



Hi There!

This weekend we head off towards the National Convention being held in Geelong. We'll be away for almost two weeks and expect that we will have a fairly busy time. Quite apart from the five days of the convention we expect to be visiting four clubs on our way to and from the convention. It will actually be the first time we have danced in Victoria. I was expecting that we would have danced in Victoria in January but found out that Corowa and Howlong are both in New South Wales.

I've seen the calling program for the convention. Howard Cockburn is to be congratulated. It looks as though the dancers' only problem will be tired feet at the end of it all. The program gives dancers a lot of good brackets to choose from and shows a great blend of calling talent, both young and old. The highlight for me will be calling in the same bracket as Graham Rigby, the only person to have attended all the Australian National conventions. I really enjoy watching Graham in action – he so clearly loves what he is doing and I find his enthusiasm intoxicating. Before the convention I will get the opportunity to see Bill Pendlebury in action as we visit a couple of his dances at Footscray and Chadstone (I'm taking paper and pen so I can write down any mistakes that occur during the evening – although it will probably be a waste of time – Bill assures me that he doesn't make (m)ANY mistakes).



At the callers meeting I will be standing down as editor of CallerLink – I'm finding that I have too many other Square Dance jobs at the moment, to do full justice to all of them. I need to cut-back a little so as to do as good a job as possible on the other tasks I have before me.

Our plans for later in the year include calling at Gulgong in May, calling with Brett Gill at Pennant Hills in July and then appearing at APAC in August, with Jet Roberts, James Reid, Peter Humphries and Barry Wonson.

Waltzing Matilda was finally released in the middle of March and appeared on tape services in April (although the B-Bar-H tape service featured the tune back in January). Being involved in the Square Dance Record Industry has certainly made me much more relaxed about deadlines. Records seem to take about two to four months longer to produce than I would have expected – there always seems to be something to slow things down (and each time it has been a totally different hold-up). Anyway, I just plug along as patiently as I can.

We now stock plastic record sleeves and are selling them for 30 cents each or 100 for \$25-00.

I hope that life is being kind to you all and that you are enjoying your Square Dancing.

Kind regards until next time.

Glitches from Issue #20 & #21

Page 247 – fifth module – finishes in a W1c, instead of a B1c
Page 248 – third module – delete Promenade on the last line
Page 253 – modules four and five finish in an L1p, instead of a B1c
Page 254 – first module – delete B1c on the last line

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

Everyone Pass Thru

U-turn Back

Star Thru

B1c

Sides Face . . . ?

When dancers hear those magic words, "Sides Face Your Partner," they expect the next words to be, "Grand Square." This issue looks at some alternative choreography that you can use to add variety to your program.

As I frequently say, dancers don't want headaches; they only want to be surprised. This surprise is what creates variety. Using unexpected follow-up calls is one of many ways to create variety during an evening of Square Dancing.

Some callers create surprise by using follow-up calls that have bad body-flow. I certainly don't advocate this approach, and hope that you will find that the following routines dance quite smoothly.

Make sure that you use "helper" words, when necessary, to make it easy for dancers to feel confident that they are doing what is expected.

The first two routines simply have the sides facing and then backing away to form a line across the heads...

SS

Sides Face

Backaway and make a Line

Everyone Box the Gnat

Right & Left Thru

Pass the Ocean

Ladies Trade

Swing Thru

Ladies Circulate

Right & Left Grand

SS

Sides Face

Backaway and make a Line

The next two routines have the sides facing, then Passing Thru and doing a U-turn Back to form the lines across the heads...

SS
Sides Face
Sides Pass Thru
Same Ones U-turn Back
Make a Line
Everyone Star Thru
Centres Right & Left Thru
Centres Pass Thru B1c

SS
Sides Face
Sides Pass Thru
Same Ones U-turn Back
Make a Line
Everyone Star Thru
Double Pass Thru
First Two Left – Next Two Right
Right & Left Thru
Pass Thru
Wheel & Deal
Zoom
Centres Right & Left Thru
Centres Pass Thru B1c
Allemande Left
Right & Left Grand
You Should Be Home

The next couple of routines have the Sides doing a California Twirl, and then Facing and Backing away to form the Lines. At Plus level you could call this as Sides California Twirl and Roll...

