



## Hi There!

I hope that you are all well and that life is proceeding smoothly for you. As a matter of interest, I received a letter from Ed Foote. Ed was concerned that I was being sexist by using the term "Guys" when writing about subscribers as a group. He suspected that either there were no female subscribers, or if there were, they had every right to feel discriminated against. Back in 1987, it came as a shock to me to discover that the term "Guys" is a non-sexist term applying equally to men and women, as in the expression, "Hi Guys!" (referring to everyone in a room). Since discovering that, I have used the expression frequently and no disrespect is intended.

Life is keeping me quite busy at this time. I am half-way through setting-up a sound studio at home. The record business is becoming considerably bigger than I had anticipated that it would. My next release on Chicago Country (a spiritual song, "You're My Spirit") should be released late April or early May. I recorded the vocal here at home. By the time you receive this, the first new C-Bar-C record ("Lying Eyes" by Jet Roberts) should have been released, and there are 4 or 5 other new releases scheduled for 1999. I am getting good dancer reaction to C-Bar-C/Seven C's music and I hope that you get the same sort of reaction when you use it.

My calendar is filling up for this year as bookings are coming in for functions in other areas. I am finding it a brand new challenge to be calling for groups of dancers whom I haven't met before.

Many years ago Brian Hotchkies had printed, on his business letterhead, the words "SQUARE DANCE ENTERTAINER". At the time that I first read them, I didn't realize the true significance of those words. That's what we are when we take money from dancers who come to dance to us. We have a job, and that job is to entertain the people who come to dance to us. If they enjoy the evening, for whatever reason, we have done our job and our customers are likely to want to come back again. If the dancers aren't entertained, there are many other things they can do with their time instead. It doesn't matter whether we are teaching a beginners class, calling at a One Night Stand (terrible expression), calling at our regular dance to experienced dancers, or calling at a special function, it is our job to make sure that the people who come along enjoy themselves so that they want to come along again, and are prepared to recommend Us, and the Square Dance activity, to their friends.

I try to not refer to people just starting as "learners" or the dances they attend as "classes" or "lessons". The very words have connotations of work. The implication is that when the work or the classes finish, then the fun can begin. I like to think of people just getting started as "New Dancers" or "Inexperienced Dancers". People who come along to their first dance are Square Dancers from the very start - they just don't dance as many calls as more experienced dancers. I have been dancing over 23 years and still am learning. I call to some people who have been dancing for nearly 50 years and they know that they, too, are still learning things.

The point I'm trying to make is that it is never too early to have Fun - and Fun is what it is all about. Let's put the "F" into Square Dancing and keep it there.

## 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)**

# BASIC

Trade By  
Star Thru  
L1p

## Chain Down The Line

I recently came across some nice material that combines a Chain Down the Line with a Chain Three-quarters. It is called a Chain Three-quarters Down the Line. It can be called from a Quarter Tag formation or from a Right-hand Diamond formation. The idea is that the ladies will turn Three-quarters (instead of a half) and at that point, will be next to a gentleman for the purpose of a Courtesy Turn.

I hope that you like the idea and have some fun with it. I got the idea from U.S. subscriber, Bob Bourassa.

Let's start with some from a Quarter Tag formation...

SS  
Heads Square Thru three-quarters  
Separate 'round 1 to a Line  
Pass Thru  
Wheel & Deal  
Ladies Swing Thru  
Ladies Chain 3/4 Down the Line  
Half Square Thru  
Trade By  
Star Thru  
L1p

And...

SS  
Heads Star Thru  
Double Pass Thru  
Men Face Right  
Ladies Face Left  
Pass Thru  
Wheel & Deal  
Ladies Swing Thru  
Ladies Chain 3/4 Down the Line  
Star Thru  
Pass Thru

And...

**SS**  
**Heads Star Thru**  
**Centres U-turn Back**  
**Centres Split the Outside Two**  
**Separate 'round 1 to a Line**  
**Pass Thru**  
**Ladies Trade**  
**Couples Circulate**  
**Ferris Wheel**  
**Zoom**  
**Ladies Swing Thru**  
**Ladies Chain 3/4 Down the Line**  
**Pass Thru**  
**Bend the Line** L1p

**Star Thru**  
**Circle to a Line** L1p

The next two routines use Mainstream calls of Hinge and Cast-off Three-quarters to move dancers into a Diamond formation where we can continue to call Chain Three-quarters Down the Line. You can make these into Mainstream routines by calling directionally - calling Arm Turns of One-quarter or Three-quarters...

