

Hi There!

It is nice to have original art-work on the cover, for the first time. A big THANK YOU to Mr. Jack Berg - that talented caller from Galena, Illinois - Jack is also a professional 'toonist. Jack has some interesting ideas on food and has threatened to treat Jenny and me to a barbecue (U.S. style) when we and I visit in a couple of years time. Back to the cover, however, having been raised on Vegemite since a young age, I must take the side of the Kangaroo.

Jack is a man of many talents - Caller, Musician, Cartoonist and Record Producer to mention only a few. This is typical of all callers - we all need to have many talents to be successful as Square Dance Callers. Some of the roles we play include: Singer/Musician, Choreographer, Teacher, Salesman, Showman, Public Speaker, Researcher, Mediator, Counselor, Diplomat and Manager.

With this in mind, I have recently been looking at notes from Ed Gilmore's Callers Instruction Course in 1949. Ed starts his notes BY looking at qualities needed to be a good Square Dance Caller. Ed adopted the basics of his course from a book by Dr. Lloyd Shaw, which said that people needed:

- ◆ A deep and pleasant voice;
- ◆ To have sufficient training in Public speaking to be able to enunciate correctly and be clearly understood ;
- ◆ To have an ear for music;
- ◆ To be thoroughly familiar with the dances;
- ◆ To have an infallible sense of rhythm;
- ◆ To have an unerring geometric sense;
- ◆ To be a natural teacher;
- ◆ To have the ability to overcome embarrassment;
- ◆ To be clear headed.

Ed Gilmore added some other qualities that he thought were even more important than those listed above:

- ◆ Be a natural leader;
- ◆ Like people;
- ◆ Be completely sold on square dancing and its recreational value;
- ◆ Have a special kind of patience;
- ◆ Be a student of human nature and be able to analyze character.

Ed went further to write:

"It can be boiled down like this: you must know how to create good fellowship and this is a big undertaking in a world that has almost forgotten the meaning of the words. Secondly, you must know how to teach people to dance and then be an important part of the music and the program itself."

To be continued next issue...

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)

BASIC

Separate 'round 1 to a Line
Right & Left Thru
Star Thru

B1c

Separate

This is one of the older "traditional" Square Dance calls (and I've finally learnt how to spell it correctly). It lends itself to some easy, yet interesting, choreography.

Starting Formation: couple.

Definition: The dancers in the couple turn back to back with each other and walk forward around the outside of the square. The distance traveled is determined by the next call

I suspect the most common use is after the Centres have Split the Outside Couple...

B1c

**Split the Outside Couple
Separate 'round 1 to a Line
Everyone Touch a Quarter
Men Run Right**

B1c

The next routine will throw a lot of the dancers that I have seen in action, not because it is difficult, but because it is not what they expect...

B1c

**Split the Outside Couple
Separate 'round 1
Come Into the Middle
Make a Right hand Star
Find Corner - Left Allemande**

Dancers seem much more accustomed to making a line than moving into the middle, at least in the areas where I have called and danced.

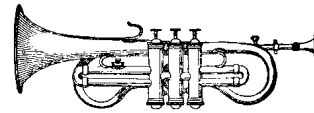
The next two routines have the active couples facing out, rather than facing another couple, when they Separate...

SS

**Heads Right & Left Thru
Heads Half Sashay
Heads Pass Thru**

Centres Pass Thru

B1c



SS

Heads Right & Left Thru**Heads Pass Thru****Separate 'round 1****Walk into the Middle****Pass Thru**

B1c

What I'm finding is helpful is to actually say something like "Separate 'round 1 - **DON'T MAKE A LINE** - come into the middle and . . ."

The next couple of routines change the call to a Separate 'round Two dancers...

SS

Heads Pass Thru**Separate 'round 2 to a Line****Everyone Star Thru****California Twirl**

B1c

SS

Heads Box the Gnat**Pull By****Separate 'round 2 to a Line****Everyone Star Thru****Double Pass Thru****Leaders California Twirl****Dive Thru****Centres Pass Thru**

B1c

This particularly line the next routine - it has the same result as if you called "Heads Pass Thru and separate 'round 1 to a line"...