SS
Sides California Twirl
Sides Face & Backaway
Everyone Pass Thru
Wheel & Deal
Double Pass Thru
Ladies Trade
Touch a Quarter
Ladies Trade
Swing Thru

Men Run
Ferris Wheel
Zoom
Centres Pass Thru B1c

I particularly like the flow of having the ladies leading in the Double Pass Thru and then doing a same sex Trade followed by a Touch a Quarter. It takes a “non-standard” gender arrangement and transforms it back to a “normal” arrangement fairly quickly and painlessly. When calling the Wheel & Deal it may increase the chances of success if you let the dancers know that the Ladies should be in the Centre and maybe suggest that the dancers hold hands with the same gender prior to calling Wheel & Deal.

This next routine is similar but has the Men leading in the Double Pass Thru and replaces the Ladies Trade from the previous routine with a U-turn Back for the Men...

SS
Sides California Twirl
Sides Face & Backaway
Everyone Pass Thru
Same Sex Trade
Pass Thru
Wheel & Deal
Double Pass Thru
Men U-turn Back
Touch a Quarter
Men Trade
Men Run
Couples Circulate
Chain Down The Line
Flutterwheel
Sweep a Quarter
Allemande Left
You Should Be Home

This routine changes the pattern, in as much as the ends do more than just hook onto the end of the newly formed line...

SS
Sides Face
Pass Thru
Walk Around 1 – Make a Line
Everyone Star Thru
Double Pass Thru

Face In
Centres Right & Left Thru
Centres Half-sashay
Everyone Pass the Ocean W1c

SS
Sides Face
Heads Pass the Ocean
Sides Touch a Quarter
Ladies Pass Thru
Centres Wheel & Deal
Trade By
Star Thru L1p

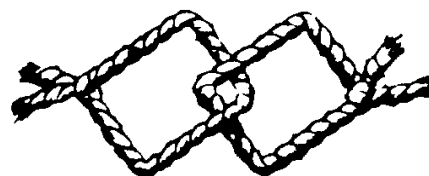
Make sure that the Ladies understand that when they Pass Thru they must finish standing where the Lady they were working with was standing. I find that with dancers who aren't used to this type of Pass Thru there is a tendency to want work on a diagonal.

Singing Call - Corner Progression

Sides Face - Everyone Star Thru
Trade By
Right & Left Thru
Dive Thru
Pass Thru
Swing Thru
Men Run
Bend the Line
Men Walk/Step Across
Swing
Promenade

Sides Face
Everyone Touch a Quarter
Men Run
Touch a Quarter
Split Circulate
Men Run
Right & Left Thru
Flutterwheel
Star Thru
Pass Thru
Allemande Left
Swing
Promenade

Sides Face
Sides Pass Thru
Sides U-turn Back - Make a Line
Everyone Pass Thru
Wheel & Deal
Zoom
Double Pass Thru
Men Trade
Touch a Quarter
Men Trade
Swing Thru
Swing Thru - again
Swing
Promenade



Meeting the Same Gender

Last month's Mainstream pages looked at working with the Mini-wave formation - a consequence of that was quite a bit of material where dancers were working, for at least some of the time, with a dancer of the same gender. This month we continue looking at the idea of working with the same sex.

The first few routines come from a Zero Line...

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Leaders U-turn Back
Touch a Quarter
Scotback
Hinge
Centres Trade
Split Circulate
Split Circulate Again
Men Run L1p

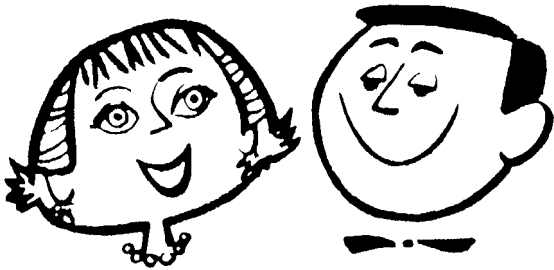
L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Leaders U-turn Back
Pass to the Centre
Centres Swing Thru
Extend W1c

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Leaders U-turn Back
Eight Chain Two

The next routines start from a Zero Box and utilize a Hinge to gender into an arrangement where the same genders are adjacent...