**B1c - with outside couples in their original home position**  
**Swing Thru**  
**Men Run Right**  
**Ladies Cast-off Three-quarters**  
**Very Centres Trade**  
**Ladies Chain 3/4 Down the Line**  
**Centres Pass Thru**  
**Centres Step Ahead & U-turn Back**  
**The Others Star Thru**  
**Same Ones Reverse Flutterwheel**  
**You're Home**

And...

**L1p**  
**Pass the Ocean**  
**Ladies Trade**  
**Swing Thru**  
**Men Run**  
**Men Circulate**  
**Ladies Hinge**  
**Very Centres Trade**  
**Ladies Chain 3/4 Down the Line**

# Sneaky Chain

Another nice way to get more variety from a Ladies Chain is to use a Sneaky Chain - this is a Ladies Chain but the Ladies work behind the Men's backs.

From Right-hand Parallel Mini-waves with Ladies facing in, the Ladies join right hands and pull by to stand in the place vacated by the opposite Lady, everyone then does a Courtesy Turn to face the couple that was behind them.

B1c

**Touch a Quarter**  
**Split Circulate**  
**Ladies Sneaky Chain**  
**Star Thru**  
B1c

And...

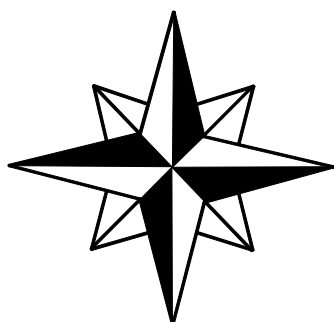
L1p

**Touch a Quarter**  
**Single File Circulate**  
**Ladies Sneaky Chain**  
**Half-sashay**  
**Touch a Quarter**  
**Ladies Sneaky Chain**  
**Star Thru**  
B1c

From an Alamo-type formation it also works nicely...

SS

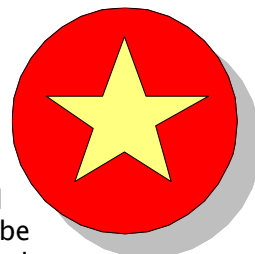
**Four Ladies Chain Across**  
**Circle Left**  
**Left Allemande**  
**Touch a Quarter** (Men Are Facing Out)  
**Four Ladies Sneaky Chain**  
**Roll Promenade**



# Sneaky Stars

Building on the concept of calling figures from Mini-waves that are normally called from Facing couples we can have some fun with stars, as well.

The first routine quickly gets the Centres to form a Star with the Outside Couple when they will probably not be expecting it, the first time that you call it...



SS

**Heads Right & Left Thru**  
**Heads Half-sashay**  
**Heads Touch a Quarter**  
**<With the outside two> Star Right**  
**Heads Star Left In the Middle**  
**Find Corner**  
**Touch a Quarter**  
**Ladies Run Right**  
**Ends Star Thru**  
**Ends California Twirl**  
**Centres Back-away**  
**You're Home**

Another way to get into a Star unexpectedly is...

B1c

**Right & Left Thru**  
**Half-sashay**  
**Touch a Quarter**  
**<In Your Own Four> Star Right**  
**Heads Star Left**  
**Find Corner - Right & Left Thru**  
**Dive Thru**  
**Centres Touch a Quarter**  
**Centres Star Right - Half-way**  
**Left Allemande**

There is a lot of potential fun to be had with this type of choreography - there is nothing difficult, it builds nicely on knowledge that dancers

should already have, and it is there to be enjoyed - have fun with it.

# Mainstream

## Lines & Waves of 3 & 6 Dancers

Dancers like variety - I know that when I dance I like to be exposed to things that a little bit out of the ordinary. Working dancers through routines that use lines and waves of three and/or six dancers give a lot of scope for this sort of variety - but like any material, don't over-use or it will lose its effect.

The routines can start out being extremely easy, but just a little bit different...