SS

#1 Couple Split the Opposite**Separate 'round 2****Squeeze In - Make a Line of Three****Lines Go Forward & Back****#3 Couple Bow****#3 Couple Swing****#3 Couple Go Across the Middle****Separate 'round 1 to a Line****Forward & Back****Centres Right & Left Thru****Ends Star Thru****Centres Pass Thru****Separate 'round 1 to a line****Everyone Star Thru**

This next routine is fairly straight forward...

SS
Heads Pass Thru
Separate 'round 2 to a Line
Forward & Back
Centres Square Thru
Ends Touch a Quarter
End Men Run Right B1c

This routine is similar to the previous one, but the dancers don't form their line - the Sides start to Square Thru while the heads are still Separating. This makes it a little more difficult for the dancers to see what is going on...

SS
Heads Pass Thru
Separate 'till You Get Back Home
Sides Square Thru
Heads Meet Your Partner
Touch a Quarter
Head Men Run Right B1c

The next few routines are a little out of the ordinary, and shouldn't be overused...

SS
Four Ladies Chain Across
Heads Square Thru Three Hands
Separate 'round 1 to a Line
Forward & Back
Men together - Rollaway
Ladies together - Rollaway
Centre Couple Rollaway
All the Ladies Rollaway
Left Allemande

SS
Heads Right & Left Thru
Heads Half-sashay
Original #1 Couple
Split the Opposite Couple
Separate 'round 1 to a Line
Heads go Forward & Back
Go Up to the Middle & Stand Pat
Sides Right & Left Thru
Heads Bend the Line
Centres Pass Thru B1c

This routine is also very simple but is certainly out of the ordinary...

SS
Heads Half-sashay
#1 Couple Split the Opposite
Separate 'round 1 to a Line
Heads Go Forward & Back
Sides Dosado
Sides Star Right
#2 Man, first - Pick Up Your
Corner, From the Line -
The Line Roll On - Join the Star
Inside Ladies Half-sashay
Star Promenade
Ladies Backtrack
Meet The Same One
- Left Allemande

Separate can also be called from in-facing couples...

SS
Heads Separate 'round 1 to a Line
Right & Left Thru
Star Thru B1c

And...

B1c
Centres Separate 'round 1 to a Line
Right & Left Thru
Star Thru B1c

The final routine...

SS
Heads Half-square Thru
Split the Outside Couple'
Separate 'round 1 to a Line
Everyone Star Thru
Trade By
Left Allemande
Right & Left Grand
Meet Partner
You Should Be Home

The Singing Call section of this issue features calls utilising Separate.

Mainstream

Fan the Top

I like Fan the Top - I think that I call it a lot more than I call Spin the Top. While I haven't analyzed the reasons for this I suspect that I find it more useful as it doesn't really change the arrangement. By that I mean that if called from a "normal" wave you finish in a "normal" wave, while Spin the Top takes a "half-sashayed" wave and makes it "normal" and visa versa. This issue looks at Fan the Top from Waves - next issue looks at Lines.

Definition:

Starting formation - Ocean Wave or Two-faced Lines.

The Centres of the formation turn three-quarters (270 degrees) while the Ends move forward in a quarter circle. The ending formation is at right angles to the starting formation. Centres remain Centres and Ends remain Ends.

Because the call requires the Centres to turn three-quarters, it is important that the call before doesn't finish with an Arm Turn for the Centres or the dance will suffer from "Overflow" (i.e. turning too much the same direction so as to be uncomfortable or to cause dancers to lose direction). This issue looks at waves - next issue looks at lines.

A Zero combination from Facing Couples is...

Facing Couples
Pass the Ocean
Fan the Top
Recycle
Same Facing Couples - Same Position

This works equally well from Lines, Boxes or a Mini-Square.

The combination of Fan the Top and then Spin the Top works well...

B1c
Pass the Ocean
Fan the Top
Spin the Top
Men Run Right
Bend the Line B1c

The combination of Spin the Top followed by Fan the Top does not work well because the centres have to turn two consecutive three-quarter turns (i.e. 540 degrees).