B1c
Swing Thru
Hinge
Centres Trade
Recycle
Touch a Quarter
Centres Trade
Swing Thru
Recycle B1c

As mentioned in the Basic pages, the Touch a Quarter, where you have a same sex couple facing the opposite, same sex couple, re-establishes a normal gender arrangement.



B1c
Touch a Quarter
Centres Trade
Centres Run
Couples Circulate
Ferris Wheel
Double Pass Thru
Face Left
Ferris Wheel
Right & Left Thru
Zoom
Centres Pass Thru B1c

B1c
Touch a Quarter
Centres Trade
Centres Run
Couples Circulate
Half-tag
Ladies Trade
Recycle

Veer Left
Couples Circulate
Wheel & Deal B1c

The next couple of routines use Spin the Top from a wave with a non-standard gender arrangement. Dancers need to ensure that they finish the Spin the Top by moving up to the same person they were next to at the start of the call...

Centres Swing Thru

Very Centres Run

Centres Veer Right

B1c

B1c

Touch a Quarter

Centres Trade

Spin the Top

Centre Ladies Run Right

Centre Men Run Right

Men Bend the Line

Ladies Bend the <disconnected> Line

Men Swing Thru

Extend

Hinge

Ladies Trade

Recycle

Veer Left

Men Circulate

Ladies Trade

Wheel & Deal

B1c



B1c

Touch a Quarter

Centres Trade

Spin the Top

Centre Ladies Run

Ladies <disconnected> Wheel & Deal

Men Swing Thru

Extend

Men Run

Pass Thru

Wheel & Deal

Double Pass Thru

Cloverleaf

Centres Right & Left Thru

Zoom

SS
Heads Star Thru
Double Pass Thru
Leaders U-turn Back
Touch a Quarter
Walk & Dodge
U-turn Back
Pass Thru
Wheel & Deal
Zoom
Swing Partner

Singing Call - Corner Progression

Heads Touch a Quarter
Centre Ladies Run
Centres Pass Thru
Touch a Quarter
Scootback
Scootback again
Walk & Dodge
Men Trade
Ladies Cross Fold
Men Centres Square Thru 3/4s
Swing
Promenade

Heads Right & Left Thru
Heads Half-sashay
Sides Pass the Ocean
Extend
Hinge
Centres Trade
Swing Thru
Recycle
Pass Thru
Ladies Clover Leaf
Men Pass the Ocean
Extend
Swing
Promenade

Heads Reverse Flutterwheel
Heads Half-sashay
Sides Pass the Ocean
Extend
Spin Chain Thru
Men Run
Pass the Ocean
Recycle
Swing
Promenade

Plus

More Sides Face Material, but...

When we get to Plus and do Sides Face material, similar to what was presented in this month's Basic pages, we can call it Sides Trade & Roll, which, believe it or not, makes it more difficult for dancers to do, initially.

Remember that the Sides Trade & Roll is done at the home position and is the same as having the Sides California Twirl and then Turn to Face each other. I find that the dancers have a tendency to want to Pass Thru. As it is a traffic pattern that seems unfamiliar to them, it doesn't feel right that they should be staying at home.

The first routine is one that I have used quite a lot. It is, choreographically, quite straight-forward, and yet has the feeling that it is something rather different...

SS
Sides Trade & Roll
Heads Spin the Top
Centres Explode &
Everyone Right & Left Thru
Pass the Ocean
Men Cross Run
Extend
Allemande Left

There are a couple of things to be aware of. If you call the Sides Trade & Roll before asking Heads to Swing Thru the Sides may want to Pass Thru, as I mentioned before. If you call Heads Swing Thru and then call Sides Trade & Roll you will be making it easier for the dancers to see what is going on. The second thing to be aware of is that in the Explode &, you are taking the Explode involving just the Centres to anything involving all eight dancers. The outside dancers may need a wake-up call.

And, when the Men Cross-run, they are moving to the far centre position in their wave. Check these routines for hand availability - with some you meet your corner with your Left hand free.

