Trade**  
**Spin the top**  
**Ladies Spin the Top**  
**Everyone Pass Thru**  
**Swing Partner**

A Get-out module from a Zero Line...

L1p

**Pass The Ocean**  
**Fan the Top**  
**Spin The Top**  
**Right & Left Grand**

Those of you who use a Grand Parade on a regular basis might like to use this next one for a bit of variety...

SS

**Heads Start - Grand Parade**  
**Turn Half By The Right**  
**Left Three-quarters**  
**Side Lady Move Up**  
**Side Men Turn A Girl**  
**Promenade - DON'T SLOW DOWN**  
**Heads Wheel Around**  
**Spin The Top**

**Right And Left Grand**

Spin The Top twice is the same as a Right & Left Thru...

SS  
Heads Half Square Thru  
Spin The Top  
Spin The Top Again  
All 8 Circulate W1c  
Spin The Top  
Spin The Top Again  
Pass To The Centre  
Centres Spin The Top  
Centres Spin The Top Again  
Pull By B1c  
Allemande Left

A Zero Module from a Zero Line with the Spin The Top from a 'normal' wave rather than the usual 'half' wave...

L1p  
Pass The Ocean  
Spin The Top  
Men Run Right  
Wheel & Deal L1p

I like this next routine as it works formations within formations...

B1c  
Spin The Top  
Centres Spin The Top  
Ends Hinge  
Centres Swing Thru  
Ladies Pass Thru  
Centres Half Tag  
Ends Face In  
Centres Walk & Dodge  
Ends Pass Thru  
Ends Cross-Fold  
Everyone Pass Thru  
Wrong Way Right & Left Grand

Make sure that you help the dancers as much as possible by, perhaps, asking them to identify each new formation before actually giving them the call that they will be executing.

The next routine is also rather challenging way to resolve the square from a Zero Box...

SS  
Swing Thru  
Centres Run  
New Centres Hinge  
Very Centres Trade  
Ladies Spin The Top  
Men slide Together  
Those Who Can Pass Thru  
Leaders Trade  
Those Who Can Pass Thru  
Ladies Spin The Top  
Ladies Hinge  
Everyone Face In  
Pass Thru  
Face The One Beside You  
Swing 'em

## Singing Calls

Heads Square Thru  
Swing Thru  
Men Run Right  
Men Run right Again  
Men Trade  
Spin The Top  
Recycle  
Pass The Ocean  
Men Run Right  
Promenade

Heads Square Thru  
Swing Thru  
Ladies Cross-Run  
Left Swing Thru  
<Left> Spin The Top  
Recycle  
Men Walk Across  
Swing  
Promenade



## Anything & SPREAD

I enjoy using figures that allow a lot of variety regarding lead-in calls and <Anything> & <Something> calls certainly fit into this category.

Spread requires a good understanding on the part of the dancers regarding both who Spreads and the role of the Inactive dancers when a Spread is called.

This call can be used in three ways:

- 1) If only some of the dancers are directed to Spread (e.g. from a SS Heads Star Thru & Spread) they slide apart sideways to become ends, as the inactive dancers step forward between them;
- 2) If the (Anything) call finishes in lines or waves (e.g. Follow Your Neighbour), the Centres anticipate the Spread action by sliding sideways to become new ends, while the original Ends anticipate the Spread action by moving into the nearest centre position;
- 3) If the Anything call finishes in Tandem Couples (e.g. Wheel & Deal from a line of four), the Lead dancers slide apart sideways, while the trailing dancers step forward between them.

These are the three situations in which a Spread can be used. Dancers should have the rules explained clearly so that they can react to the call with confidence.

Situation #1...

SS Heads Star Thru & Spread Lines Pass Thru Half-Tag the Line	W1c
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Situation #2...