The next routine uses three Fan the Tops and each one is followed by a different call...

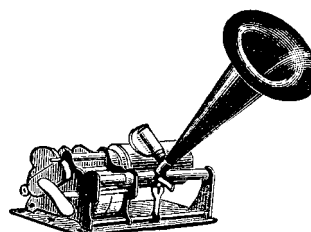
L1p

Pass the Ocean
Fan the Top
Right & Left Thru
Flutterwheel
Slide Thru
Swing Thru
Ladies Circulate
Men Trade
Men Run
Bend the Line
Pass the Ocean
Fan the Top
Hinge
Single File Circulate
Men Run
Pass the Ocean
Fan the Top
Swing Partner
Promenade

A safe way to use "same sex" material is to work with just one gender in the centre while the others are just watching...

B1c

Touch a Quarter
Centres Trade
Centres Run
Ferris Wheel
Men Pass the Ocean
Men Fan the Top
Extend
Centres Trade
Men Trade
Centres Run
Bend the Line
Star Thru
Double Pass Thru
First



Couple Go Left

Next Couple Go Right L1p

This time the females work together in the middle of the square...

- B1c
- Touch a Quarter**
- Split Circulate**
- Centres Trade**
- Centres Run**
- Ferris Wheel**
- Ladies Pass the Ocean**
- Ladies Fan the Top**
- Extend**
- Scotback**
- Men Run**
- Right & Left Thru**
- L1p

The next couple of routines have mixed sex action in the Fan the Top...

- B1c
- Touch a Quarter - Check the Wave**
- Fan the Top**
- Men Run**
- Lines of Four - Wheel & Deal**
- Slide Thru** B1c

And...

- B1c
- Touch a Quarter**
- Fan the Top**
- Recycle**
- Pass Thru**
- Tag the Line**
- Face Left**
- Bend the Line**
- Slide Thru** B1c

A tricky part in the above routine is the Recycle as it, also, comes from a mixed sex arrangement.

The Recycle in this routine is easier as dancers follow a dancer of the same gender...

- B1c
- Touch a Quarter**
- Centres Trade**
- Scotback**
- Fan the Top**
- Recycle**
- Pass Thru**

Half Tag
 Fan the Top
 Recycle
 Reverse Flutterwheel
 Slide Thru B1c

Fan the Top also lends itself to some very nice singing call routines...

Singing Calls

Corner Progression

Heads Lead Right
 Circle to a Line
 Forward & Back
 Pass the Ocean
 Fan the Top
 Right & Left Thru
 Flutterwheel
 Slide Thru
 Pass Thru
 Swing Corner
 Promenade

Heads Promenade Half-way
 Heads Lead Right
 Touch a Quarter
 Scootback
 Hinge
 Fan the Top
 Slide Thru
 Square Thru Three-quarters
 Swing Corner
 Promenade

Heads Pass the Ocean
 Fan the Top
 Centres Hinge
 Centres Walk & Dodge
 Touch a Quarter
 Split Circulate
 Cast-off Three-quarters
 Fan the Top
 Men Run
 Bend the Line
 Swing Corner
 Promenade

Heads Square Thru
 Touch a Quarter
 Fan the Top
 Hinge
 Men Run
 Centres Swing Thru
 Very Centres Trade
 Very Centres Run

Centres Half-tag
 Everyone Allemande Left
 Swing



Promenade

Setting Up Diamonds

This is the first of a two-part feature on Diamonds. This issue looks at different ways of setting up a Diamond. Next issue will look at routines featuring Facing Diamonds, Funny (3x1) Diamonds and Interlocking Diamonds.

At no time will a Centres/Ladies Hinge be used to set-up a Diamond in these hoedown modules.

Centres Follow Your Neighbour & Spread...

B1c
 Right & Left Thru
 Veer Left
 Men Circulate
 Ladies Follow Your Neighbour
 & Spread
 Flip the Diamond
 Men Trade
 Men Run
 Bend the Line L1p

Three-quarter Tag the Line...