**SS**  
**Head Men take two Ladies -**  
**Go Forward & Back**  
**Same Six Pass Thru & U-turn**  
**Back**  
**Side Men take two Ladies -**  
**Go Forward & Back**  
**Same Six Pass Thru & U-turn**  
**Back**  
**Head Ladies take two Men -**  
**Go Forward & Back**  
**Same Six Pass Thru & U-turn**  
**Back**  
**Side Ladies take two Men -**  
**Go Forward & Back**  
**Same Six Pass Thru & U-turn**  
**Back**  
**Join Hands - Circle Left**  
**Left Allemande**

The next routine starts the same but moves up a notch in terms of complexity...

**SS**  
**Head Men take two Ladies -**  
**Go Forward & Back**  
**Same Six Pass Thru & U-turn**  
**Back**  
**Side Men take two Ladies -**  
**Go Forward & Back**

**Same Six Slide Thru**  
**Look for the Corner -**  
**Left Allemande**  
**Right & Left Grand**  
**Meet Your Partner -**  
**You Should Be Home**

I feel that it is a good idea to use quick routines when using this type of material, otherwise you have two lonesome dancers that are standing on the sidelines too long, watching - we need to get them back in the action fairly quickly, or make sure that we share amongst the dancers, the role of being the lonesome dancer...

SS  
**Head Men take two Ladies -  
 Go Forward & Back  
 Same Six Dosado  
 Same Six Make an Ocean Wave  
 In the Wave of Six - Swing Thru  
 In the Wave - Men Run Right  
 Lines of Three - Wheel & Deal  
 Pick up the lonesome Man  
 Circle Left \*\*\*  
 Men Go Forward & Back  
 Men Pass the Ocean  
 Centre Men Trade  
 Men Recycle  
 Men Pass Thru  
 Swing Partner Promenade**

In the Circle, all dancers are in sequence and all are next to their partner - there are a whole pile of ways to resolve this. The resolution used is a Square Thru equivalent - it would work just as effectively if the Ladies were working in the middle instead of the Men.

The next routines use a different way of setting up a Line of Three - dancers may need to be walked through the initial move the first time they are exposed to this type of material. Basically, the Head Ladies Chain Three-quarters, just the same as normal, and the Side Men will Courtesy Turn them, just the same as normal, the only difference is that the Side Ladies remain at home while the Head Ladies are Chaining to the Side Men...

SS  
**Head Ladies Chain Three-  
 quarters  
 Lines of Three <at the Sides>  
 Go Forward & Back  
 Same Lines Pass Thru  
 Ends of the Line Trade  
 Centre Ladies Run Right  
 Lonesome Men Touch a Quarter  
 Everyone Look for Corner  
 Left Allemande**

**Right & Left Grand  
 Meet Your Partner -  
 You Should Be Home**

Or...

SS  
**Head Ladies Chain Three-  
 quarters  
 Roll that Lady - Half-sashay  
 Lines of Three <at the Sides>  
 Lines of Three Go Forward &  
 Back  
 Same Lines Pass Thru  
 Ladies Trade in your Line  
 Centres U-turn Back  
 Lonesome Men Slide Thru  
 Everyone Look for Corner  
 Left Allemande  
 Right & Left Grand  
 Meet Your Partner -  
 You Should Be Home**

At the APAC weekend in 1998, Jet Roberts made interesting use of a Wave of Three...

SS  
**Head Ladies Chain Three-  
 quarters  
 Roll that Lady - Half-sashay  
 Lines of Three <at the Sides>  
 Head Men Pass Thru & Turn  
 Right Go Stand Behind the Side  
 Men  
 Side Men Left Touch a Quarter  
 Four Ladies Pass Thru  
 Extend to the Outside Men  
 Join Hands - Make an Ocean  
 Wave  
 Starting with a Right Hand -  
 Spin the Top  
 Everyone Recycle  
 Lines Pass Thru  
 Wheel & Deal  
 Centres Pass Thru B1c**

The simplicity of the next routine is stunning - but you might have to walk it through as well...

SS

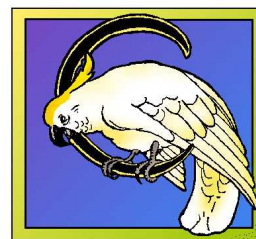
**Heads Flutterwheel**  
**Just the Men Sweep a Quarter**  
**Head/Centre Men Pass Thru**  
**Circle Three**  
**Head Men Break to a Line**  
**Forward And Back**  
**Lonesome Ladies Pass Thru**  
**Turn Left - 'round 1 - Make a**  
**Line**  
**Everyone Right & Left Thru L1p**

The next routine features a Spin Chain Thru from a Three-handed wave - specify which hand the dancers start with - and a Wheel & Deal from a Line of Three (make sure that the Men work as a pair and finish in-front of the Lone Lady they are working with)...