B1c Touch a Quarter Follow Your Neighbour & Spread Ladies Trade & Spread Men Trade & Spread Ladies Trade Recycle	B1c
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Make sure that you call Spread immediately after the initial call so that the dancers have sufficient time to adjust their body-flow to allow a smooth transition into the Spread.

Situation #3...

SS Heads Pass Thru Cloverleaf Double Pass Thru Cloverleaf & Spread Slide thru & Spread Slide thru & Spread Centres Pass Thru Allemande Left	B1c
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Make sure that the dancers are aware that the Inactive (non-spreading) dancers have an important part to play by sliding in to take up their positions as the new Centres...

SS Heads Touch a Quarter & Spread New Centres Touch a Quarter And Spread New Centres Trade & Spread New Centres Trade & spread New Centres Trade & Roll Same Ones Star Thru & Spread New Centres Trade & Roll Same Ones Star Thru & Spread New Centres Trade & Spread New Centres Trade & Spread Everyone Pass Thru Allemande Left
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The next routine is unusual but fairly easy to dance. It has the Ladies not adjacent to the men at the time the Spread is called,



but it gives a nice, smooth get-out module. The first is from a Zero Line...

The first is from a Zero Line...

L1p  
Pass The Ocean  
Swing Thru  
Swing Thru Again  
Men Circulate Once And A Half  
Ladies Circulate Once  
Ladies Spread  
Men star right  
Find Corner - Allemande Left

Or from a Zero Box...

B1c  
Pass The Ocean  
Spin the Top  
Swing Thru  
Recycle  
Veer Left  
Men Circulate Once And A Half  
Ladies U-turn Back  
Ladies Spread Apart  
Men Star Right  
Ladies Promenade Outside  
Find the Corner - Allemande Left

If you are calling a Basic or Mainstream level dance, keep in mind that you can call Spread descriptively by asking dancers to Slide Apart or asking other dancers to Squeeze In (or even both!).

By using Spread from a Column formation it will result in an Off-set Two-faced Line...

B1c  
Slide Thru  
Reverse Flutterwheel  
Do A Half-sashay  
Touch A Quarter  
Men Spread  
Finish The Ferris Wheel  
Centres Veer Left  
Veer Right  
Allemande Left

B1c

In the above routine, keep in mind that as the Men Spread the Ladies Move forward to fill the vacated position.



A Zero Module from a Zero Box...

B1c  
Swing Thru  
Men Run  
Tag The Line  
Cloverleaf & Spread  
Men Square Thru  
Ladies Face In  
Touch a Quarter  
Ladies Trade  
W1c

A variation on the previous piece of choreography...

B1c  
Swing Thru  
Men Run  
Ladies Trade  
Tag The Line  
Cloverleaf & Spread  
Men Pass Thru  
Men Run  
Pass Thru  
Wheel & Deal  
Centres Square Thru 3/4s  
With The Same Sex -  
Allemande Left

## Singing Call (Corner Progression)

Heads Square Thru  
Swing Thru  
Men Run  
Tag The Line  
Face In  
Pass Thru  
Wheel & Deal & Spread  
Slide Thru  
Corner Swing  
Promenade

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Heads Touch A Quarter & Spread  
Centres Pass The Ocean  
Diamond Circulate  
Cut The Diamond & Roll  
Double Pass Thru  
Track Two  
All Eight Circulate  
Ladies Trade

**Recycle  
Swing  
Promenade**

# A - Level

## Cross-Over Circulate (Part One - from Lines)

From General Lines Only:

Each dancer moves forward one spot along the Circulate path. A Lead End Circulates to the far Centre Spot in the same line; A Lead Centre Circulates to the far End spot in the same line; A Trailing End Circulates to the near Centre spot in the other line; A Trailing Centre circulates to the near end spot in the other line. If two dancers are about to collide and they are facing the same direction, the Belle goes in front of the Beau; if they are facing each other they pass right shoulders.