B1c
 Single Circle to a Wave
 Centres Trade
 Centres Run
 Three-quarter Tag
 Ladies Face Right
 Cut the Diamond
 Bend the Line
 Pass Thru

**Chase Right
Hinge**
W1c

Split Circulate Once and a Half...

B1c
**Touch a Quarter
Split Circulate Once & a Half
Ladies Swing Thru
Men Circulate
Flip the Diamond
& Roll
Touch a Quarter
Trade the Wave
Left Allemande**

The next set-up is a little tricky. It requires just the Men to do their part of a Follow Your Neighbour & Spread while the Ladies Dodge to the Left and then Extend...

B1c
**Slide Thru
Men Follow Your Neighbour
Ladies Dodge Left
Men Spread
Ladies Extend
Cut the Diamond
& Roll
Men Pass Thru
Touch a Quarter
Explode &
Right & Left Thru
Dixie Style to a Wave
Trade the Wave**
W1c

Pass the Ocean...

SS
**Heads Touch a Quarter
& Spread
Centres/Sides Pass the Ocean
Diamond Circulate
Flip the Diamond
Scootback
Hinge
Centres/Men Trade
Centres/Men Run
Ferris Wheel
Centres Pass the Ocean
Explode the Wave**

Left Allemande
Walk Back - You Should Be Home

Cast-off Three-quarters...

B1c
Swing Thru
Men Run
Ladies Cast-off Three Quarters
Centre Ladies Trade
Diamond Circulate
Centre Men Trade
Ladies Circulate
Centre Men Run
Men Half-tag the Line
Everyone Half-tag the Line
Walk & Dodge
U-turn Back
Pass Thru
Three-quarter Tag the Line
Swing Partner

Extend & Ladies Face Right...

B1c
Touch a Quarter
Extend
Ladies Face Right
Ladies Circulate
Very Centres Trade
Diamond Circulate
Very Centres Trade
Men Face In
Extend
Follow Your Neighbour
Extend
Left Allemande

Extend & Men Face Right...

B1c
Touch a Quarter
Scotback
Extend
Men Face Right
Diamond Circulate
Men Explode the Wave
Men Run
Ladies Chain Down the Line
Pass Thru
Wheel & Deal
Swing Thru

Extend
Same Sex Trade
Split Circulate
Swing Partner

A Single-file Circulate Once and a Half sets up this next Diamond and a Flip the Diamond converts it to two Diamonds...

L1p
Touch a Quarter
Single-file Circulate Once and a Half
Ladies Trade
Ladies Spread
Men Diamond Circulate
Men Flip the Diamond
Everyone Flip the Diamond
Men Run
Promenade Partner

Singing Call

Corner Progression

Heads Half-Square Thru
Touch A Quarter
Split Circulate
Centres Trade
Centres Run
New Centres Hinge
Cut The Diamond
& Roll
Double Pass Thru
Peel Off
Pass The Ocean
Centres Trade
Corner Swing
Promenade

Heads Touch a Quarter
Centres Walk & Dodge
Swing Thru
Men Run
Men Circulate
Ladies Walk & Dodge
Everyone Cast-off Three-quarters
Ladies Pass the Ocean
Diamond Circulate
Flip the Diamond
Recycle
Left Allemande

Promenade

A - Level

Hourglass Material

(Part One - Facing Hourglasses)

The next issue will be looking at setting up an off-set square using a Six By Two Acey Deucey from a Facing Hourglass formation.

As a prelude to that, I thought it would be a good idea to use some fairly standard type of material from a Facing Hourglass, so that the dancers are comfortable with the idea of working in a facing situation.

Dancers need to be aware that they should pass Right Shoulders when passing another dancer.

B1c
Swing Thru
& Slide
Ladies Follow Your Neighbour
& Spread
Very Centres Trade
Ladies Switch to a Diamond
Hourglass Circulate
Men Diamond Circulate
Hourglass Circulate
Ladies Diamond Circulate
Cut the Hourglass
Swing Thru
Recycle
Swap Around
Trade By **B1c**

In the above routine, the Hourglass Circulates have been split by the Men doing a Diamond circulate. I think that consecutive Hourglass Circulates has bad body flow for the Infacing Point dancers as they would have to dodge in and then reverse direction on the dodge outwards.