SS
Sides Trade & Roll
Heads Pass the Ocean
Swing Thru
Centres Explode &
Everyone Touch a Quarter
Co-ordinate
Ferris Wheel
Centres Square Thru 3/4s B1c

SS
Sides Trade & Roll
Heads Pass the Ocean
Centres Explode &
Everyone Star Thru
Double Pass Thru
Peel Off
Touch a Quarter
Men Run
Centres Pass the Ocean
Explode the Wave B1c

SS
Heads Spin the Top
Sides Trade & Roll
Very Centres Run
Centres Crossfire
Ends Touch a Quarter
Single File Circulate
Face In
Load the Boat
Star Thru
Ferris Wheel
Double Pass Thru
Track II
All Eight Circulate W1c

SS
Heads Spin the Top
Sides Trade & Roll
Centres Swing Thru

Sides Touch a Quarter
Very Centres Trade
Outer Six Circulate
Four Men Run Right
Centres Veer Right
Star Thru

L1p

After the very centres Trade, the other dancers (i.e. the Outer Six) have a clockwise formation. When they Circulate they move into the footprints of the person who had been ahead of them in this formation.

SS

Heads Spin the Top
Sides Trade & Roll
Sides Touch a Quarter
Very Centres Run
Centres Tag the Line - Right
Column of Six - Walk & Dodge
Centres Half-tag
Outsides Cloverleaf
Centres Hinge
Fan the Top
Ping Pong Circulate
Extend
Linear Cycle
Pass Thru
Wheel & Deal
Right & Left Thru
Zoom
Centres Pass Thru

B1c

The Centre Six dancers actually perform a Grand Walk & Dodge in this routine. The call has been set-up so that all four Men are the Walkers and the two Ladies are the Dodgers. This allows easy cueing, "Men Walk, Ladies Dodge".

SS

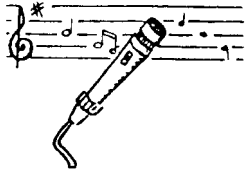
Heads Pass the Ocean
Sides Trade & Roll
Centres Trade the Wave
Column of Six - Walk & Dodge
Ends Cloverleaf
Centres Explode &
Everyone Double Pass Thru

Track II

Acey Deucey
Explode the Wave
Wheel & Deal
Centres Pass Thru

B1c

This has set-up the same type of routine that allows you to cue, "Men Walk, Ladies Dodge".



SS

**Heads Spin the Top
Sides Trade & Roll
Centres Cast-off Three-quarters
& Roll
Ends Pass Thru
Ends Do Your Part –
Bend the Line
Everyone Load the Boat
Pass Thru
Ends Cloverleaf
Centres Pass the Ocean
Recycle
Pass Thru**

B1c

When the Ends Do Their Part of a Bend the Line, all they do is step ahead and stand next to the centres, so as to become the end of a brand new line.

Singing Call – corner progression

**Heads Spin the Top
Sides Trade & Roll
Centres Explode &
Everyone Right & Left Thru
Pass the Ocean
Ladies Trade
Explode &
Slide Thru
Pass Thru
Swing
Promenade**

**Heads Pass the Ocean
Sides Trade & Roll
Centres Swing Thru
Explode &
Everyone Touch a Quarter
Co-ordinate
Half-tag
Trade & Roll
Pass Thru
Trade By
Swing
Promenade**

That's Right!

A Canadian caller, Norm Wilcox, puts together an extremely good set of notes each month. They go by the name of Callers Notes. He and I swap notes with each other. He recently published some material that I thought was not only very clever, but helps dancers to be successful and, at the same time, injects extra fun into the evening's program.

Norm wrote some material using a Zig-Zig (i.e. both the Leaders and the Trailers face Right). When calling Zig-Zag material, it is interesting to see how much concentration it can take on the part of the dancers.

The joke is that after calling Zig-Zig, the caller then says, "That's Right". This gives dancers the hint and, at the same time, giving positive encouragement.

I have been using the expression, "That's Right", in conjunction with other calls, as well.

Zig-Zig...

**L1p
Pass the Ocean
Ladies Run
Tag the Line
Zig-Zig – that's right
Bend the Line**

L1p

**L1p
Pass Thru
Tag the Line
Zig-Zig – that's right
Couples Circulate
Ferris Wheel
Triple Star Thru
Step & Slide
Peel Off
Pass the Ocean
Recycle
Star Thru**

L1p

A-Level

I find that Trail Off is another call that dancers tend to find takes an inordinate amount of thought. From some situations (i.e. a right-hand Z-formation) "That's right" can have the same effect as in a Zig-Zig...