The definition above is the official CallerLab definition. It emphasizes the Circulate paths and stresses that each dancer is circulating. In practice, I teach the figure (from Two-faced lines) as a Tag the Line and Face In for the Lead Couple; and as a Couple Circulate and Half-sashay for the Trailing Couple.

Two Consecutive Cross-Over Circulates is a Zero, but it moves the dancers across to the other side of the square...

<p>B1c Swing Thru Men Run Right Cross-Over Circulate Cross-Over Circulate Again Ferris Wheel Double Pass Thru Track Two</p>	W1c
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And from Lines...

<p>L1p Pass the Ocean Ladies Run Tag The Line Face Left Cross-Over Circulate Promenade Home</p>
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As a prelude to teaching a Cross-over Circulate I sometimes use the following Basic level routines to expose the dancers to traffic patterns where they Circulate from a Centre position to an End position...

<p>B1c Centres In Men Circulate Ladies Circulate Men Circulate Ladies Circulate Cast-off Three-quarters Ends Run Square Thru Three-quarters Left Allemande</p>
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It is a good idea, initially, to ask the men and the ladies to identify themselves before calling the Circulate, otherwise they will expect to be circulating somewhere else.

This next routine also uses Basic material to show a traffic pattern where Ends Circulate to the Centre, and visa versa. This time it comes from a Two-faced line rather than from an Inverted line as in the previous routine...

<p>B1c Touch a Quarter Centres Trade Swing Thru Centres Run Men Circulate Ladies Circulate Men Circulate Ladies Circulate Ferris Wheel Pass Thru Touch a Quarter Split Circulate Men Trade Swing Thru Ladies Trade Recycle Pass To The Centre Square Thru Three-quarters B1c Allemande Left</p>
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## Variety Vs. Complexity

There seems to be a continuing discussion amongst callers regarding Variety and Complexity. Some callers say we should be creative with choreography because dancers want to be challenged. Others say creative choreography is too difficult - dancers don't want difficult material, they want variety.

The purpose of this article is not to join the above debate but to have a look at the terms Variety and Complexity and to put forward a point of view regarding the difference between the two. A good understanding of the difference between Variety and Complexity allows a caller to exercise better judgment when putting together a program. By having a "handle" to put on these two terms, the caller is better able to see the difference between the two and to make decisions as to when to use Variety and when to use Complexity.

I believe that Variety comes about from using a call from the same Formation and by using a Different arrangement of Gender within the Formation. Complexity comes from using the call from a different Formation, or from a Formation which is disguised within another Formation.

A Formation is the shape of the square at any given time. It has nothing to do with the gender-based positions within the Formation. We are talking about Lines, Eight Chain Thru Formation, Diamonds, Mini-Waves, etc. An Ocean Wave is recognizable regardless of the arrangement of the genders within that Formation.

The Arrangement of the square refers to the way that the Men and Women are positioned within a Formation. For example, in an In-Facing Line are the dancers Arranged in Normal Couples, Half-sashayed Couples, Are the Men in the Centre of each Line, etc.

By using Flutterwheel as an example we can say that Flutterwheel is normally used from facing couples with the Man as the Left-hand Dancer and the Lady as the Right-hand dancer.

If we call:

**Heads Lead to the Right**  
**Circle to a Line**  
**Right & Left Thru**  
**Flutterwheel**

There should be no problems - it is a fairly standard sort of routine.

# Hoe-downing

Let's continue the routine:

**Pass Thru**  
**U-Turn Back**  
**Men Lead - Flutterwheel**

We have added variety. The Flutterwheel comes from Half-sashayed couples. It will possibly/probably be a surprise to the dancers as it is not usual for the Men to lead into a Flutterwheel. It is not particularly difficult as the call looks the same as the previous Flutterwheel (Facing Couples from In-facing Lines) - the only difference is the gender Arrangement within the formation.