**SS**  
**Head Men Touch a Quarter**  
**Same Men Step Ahead -**  
**Squeeze In Between the Sides**  
**Start with a Right-hand -**  
**Spin Chain Thru**  
**In the Wave - Ladies Run Right**  
**Lines Pass Thru**  
**2x1 Wheel & Deal - Men In Front**  
**Men Half Square Thru**  
**Circle Three**  
**Head Men Break to a Line**  
**Lines Go Forward & Back**  
**Lonesome Ladies Chain 3/4's**  
**The End Man Turns them**  
**Everyone Flutterwheel**  
**Half-Square Thru**  
**Trade By**  
**Swing Partner**  
**Promenade**

## Singing Calls

**Corner**  
**Progression**



**Heads Square Thru**  
**Dosado**  
**Swing Thru**  
**Ladies Circulate**  
**Men Trade**  
**Men Run**  
**Bend the Line**  
**Pass Thru**  
**Courtesy Turn**  
**Half-sashay**  
**Slide Thru**  
**Swing Corner**  
**Promenade**



# Plus

## Gung-Hoe!

If all goes to schedule C-Bar-C will be releasing a brand new hoe-down in June (it should appear on the July new releases tapes). After playing around with a few names I decided to call the tune 'Gung-Hoe'. The calls on the reverse side of the record are Plus, and some of the nice features of the calls are that there are no Promenades, no Square Thrus, No Swings and no Right & Left Grands - just solid dancing. I thought that you might be interested in the choreography which will be on the record, so here it is.

### Routine #1

SS  
Heads Star Thru  
& Spread  
Lines Pass Thru  
Half Tag the Line  
Relay the Deucey  
Swing Thru  
Men Run  
Couples Circulate  
Ferris Wheel  
Dixie Grand  
Allemande Left  
Come On Back  
You Should Be Home

### Routine #2

SS  
Sides Touch a Quarter  
& Spread  
Centres Pass The Ocean  
Diamond Circulate  
Flip the Diamond  
Centres Trade  
Traders Run  
Bend the Line  
Star Thru  
Double Pass Thru  
Track II  
Linear Cycle  
Pass Thru  
Three-quarter Tag the Line  
Centres Linear Cycle  
Ends Cloverleaf  
Centres Pass Thru  
Touch a Quarter  
Trade the Wave  
& Roll  
Double Pass Thru  
Peel Off  
Pass Thru  
Three-quarter Tag the Line  
Centres Swing Thru  
Others U-Turn Back  
Ping Pong Circulate  
Extend  
Explode &  
Load the Boat  
Spin Chain the Gears  
Explode the Wave  
Wheel & Deal  
Centres - Ladies Walk, Men Dodge



**Same Ones Face Left**  
**Same Ones Back Away**  
**You Should Be Home**

Routine #3

SS  
**Heads Lead Right**  
**Veer Left**  
**Bend the Line**  
**Touch a Quarter**  
**Co-ordinate**  
**Crossfire**  
**All Eight Circulate**  
**Face Right**  
**Right & Left Thru**  
**Dixie Style to an Ocean Wave**  
**Acey Deucey**  
**All Eight Circulate**  
**Allemande Left**  
**Come Back - You Should Be Home**

Routine #5

SS  
**Heads Pass the Ocean**  
**Recycle**  
**Double Pass Thru**  
**Cloverleaf**  
**Double Pass Thru**  
**Men Face Right**  
**Ladies Face Left**  
**Pass Thru**  
**Three-quarter Tag the Line**  
**Leaders Cloverleaf**  
**Centres Spin the Top**  
**Turn Thru**  
**Bow to the Corner**