And...

L1p

Touch a Quarter

Circulate - Once and a Half

Ladies U-turn Back

Ladies Slide Apart

Men Diamond Circulate

Hourglass Circulate

Ladies Diamond Circulate

Hourglass Circulate

Very Centres Trade

Flip the Hourglass

Turn & Deal

Touch a Quarter

& Roll

B1c

B1c

Swing Thru

Switch to an Hourglass

Ladies Diamond Circulate

Hourglass Circulate

Ladies Circulate <outside>

Men Diamond Circulate

Ladies Do Your Part of a

Flip the Diamond

Ladies Trade <by the left>

Ladies Slide Apart

Hourglass Circulate

Cut the Hourglass

Turn & Deal

Checkmate the Column

Cast a Shadow

Recycle & Roll

Men Run

L1p

Singing Call

Corner Progression

Heads Pass the Ocean

Extend

Switch to an Hourglass

Six by Two Acey Deucey

Flip the Hourglass

Scot Chain Thru

Pass & Roll

Corner Swing

Prop Me Up Beside the Jukebox

As much as I like putting together interesting pieces of choreography to use in singing calls, as a general rule, I suspect that the dancers remember and enjoy the music itself, rather than the choreography that goes with it.

Two of the pieces of music that dancers request frequently at Octopus 8's are Wild About Honey (Chaparral) and Save Me (Hi Hat). I have no idea what choreography I use with them, I just know that it isn't the routine that comes with the record and that it is a different routine each time.

As well as having good variety to keep dancers interested, I try to use plenty of variety in music styles, in both hoedowns and singing calls. I don't think that there is any one style of music that is best. To try to appeal to the widest possible tastes I try to make a point of incorporating many different styles every time I run a dance.

Some of the different types of music are listed below.

Country/Rock - this is modern music of the type found at Line Dancing. It has a great beat and tends to get people moving well. Some of the songs that I like to use include Rock My World (Royal), Boot Scootin' Boogie (ESP), Trashy Women (Fox), We're From The Country (ESP) and It's What I Am (Rockin M).

Country & Western - generally, a more lay-back type of song, often with a story to go with the lyrics. A lot of square dance tunes fall into this category. Records include Cowboy Jubilee (Gaslight), When Payday Rolls Around (Hi Hat), Ghost Riders In The Sky (4 Bar B) and 18 Wheeler (Cross Country) and Cowboy Rides Away (Lou-Mac).

Jazz - often this music has a different style of band to most Square Dance music and is noticeably different just on the basis of the sound of the music. Tunes such as Saints (Cross Country), Basin Street Blues (Shakedown), Down On Bourbon Street (Bob Cat) and Dark Town Strutters Ball (Cross Country).

Blues - Blues music is written to a very precise formula - it doesn't have a large range of notes from the highest to the lowest. For this reason, to be effective, the caller has to really "sell" the song by adding enthusiasm with their voice. Blues are great to dance to when called well, but are not easy to do well. Tunes include

Hoe-downing

Mess Of The Blues (Chicago Country), Two Timin' Blues (Kalox), Double Bogey Blues (Global) and Rockin' Pneumonia And The Boogie Woogie Blues (Chaparral).

Sing-along - there are some songs that are so well known that the dancers just can't help but join in with the lyrics. They tend to be relaxing types of numbers with music from the 50s or even earlier. Some well known songs include Carolina In The Morning (Nickel), Oh You Beautiful Doll (Nickel), Young At Heart (Hi Hat) and There's A Kind Of Hush (Hi Hat).

Gospel - for some reason this style of music seems to really get dancers excited - I often will use a piece of gospel music as the last number of the evening. Some of my favorites are Gospel Medley (Sting), Do You Want To Go To Heaven (Red Boot), I Saw The Light (Royal) and When The Roll Is Called Up Yonder (Royal).