We will continue the routine with:

**Just the Centres Flutterwheel**

We have now added Complexity because this time we have asked the dancers to identify a formation within a formation. All of a sudden the dancers are doing the Flutterwheel differently from how they had been dancing it - although we have made it easy by having the Centres as a normal couple. Where before everyone had been involved, now only half the dancers are involved. I believe that it is more complex because the dancers have to process more information to establish where the formation is before they can start to dance the call.

We will finish off the routine:

**Turn Thru**  
**Wheel & Deal**  
**Pass Thru**  
**Allemande Left**

The above information is not really a big deal. It is simply an easy way to look at a piece of choreography and determine, prior to using it, how difficult it will be, where the trouble spots might be and why.

Calling is really a co-operative effort - the Caller and the dancers working together to achieve success. The more the caller understands what might go wrong in the process the better prepared the caller will be to assist the dancers to get through the trouble spots

# Feature Concept

## Boomerang

Last issue featured Jeff Van Sambeeck's Crack-A-Tinny. I thought I would follow this with another Australian call, written many years ago by Vince Spillane, a man I consider to have been one of Australia's very best callers. Vince has written many figures, and Boomerang was actually selected by CallerLab as an Experimental figure back in the 1970's

**Starting Formation:** Tandem Couples.

**Definition:** All dancers execute a Zoom and the new Leaders do a Partner Trade with each other.

I find it has good flow and times well. It can be called descriptively. It is nice to have another figure we can use from a Double Pass Thru formation or from a completed Double Pass Thru formation

A quick return home routine is...

SS	
<b>Heads Star Thru</b>	
<b>Double Pass Thru</b>	
<b>Boomerang</b>	B1c
<b>Allemande Left</b>	
<b>Right &amp; Left Grand</b>	
<b>Dosado</b>	
<b>You Should Be Home</b>	

This figure has the Boomerang coming from a Double Pass Thru formation...

L1p
<b>Pass Thru</b>
<b>Wheel &amp; Deal</b>
<b>Boomerang</b>
<b>Swing Thru</b>
<b>Men Run</b>

The next routine mixes the sexes around a little...

<p>B1c Swing Thru Hinge Men Fold Double Pass Thru Boomerang Centres In Cast-off Three-quarters Men Fold Boomerang Touch a Quarter Fan the Top Linear Cycle</p>	<p>B1c</p>
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### Singing Calls

The following routines feature Boomerang and have Corner progression.

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### Heads Square Thru

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Swing Thru  
Men Run  
Ferris Wheel  
Boomerang  
Eight Chain Three  
Allemande Left  
Swing & Promenade

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Heads Right & Left Thru  
Heads Back-away  
Sides Pass The Ocean  
Extend  
Recycle  
Pass To The Centre  
Double Pass Thru  
Boomerang  
Touch a Quarter  
Split Circulate  
Men Fold  
Double Pass Thru  
Face Left  
Promenade



# SINGING CALLS

## Jason Dean Calling On Hi Hat

Last month featured singing call routines from Jason Dean's second cassette tape. This month features material from his first tape, "*Jason Dean Sings Hi Hat Hits*". The material selected is from the Plus level side of the tape. I hope you enjoy them (I did!) - the tape sounds great!

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Heads Promenade Half-way  
Heads Square Thru  
Swing Thru  
Men Run  
Ferris Wheel  
Centres Veer Left  
Crossfire  
Walk & Dodge  
Swing & Promenade

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Heads Pass Thru  
Cloverleaf  
Sides Touch a Quarter  
Follow Your Neighbour & Spread  
Ping Pong ?circulate  
Extend  
Explode the Wave  
Tag the Line  
Peel Off  
Square Thru Three-quarters  
Swing & Promenade

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Heads Square Thru  
Pass the Ocean  
Men Fold  
Peel the Top  
Swing Thru  
Ladies Run  
Tag the Line  
Cloverleaf  
Men Turn thru  
Swing & Promenade