Routine #3

SS  
**Sides Pass the Ocean**  
**Trade the Wave**  
**Extend (to a Lefty Wave)**  
**Men Cross-Run**  
**Ladies Trade**  
**Swing Thru**  
**Ladies Fold**  
**Peel the Top**  
**Grand Swing Thru**  
**Men Run**  
**Crossfire**  
**Split Circulate Once and a Half**  
**Men Circulate**  
**Very Centres Trade**  
**Flip the Diamond**  
**Men Trade**  
**Swing Thru**  
**Ladies Hinge**  
**Very Centres Trade**  
**Facing Diamond Circulate**  
**Cut the Diamond**  
**Recycle**  
**8 Chain Two**  
**Touch a Quarter**  
**Follow Your Neighbour**  
**& Spread**  
**Ladies Trade**  
**Hinge**  
**Split Circulate**  
**Men Fold**  
**Double Pass Thru**  
**Ladies Face Left**  
**Men Face Right**  
**Allemande Left**  
**Come Back - You Should Be Home**



I'm finding myself using fewer and fewer memorized routines as I call hoe-downs. To be an effective "sight Caller" requires a lot of work, preparation and practice, because to be able to create good, flowing routines 'on the fly' you need to have a good understanding of how the figures

work in relation to body-flow. What I am also discovering is, as you practice it becomes a lot easier to "see" unexpected resolutions, so that when the square is resolved it really does surprise the dancers.

# A - Level

## **Cross-Over Circulate** **(Part Three - from 3x1 lines)**

This will be the final episode in the Cross-over Circulate saga. To dance the call from a 3x1 line is significantly more difficult for the dancers, as it really has the impression of people going all over the place. Dancers will be on their own and it is imperative that they work-out where they are going before they start to move.

The couple that is working as a couple execute the call the same as if it were being done from a Two-faced line. Those in the Mini-wave execute the call as if from Ocean Waves. While they are doing this the caller should cross his or her fingers and pray. Also make sure that you reinforce that Centres will finish as Ends and visa versa.

The first routine starts from a Same Sex arrangement, so that it is easier for dancers to know who they will finish with...

SS Heads Star Thru Centres U-turn Back Centres In * Head/Centre Men Run Right Cross-over Circulate Centres Trade * Side/End Men Run Half-breed Thru L1p
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\* You have the option of calling either Centres/Ends or Heads/Sides. I find I am getting good dancer reaction when asking just the Head/Side Men to perform a certain call - it really makes the dancers to think, as they try to remember whether they are a Head or a Side.

And...

SS Heads Touch a Quarter & Spread Centres Pass the Ocean Cut the Diamond Centres Walk & Dodge Cross-over Circulate Side/Centre Men Run Right Lines Pass Thru Step & Slide Cross-clover & Centres U-turn Back Join Hands - Circle Left Arky Allemande Left Arky Right & Left Grand Promenade Home
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And now for the real test - 3x1 lines with mixed gender...

SS Heads Pass the Sea Swing Extend Centres Walk & Dodge Cross-over Circulate Acy Deucey Cycle & Wheel Zoom Centres Pass Thru	B1c
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## **Singing Call**

### **Corner Progression**

Heads Pass the Sea  
Trade the Wave  
Extend  
Ladies Trade  
Ladies Run  
Cross-over Circulate  
Acy Deucey  
Bend the Line  
Pass Thru  
Quarter In  
Pass the Ocean  
Lockit  
Extend  
Corner Swing

## Promenade

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# Choreo Puzzle Solutions

Thanks for your interest - it was nice to get quite a lot of responses.

The question was to continue the following routine:

**From a Zero Line:  
Pass Thru  
Wheel & Deal  
Centres Veer . . .**

For the sake of good body-flow the centres had to Veer to the Right. To Veer Left will cause serious problems regarding dancer comfort - call it some time and watch the dancers to see what happens.

Many solutions worked around the following idea:

**Centres Veer Right  
Everyone Veer Right  
Promenade**

Bill Pendlebury gave an interesting solution - he called it the Drunken Sailor routine - and on that basis alone it is worth looking at - it has an element of shock value:

**Centres Veer Right  
Centres Veer Left  
Everyone Veer Right  
Promenade**

The Winning entry came from Fred House - Fred will receive a copy of Lying Eyes as soon as it is released

The routine assumes that the #1 Couple is in the #2 Quadrant (i.e. Heads Lead Right, Circle to a Line)

**Centres Veer Right  
Very Centres Trade (by the Left)  
Very Centres Run Right  
Ping Pong Circulate  
New Centres Recycle  
Box the Gnat  
Bow to your Partner**

I would probably replace the Recycle, Box the Gnat with a Swing Thru so that the

Bow to the Partner would be a little more unexpected. At the same time you could call an optional Roll after the Ping Pong Circulate so that the Sides, also, are looking at their Partner when it is time to bow.