B1c

Touch a Quarter

Follow Your Neighbour

Ladies Fold

Trail Off - that's right

Trade Circulate

Couples Circulate

Bend the Line

Pass the Ocean

& Mix

Allemande Left

L1p

L1p

Pass the Sea

Left Swing Thru

Men Fold

Trail Off - that's right

Mini Busy

Extend

Linear Cycle

L1p

What also seems to work well is to incorporate the concept into Basic and Mainstream dancing. A little bit of "do the opposite" can go down quite well and add a lot of brightness with little additional complexity. You can ask the dancers to Face the opposite of Wrong - the opposite of wrong is ... RIGHT!...Right?...

SS

Heads Star Thru

Double Pass Thru

Face the opposite of wrong -

That's right

Couples Circulate

Bend the Line

Touch a Quarter

Transfer &

Men One Quarter Thru

Men Turn Thru

Pass In

Right & Left Thru

B1c

Hoe-downing


"Happiness is Square Dancing"

Try It! You Might Like It

Variety seems to be one of my favourite hobbyhorses when I am putting together each issue of *Choreo-wise*. Variety is, in my opinion, one of the most essential ingredients to getting dancers to attend on a regular and basis.

I know that there are some dancers who believe that some callers use the same records each evening and do the same sort of material each evening. The result of this is that dancers may be of the opinion, that if they miss an evening or two, it doesn't matter, because they won't really miss anything that they haven't done before and aren't likely to do again in the future.

By actively trying to make each night seem to have something different, you are encouraging dancers to attend all the time – because if they don't, they might miss something that they haven't seen before and might not have the chance to do again.

I believe that the two main ingredients at a Square Dance are the choreography and the music. The choreography appeals to the dancers intellect, while the music appeals to their emotions. We can use these two tools to create the variety that

dancers are looking for, to make each evening different from the one before.

Being aware that the music we play is going to have great impact on how dancers "feel" and react during each bracket. Keeping this in mind, I don't think that is either possible or desirable to keep the dancers on a high level of excitement throughout the entire evening. Sure, we want them to be on a high most of the time, but we need to get them to ease back, every now and then, before lifting the excitement level again.

This is reason that we need to not only have a good variety of musical styles in the records we play, but we also have to make judicious use of them as part of an overall plan. And the plan is designed to give the dancers an emotional roller coaster ride throughout the duration of the dance program. And the aim of the plan is to start bright and finish on a high. In between the two there will be ups and downs, and the music we use will allow us to control how the dancers are feeling.

I'm finding that a lot of purchasing of records is dictated by the mood of a record. I am currently looking for music that is different. The large majority of square dance records are played in 2/4 rhythm (essentially this is your traditional boom-chuck, type music). It is good music and it is easy to use.

I want music that is different. I want different rhythms (rumba, tango, samba, cha-cha – at present Chicago Country is working on some music for me that is fox-trot rhythm). I want music that comes from other cultures (Calypso and Latin for example). I want music that has harmony vocals. I want music that has different styles (gospel, swing, country rock, soft rock), because each different style is a different tool that will allow me to have greater control over how the dancers feel, and to be able to add variety by having a music style that is totally different from the previous bracket.

Last year Shakedown Records announced that they were not producing any more records due to poor sales performance. The owner, Pat Carnathan, put that down to doing styles of music that were different to the traditional style of square dance music. I think that he might be

right. A lot of their music is not your usual type of rhythm, and takes a bit of practice to be able to use effectively.

To give yourself the ability to use a wide range of music, you may have to select records that you don't like. Consider doing just that! Think about buying and using a record that is not "your" type of record. With practice, it might become a

Singing Calls

style that you actually learn to like a lot.

Working Around A Theme

When we went to a 12-page format last year, the section that was dropped was the singing call page. There have been several requests for more singing call patterns, particularly at the Plus and A-levels.

The singing calls presented here all have a Follow Your Neighbour. I hope that you like them.

Singing Calls – corner progression

Heads Right & Left Thru
Heads Half-sashay
Heads Pass Thru
Separate 'round 1 to a Line
Right & Left Thru
Pass the Ocean
Hinge
Follow Your Neighbour
Ladies Circulate
Allemande Left
Swing
Promenade

Some of the Ladies may lose orientation in the Follow Your Neighbour and may not be facing the correct direction for the Circulate.