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Heads Square Thru  
Single Circle to a Wave  
Men Trade  
Ladies Fold  
Peel the Top  
Grand Swing Thru  
Hinge  
Men Run  
Square Thru Three-quarters  
Swing & Promenade

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Heads Square Thru  
Right & Left Thru  
Veer Left  
Ladies Hinge  
Diamond Circulate  
Flip the Diamond  
Ladies Trade  
Linear Cycle  
Slide Thru  
Swing & Promenade

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Heads Square Thru  
Single Circle to a Wave  
Men Trade  
Ladies Fold  
Peel the Top  
Right & Left Thru  
Pass the Ocean  
Explode & Slide Thru  
Swing & Promenade

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Heads Promenade Half-way  
Square Thru  
Swing Thru  
Men Run  
Ferris Wheel  
Centres Pass the Ocean  
Explode the Wave  
Swing & Promenade

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Tapes can be purchased from Jason (20 Deputor Street, Rochedale South, Queensland, 4123, Australia). Tapes are \$12 each (I think).



# Record Review

## Best Selling Records from 1998

1. I Just Want To Dance With You (ESP 1029) - Elmer Sheffield Jnr.
2. Just A Closer Walk With Thee (Royal 319) - Tony Oxendine
3. Old Time Rock And Roll/Rhythm Of The Rain (Rhythm 701)
4. On The Sunny Side Of The Street (Blue Star 2443) - Johnny Wykoff
5. One Promise Too Late (Rhythm 234) - Mike Seastrom
6. Swing Low (Royal 233) - Tony Oxendine
7. Sweet Georgia Brown (Blue Star 2442) - Johnny Wykoff
8. Three Little Fishes (Chicago Country 55) - Loren Hildebrande
9. Rockin' Around The Christmas Tree (Royal 234) - Tony Oxendine
10. Blueberry Hill (GMP 923) - Mike Sikorsky
11. Still In Love With You (ESP 1026) - Elmer Sheffield Jnr.
12. Amarillo By Morning (Rhythm 147) - Pat Barbour
13. Bear Tracks (Royal 320) - Jerry Story & Tony Oxendine
14. I Just Want To Dance With You (Hi Hat 522) - Kip Garvey
15. Petticoat Junction (Royal 812) - Randy Dougherty
16. A Kind Of Hush (GMP 207) - Mike Bramlett
17. Paddlin' Madelin' (Blue Star 2455) - Johnny Wykoff
18. The River (GMP 108) - Doug Bennett

19. California Here I Come (Blue Star 2452) - Johnny Wykoff
20. Ma (Blue Star 2447) - Johnny Wykoff

### Hoe-downs

1. Chaka Hoedown (Solid Gold 103)
2. Turkey In The Straw/Star Flicker (Dance Ranch 737)
3. Cripple Chicken (Red Boot 3068)
4. Crackers (GMP 503)
5. Merle's Pickin' (Red Boot 3071)
6. Brit/Brit II (Chinook 517)
7. Mike's Romp (Red Boot 3070)
8. Blues Berry Hill (MCA 79013)
9. Yam's Hoedown (Rawhide 523)
10. One Way/Get With (Dance Ranch 738)

Information courtesy of Palomino Records

Website: [www.palominorecords.com](http://www.palominorecords.com)

### Best Selling Records for December

1. California Here I Come	Blue Star 2452
2. I'm Sitting On top Of The World	Blue Star 2453
3. Rockin' In Rosalie's Boat	ESP 1031
4. One Moment In Time	Global 801
5. Holding The Bag	Seven C's 101

### Best Selling Records for January

1. Truly Madly Deeply	Aussie Tempos 1009
2. Trust Me This Is Love	Sting 701
3. Walk Right In	C-Bar-C 537
4. Keep On Singing	GMP703
6. I Take A Lot Of Pride	Chinook 115

### **Information Courtesy of:**

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# January 1999 Record Review . . .