The second placed entry comes from Brian Hotchkies - it is a nice routine that I have used a couple of times already and will use again in the future:

**Centres Veer Right  
Four Men Run right  
Ladies Pass thru  
Very Centres Trade  
Four Ladies Fold  
Left Allemande**

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## Hoe-down Patter

I enjoy listening to callers who use a good variety of patter fill-ins during their hoedown presentation. It is something that I have to work on at home to make sure that when I use material at a dance it comes out fairly naturally. The following are some ideas that you might like to use as fill-ins.

**Right & Left Grand Patter** - I find that dancers like interaction with the caller and to know that what they are doing on the floor has a bearing on what is being called. With this being so, it is no wonder that dancers enjoy to hear their own names being used as rhyming patter during a hoe-down.

- ◆ Meet Sal, Meet Wendy, Promenade She's Mighty Trendy
- ◆ Hello Jill, Hello Kate, Meet Your Girl, Promenade All Eight
- ◆ Meet With Jack, Meet With Kevin, Promenade, Till You Get To Heaven
- ◆ Meet Jan, Meet Joan, Promenade And You'll Head For Home
- ◆ Howdy Fred, Howdy Jack, Promenade And You Don't Look Back
- ◆ Say Hello Bruce, Say Hello Dave, Promenade And Give Me A Wave
- ◆ Meet Young George, And Also Brian, Promenade And You Keep In Time
- ◆ Meet Arthur, Meet Fred, Promenade Around I Said
- ◆ Smile At Margaret, Smile At Merle, Promenade Your Smiling Girl
- ◆ Glad To Meet You, Is Your Name Jane,? Promenade And We'll Dance Again

- ◆ Meet With Grace And Many More,  
Promenade Home All Around That Floor

# SINGING CALLS

## Unusual Openers

The theme for this month's singing Calls is minor figures (i.e. those without a change of partner) that are just a little bit out of the ordinary. Naturally you don't want to do them all the time or they would lose their effectiveness. Also keep in mind, that one of the functions of "easy, standard" type openers, is that it allows the dancers a chance to relax - it is not a good idea to challenge them all of the time. Some of the routines feature "If You Want To" choreography (i.e. making it optional whether or not the dancers execute the call). Make sure that you use the words "If You Want To" before you give the call, otherwise the dancers will execute the call before they know that they don't HAVE to.

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### Mainstream

Heads Star Thru

Pass Thru

Swing Thru

Men Run Right

Ferris Wheel

Centres Double Swing Thru

Outsides - If You Want To -

Half-sashay

Everyone Scootback

Swing

Promenade

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### Plus

Heads Promenade Half-way

Lead Right

Veer Left

Bend the Line

Pass Thru

Bend the Line

Forward & Back

If You want To - Half-sashay

Load the Boat

Swing

Promenade

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## A-1

**Heads Right & Left Thru - Backaway**

**Sides Pass In**

**Pass Thru**

**Right & Left Thru**

**Pass In - Twice**

**Ends Roll**

**Right & Left Grand**

**Swing**

**Promenade**

The tricky part of this call is that the Pass In Twice has a reversal of direction for the Centres on the second Pass In.

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## Basic

**Four Ladies Chain Three-quarters**

**Circle Left**

**Allemande Left**

**Allemande Thar**

<not much time to back-up the star>

**Shoot the Star a Full Turn**

**Corner Pull By**

**Courtesy Turn the next**

**Four Ladies Chain**

**Promenade**

Tight timing - flows well and times well but not for inexperienced dancers.

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## Basic

**Men Star Left**

**Star Promenade**

**Men Back-out**

**Girls Rollaway**

**Men Star Right**

**Find Corner - Allemande Left**

**Weave the Ring**

**Swing**

**Promenade**

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# March 1999 Record Review . . .

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## THE VELVET SQUARE

Mountain 121 / Buddy Weaver / Mainstream

Tune is "Black Velvet". The instrumental was originally released in August '91 on Desert 51 with vocal by *Jack Pladdys*. It was a very popular release, and after having played this new version, I'm sure that it, too, will find it's way into many record cases. If you buy the record, you'll want to listen to the vocal side all the way through - Buddy has done an exceptional job (his best to date). Intro., Break & Closer are straight forward routines. Closer does vary, so you'll want to check it out. Figure is similar to one which came out twenty years ago. For variation you may like to try 'Tag the Line, Lady go Left, Man Go Right, Corner Swing' in place of 'Bend the Line, Star Thru, Pass Thru, Corner Swing'.