Broadway - these songs are often well known and seem to get a good reaction from dancers. Tunes such as Anything Goes (Shakedown), Show Biz (Chicago Country), Good Morning (Blue Star), Oklahoma (Red Boot) and One Of Those Wonderful Songs (D.J.).

Rock & Roll - I personally like Rock & Roll. I try not to over-do this style of music because the tunes often have a very similar style and even melody. Johnny Be Good (Cross Country), Rockin' My Life Away (Cross Country), Sea Cruise (C-Bar-C) and Beatle Mania (Chicago Country) are favourites.

Standards - by standards, I mean the tunes that are really well known to the Square Dancers and are frequently requested, such as Pretty Woman (Ranch House), Devil Went Down To Georgia (Chaparral), Summer Sounds (MacGregor) and Rocky Top (Rhythm).

Special Occasions such as Christmas records or records that refer to a particular month of a type of reason. I have a selection of wet weather records I like to use when it is raining.

We can also get good variety by using music that has a different rhythm to it such as Whoops! Square It Is (Rap), I Found A New Baby (Ragtime), Wizard On The Hill (Polka), Caribbean (Calypso) and Till There Was You (Rumba).

Music is one of our most important tools and we need to make it work for us. It can be of great assistance in adding variety to an evening's program. Trying to provide variety

with hoedown music (different styles as well as instrumentation) is also a good idea.

Feature Concept

Grand Slide Thru

This month's feature figure has been written by Colin Dandridge of Melbourne. The figure is very straight forward yet has a lot of options due to the large range of possible finishing formations. This call might go over very well if you want to do a workshop session on Slide Thru

Starting Formation: Double Pass Thru Formation

Definition: Everyone does a Double Pass Thru and then Men Face Right while Ladies Face Left (as in a Slide Thru).

ENDING FORMATION: Various depending upon the starting formation and the arrangement of the dancers.

From a Double Pass Thru formation the following arrangements will result in the ending formations as shown;

(0) From Normal Couples to Lines of 4 Facing In
 GGGB
 BBGG

(1/2) From 1/2 Sashayed to Lines of 4 Facing Out
 BBGG
 GGGB

(1) From Centres Girls, Ends Men to Left Hand Ocean Waves
 GBBG
 GBBG

(2) From Centres Men, Ends Girls to Right Hand Ocean Waves
 BGGG
 BGGG

(3) From Centres 1/2 Sashayed, Outsides Normal to Inverted Lines (Ends facing out)
 BGBG
 BGBG

(4) From Centres Normal, Outsides 1/2 Sashayed to Inverted Lines (Ends facing in)
 GBGB
 BGBG

B1c
 Pass to the Centre
 Centres Right & Left Thru
 Grand Slide Thru
 Centres Star Thru
 All Eight Pass Thru
 Left Allemande

B1c
 Right & Left Thru
 Pass to the Centre
 Grand Slide Thru
 Slide Thru
 Centres Right & Left Thru
 Zoom
 Centres Pass Thru
 B1c

Singing Calls

Corner Progression

Heads Star Thru
 Grand Slide Thru
 Pass Thru
 Wheel & Deal
 Grand Slide Thru
 All 8 Circulate
 Men Cross Run
 Recycle
 Pass Thru
 Left Allemande
 Swing Corner
 Promenade

Heads Promenade Half-way
 Sides Touch a Quarter
 Ladies Run
 Grand Slide Thru
 Ends Cross Fold
 Grand Slide Thru
 Pass The Ocean
 Swing Thru
 Split Circulate
 Swing Corner
 Promenade

SINGING CALLS

Strictly Mainstream - Featuring Separate.

This issue's Singing Call routines follow on from the Basic section and all feature a Separate. All the routines on this page have a Corner Progression.