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## PRECIOUS & FEW

All-102 / Andy Finch / Mainstream

If you don't know the tune, it should be easy to learn and fun to call. Andy does a nice job of the vocal. Music is courtesy of Global and is up to their usual high standard. A key change at the start of the closer gives the whole presentation a nice gentle lift. Figure is a well used, easy routine that should not cause any problems for M/S dancers. Intro., Break and Closer feature "Grand Square".

**Figure:** Heads Promenade Half-way, Square thru, Right & Left Thru, Veer Left, Couples Circulate, Half-tag, Scootback, Corner Swing, Promenade.

## ME & MY SHADOW

Blue Star 2454 / Johnnie Wykoff / Mainstream

Familiar to most callers, this tune has been done by several labels over the years, but this is the first by Blue Star. Choreo is easy, yet interesting, and the calling of course is first class. Instrumental is bright and lively, and features a rhythm variation during the last figure, and a key modulation at the beginning of the closer. If you already have this tune on another label, this Blue Star release is also worth considering. If you don't already have it, give it a listen - it's #8 on our December '98 tape Service. Intro., Break and Closer feature an easy, straight forward routine.

**Figure:** Heads Square Thru, dosado, Swing Thru, Men Run, Tag the Line, Face right, Men Trade, Couples Trade, All U-Turn Back, Promenade

## LOOSEN UP MY STRING

Esp-1032 / Elmer Sheffield Jnr. / Plus

Great rhythm, with a modern sounding beat. Elmer's vocal is inspirational and well worth a listen. Balance between instrumental and vocal is good. Intro., Break and Closer uses a simple "Ladies Chain, Roll-away, Circle and Weave" routine. Figure is simple Plus variation on a M/S sequence.

**Figure:** Heads Square Thru, Dosado, Swing Thru, Spin the top, Square thru three-quarters, Chase Right, Corner Swing, Promenade.

## WHEN PAYDAY ROLLS AROUND

Hi Hat 5222 / Tom Miller / Mainstream

When I first played the instrumental, it reminded me of the tunes "TEXAS PLAINS" and "COWBOY'S SWEETHEART". To me, the tunes sound so similar that I think a caller could present this one as a medley. Tom's vocal is very good, and well recorded. Intro., Break and closer use a basic "Circle & Weave" routine. The figure is the M/S routine referred to in the above review.

**Figure:** Heads Square Thru, Dosado, Swing Thru, Spin the top, Right & Left Thru, Square thru three-quarters, Corner Swing, Promenade.

# Material Sent In By You Guys

## ❖ George Kent (N.S.W.)

### Mainstream Singing Call

HEADS RIGHT & LEFT THRU  
AND A HALF-SASHAY  
HEADS HALF-SQUARE THRU  
SWING THRU  
CENTRES RUN  
COULES CIRCULATE ONCE AND A HALF  
THOSE IN THE LINE - HALF-TAG  
SAME ONES - FACE RIGHT AND PASS THRU  
THE OTHERS BEND THE LINE  
CORNER SWING  
PROMENADE

## ❖ Jim Penrod (Ca., U.S.A.)

### Plus Singing Call

HEADS SQUARE THRU  
SWING THRU  
MEN RUN  
BEND THE LINE  
SINGLE CIRCLE TO A WAVE  
MEN TRADE  
MEN RUN  
CROSSFIRE  
SCOOTBACK  
BOYS RUN  
REVERSE FLUTTERWHEEL  
KEEP THIS LADY AND PROMENADE

## ❖ Allen Kerr (A.C.T.)

### Mainstream Singing Call

HEADS HALF-SQUARE THRU  
CENTRES IN  
CAST-OFF THREE-QUARTERS  
ENDS CROSS-FOLD  
DOUBLE PASS THRU  
CENTRES IN  
CAST-OFF THREE-QUARTERS  
STAR THRU  
CENTRES PASS THRU  
CORNER SWING  
PROMENADE