**Figure:** Heads Promenade Half-way, Touch a Quarter, Walk & Dodge, Pass Thru, Trade by, Swing Thru, Men Run, Couples Circulate, Bend the Line, Star Thru, Pass Thru, Corner Swing, Promenade.

## LET'S GET AWAY FROM IT ALL

Global 603 / Wayne Baldwin / Basic

Although the tune was released as a Square Dance on the SIO label back in 1960, to the best of my knowledge it has not been redone since. Instrumental is up to the usual high standard set by Global, and the vocal is very nicely called by Wayne. The tune is well known and should not be difficult for Callers to handle. It's good to see *Lead Right* used in combination with something other than Circle Four. Minor figures use a "Circle & Weave" routine.

**Figure:** Heads Promenade Half-way, Lead Right, Dosado, Swing Thru, Men Run, Bend the Line, Right & Left Thru, Square Thru, Swing, Promenade

## THEN I KISSED HER

Hi Hat 5226 / Jason Dean / Mainstream

This caller makes me sick! How can one caller have so much talent, AND be good looking?? A great job, Jason. He tells me that when recording, he was fighting off the 'flu - however, it does not show through on the record. Congratulations, too, on your first Hi Hat release (in the past Jason has had vocals on Blue Ribbon and Aussie Tempos). Figure will need to be called very carefully for most groups. Minor figures use a simple "Circle & Weave" routine.

**Figure:** Heads Promenade Half-way, Pass the Ocean, Extend, Spin the Top, Men Run, Couples Hinge, Tag the Line, Cloverleaf, Ladies Turn Thru, Star Thru, Promenade.

## HALLELUJAH, I'M READY TO GO

Red Boot-3080/Mike Hoose/Mainstream

A tune already very popular as a driving Square Dance on another label. This new version features quality Red Boot production and easy Mainstream choreography. Mike's vocal is very good and uses a lot of the original lyrics from the song. Intro. & Break use an easy routine featuring a Grand Square, while for the Closer, Mike has employed a "Four Boys Promenade, Swing Partner, Circle Left, Allemande & Weave" sequence. A nice release that many callers will want to add to their collection.

**Figure:** Heads Promenade Half-way, Heads Lead Right, Dosado, Swing Thru, Boys Run, Bend the Line, Right & Left Thru, Square Thru Three-quarters, Corner Swing, Promenade.





## Glitches from Issue #12

Please make the following adjustments to the previous issue:

- ❖ p.126 - last module - replace Cast-off Three-quarters with Hinge (or Cast-off One-quarter)
- ❖ p. 128 - second module - add Peel the Top after Ends Fold
- ❖ p. 130 - delete the first Men Trade
- ❖ p. 131 - in the third module insert a Right & Left Thru after the Sweep a Quarter
- ❖ p. 132 - delete the second Star Thru

Thanks to Bill Pendlebury for the above information - Bill will be disappointed with this issue - the plan is for a mistake free issue.

### Best Selling Records for **March**

1. The Best Of My Love	Global 802
2. Dream Lover	Alliance 103
3. Side By Side	Silver Sounds 205
4. The Velvet Square	Mountain 121
5. Forever And Ever, Amen	Prairie 1094

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### Best Selling Records for **February**

1. Ring Around Your Neck	Longhorn 1047
2. What This Whole World Needs	Prairie 1096
3. Me And My Shadow	Blue Star 2454
4. Sixteen Tons	Gaslight 002
5. Twister (hoe-down)	ESP 419

## *Joe Kromer's* *Choreo e Xchange Service*

German Caller, Joe Kromer has a web-site where he invites callers to donate one piece of choreography each month. At the end of each month Joe collates all the material and sends it out to all the contributors.

You send one piece of choreography and in exchange receive a copy of all of the choreography that has been submitted that month - all at not cost.

**This is a free service.**

If you have Internet access look Joe up at  
[www.geocities.com/nashville/opry/5901](http://www.geocities.com/nashville/opry/5901)