Heads Square Thru
Split the Outside Couple
Separate 'round 1 to a Line
Forward & Back
Touch a Quarter
Men Run
Right & Left Thru
Pass to the Centre
Square Thru Three-quarters
Swing
Promenade

Heads Separate Half-way
Heads Star Thru
Heads Square Thru
Dosado
Swing Thru Twice
Balance
All Eight Circulate
Swing
Promenade

Heads Right & Left Thru
Heads Half-sashay
Heads Pass Thru
Separate 'round 1 to a Line
Right & Left Thru
Dixie Style to a Wave
Balance
Ladies Circulate
Men Trade
Left Allemande
Swing
Promenade

Heads Pass Thru
Separate 'round 2
Sides Square Thru
Heads Touch a Quarter
Head Men Run
Swing Thru
Ladies Circulate
Men Trade
Turn Thru
Swing
Promenade

Heads Right & Left Thru
Heads Square Thru
Sides Face, Grand Square - Half-way
Heads Separate 'round 1
Come into the Middle
Star Thru
Pass Thru
Swing
Promenade

Heads Square Thru
Sides Face, Grand Square
Heads Separate 'round 1
Into the Middle & Pass Thru
Sides Reverse
Heads Separate 'round 1
Into the Middle & Square Thru 3/4
Swing
Promenade

Heads Square Thru Three-quarters
Separate 'round 1 to a Line
Forward & Back
Pass Thru
Wheel & Deal
Double Pass Thru
Cloverleaf
Ladies Spin the Top
Ladies Hinge
Ladies Walk & Dodge
Corner Swing

Promenade

Record Review

New Releases - April '99

- **Poor Boy Shuffle**

ESP-1034 / Elmer Sheffield

A nice country-style piece of music with an excellent beat. There is a nice little gimmick in the choreography with a line-dance style "shuffle" routine in the Middle Break and Closer. (DGC)

HEADS SQUARE THRU - STAR RIGHT - HEADS STAR LEFT - TOUCH A QUARTER - SCOOTBACK - MEN FOLD - LADIES TURN THRU - STAR THRU - PROMENADE

- **I'm Drunken! My Baby Goodbye**

ROYAL 135 / Jerry Story

Many of Jerry's calls are fast-moving "pumping" pieces of music and this is no exception. Jerry has an exciting and infectious rhythm to his call that will lift the mood of the dancers. (DGC)

HEADS PASS THE OCEAN - EXTEND - SWING THRU - MEN RUN - HALF-TAG - SCOOTBACK - HINGE - ALL EIGHT CIRCULATE - SWING THRU - MEN TRADE - TURN THRU - LEFT ALLEMANDE - PROMENADE

- **Dancing On The Ceiling**

Hi Hat 5229 / Buddy Weaver

A piece of music that has a strong rock-style beat. The melody reminded me of the song "Running On Empty" - there are some voices on the instrumental harmonising with the music - it sounds good. (DGC)

HEADS SQUARE THRU - RIGHT & LEFT THRU - SWING THRU - MEN RUN - HALF-TAG - SCOOTBACK - MEN RUN - SQUARE THRU THREE-QUARTERS - SWING - PROMENADE

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- **Jimtown Road**

Desert 89 / Hans Pettersson

A solid beat with a "jazz/blues" style sound to it. (DGC)

HEADS SQUARE THRU - SIDES ROLLAWAY - SWING THRU - MEN RUN - RIGHT & LEFT THRU - PASS THRU - WHEEL & DEAL - SQUARE THRU THREE-QUARTERS - SWING - PROMENADE

- **Barnyard Reel/Cloggin Cindy**

Black Mountain Valley 15 / Hoedown

I love the Barnyard Reel side - it needs to be sped up a couple of notches to get to a good dance tempo. It has good sound effects of chicken-like barnyard noises at the start and during the hoedown. The tune is familiar and associated with barnyard cartoons - the dancers will love it too. It is a 6 minute hoedown that runs at 33 1/3 rpm(DGC)

Best Selling Records for April

1. Then I Kissed Her	Hi Hat 5226
2. Runaround Sue	Ocean 68
3. I Can't Help It	Hi Hat 5225
4. If I Were A Rich Man	TNT 189
5. Take A Chance	Sting 302

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

Information Courtesy of:

Steve & Susan Turner

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April 1999 Record Review . . .

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I CAN'T HELP IT

Hi Hat 5225 / Kip Garvey / Basic

A tune that's been recorded as a Square Dance many times in the past. This instrumental originally came out in June '91 on the Eureka label. Ernie Kinney Enterprises has since acquired the Eureka masters and is currently re-releasing them. Kip always does a nice job with the vocals, and this one maintains that standard. The music is well played and should be easy for Callers to hand. Intro., Break & Closer is a standard "Circle & Weave" routine. Figure choreography has been done many times in the past, and should not pose any problems for the Dancers

Figure: Heads Square Thru, Dosado, Swing thru, Men Run, couples Circulate, Ferris Wheel, Double Pass thru, Leaders Partner Trade, Corner Swing, Promenade.

CARIBBEAN

Ocean 66 / Gary Bible / Basic

A classic dance from back in the 1950's when Square Dancing was booming in Australia. This new release uses a standard 64 beat phrase 7 times through (the original 50's dance used a 64 beat Intro./Closer and 96 beat Figure). Instrumental is well played and has a distinctive Calypso flavour which should be fun to dance. Gary uses Grand Square during the Intro. & Closer, allowing him a large proportion of the original lyrics. All choreography is easy and should not pose problems for most groups.

Figure: Heads Promenade Half-way, Heads Right & Left Thru, Heads Flutterwheel, Sweep a Quarter, Pass Thru, right & Left Thru, Veer Left, Ferris Wheel, Pass Thru, Corner Swing, Promenade

POOR BOY SHUFFLE

ESP 1034 / Elmer Sheffield / Mainstream

Every so often a record comes along with a unique, usable gimmick that makes it stand clear of all others released at the same time. During the Middle Break of this one, Elmer has incorporated an easy, interesting little chorus line routine for 16 beats, that Callers can either use, or leave out (alternative choreography is supplied). Although very easy, the "Poor Boy Shuffle" will require a short explanation and practice before the dance is started. Intro. & Closer use a standard easy Basic routine. Vocal side is well called and recorded with good balance. There is a key modulation at the beginning of the closer.

Figure: Heads Square Thru, Right Hand Star, Heads Star Left, with Corner Touch a Quarter, Scootback, Men Fold, Ladies Turn Thru, Star Thru, Promenade.



DREAM LOVER

Alliance 103 / Joe Saltel & Nate Bliss / Mainstream

Once again the Global band has come up with a great instrumental, this time for the Alliance label. Joe & Nate combine to present a very well called vocal. Although "Dream Lover" has been released several times in the past, this version will appeal to many Callers. The Figure; can be called as Mainstream or Plus. Minor Figure is a simple, standard routine.

Figure: Heads Square Thru, Touch a Quarter, Scootback, Men Run, Right & Left Thru, Dixie Style to an Ocean Wave, Ladies Circulate, Men Trade, Left Allemande, Promenade.

Material from the Mail Box

Bill Pendlebury's comment this month is:
"Do you know what I really hate about Issue #13? I can't find any mistakes to complain about, that's what I hate!"

This month Bill has kindly sent in some slick Get-out Modules:
Promenade

From a Zero Line:

Pass the Ocean
Ladies Trade
Swing Thru
Right & Left Grand

From a Zero Line:

Flutterwheel
Pass Thru
Tag the Line
Face Left
Ferris Wheel
Zoom
Left Allemande

From a Zero Line:

Right & Left Thru
Pass the Ocean
Scootback
Right & Left Grand

From a Zero Line:

Right & Left Thru
Pass the Ocean
Swing Thru
Ladies Run
Couples Circulate Twice
Ferris Wheel
Pass Thru
Right & Left Grand

From a Zero Line:

Pass the Ocean
Swing Thru
Men Trade
Men Run
Tag the Line
Face Left

From a Zero Box:

Swing Thru
Spin the Top
Slide Thru
Left Allemande

From a Zero Box:

Spin the Top
Swing Thru
Right & Left Thru
Slide Thru
Left Allemande