Heads Touch a Quarter
& Roll
Heads Pass Thru

Separate 'round 1 to a Line
Pass the Ocean
Hinge
Follow Your Neighbour
& Spread
Ladies Trade
Swing Thru
Turn Thru
Allemande Left
Swing
Promenade

Heads Promenade Halfway
Heads Pass the Ocean
Extend
Hinge
Follow Your Neighbour
& Spread
Ladies Trade
Hinge
Split Circulate
Men Fold
Double Pass Thru
Face Left
Promenade

Heads Lead Right
Veer Left
Crossfire
Follow Your Neighbour
Explode &
Touch a Quarter
Walk & Dodge
Chase Right
Hinge
Ladies Trade
Extend
Swing
Promenade

This Follow Your Neighbour is really a Grand Follow Your Neighbour (C-1) as it is danced from a column formation.

Heads Pass the Ocean
Follow Your Neighbour
Men Run
Pass the Ocean
All Eight Circulate
Hinge
Scootback
Follow Your Neighbour
Ladies Run
Promenade

The first Follow Your Neighbour comes from a Quarter Tag formation - it amounts to an Extend and Cast-off three-quarters. The second Follow Your Neighbour has the Ladies Extending into the Centre for the Cast-off, while the Men do the following, for a change.

Heads Pass the Ocean
Extend
Spin Chain the Gears
Hinge
Follow Your Neighbour
Trade the Wave
All Eight Circulate
Men Run
Promenade

March 2000 Record Review . . .

BY BRIAN HOTCHKIES

8 KATO CLOSE, KANWAL, NSW, 2259
INTERNATIONAL 61+2+43920336

PHONE 02-4392-0336

MOBILE 015-29-0010

SISTER KATE

Big Mac 204 / Mac McCullar / Mainstream

A lively "jazz" style instrumental (originally released on the Scope label, mid 1979) which is great to call and fun to dance. It's good to see this very popular dance re-released. Mac's choreography for the major figure features an inverted line, which is a little unusual, but should not cause problems for most M/S dancers. Arrangement of the instrumental is also a little unique, in that every second time through there are an extra eight beats, extending the phrase to 72 beats. If you don't already have this record, I'd recommend that you check it out (it's #1 on our March

2000 catalog tape). Minor figure uses a simple "Ladies Chain, Rollaway, Allemande & Weave" routine.

Figure: Heads Square Thru, Centres In, Cast-off Three-quarters, Ends Run, right & Left Thru, Slide Thru, Pass Thru, Allemande Left, Dosado, Allemande Left, Promenade.

THE LONGEST TIME

Chinook 138 / Helms & Clendenin / Basic

Typical Chinook music, a "pop" song which most people will recognise and professional calling by Bill & Daryl combine to make an excellent release. As always with Chinook releases, the choreography sounds as though it's married to the music. (If you want to check it out, it's #3 on our March 2000



tape). Minor figure is a simple, standard routine.

Figure: Heads Promenade Halfway, Sides Right & Left Thru, Sides Square Thru, Dosado to an Ocean Wave, All Eight Circulate Twice, Swing, Promenade.

BE A FOOTBALL HERO

MGR 2427 / John Saunders / Mainstream

This is one of MacGregor's all time classic instrumentals by the Frank Messina Band that will grab everybody's attention the moment it starts. It was first released in 1963 with vocal by the "living legend" Bob van Antwerp. Sound quality on this new release is even better than the original – no doubt due to the improved production techniques available today. With the football season up us here in the South Pacific, this record is almost a must for your collection. (#13 on our March tape). For the Minor figure John uses a straightforward, yet interesting, routine, featuring "Do Paso, allemande Thar and Weave".

Figure: Heads Promenade Halfway, Heads Pass the Ocean, Extend, Ladies Trade, Swing Thru, Spin the Top, recycle, Square Thru Three-quarters, Corner Swing, Promenade.

YOUNG MAN'S JOB

Royal 522 / Larry Letson / Mainstream

Excellent "get-up-n-go" instrumental, with top quality fidelity, and a vocal by Larry that you'll want to play through all the way. He always makes you feel as though you'd like to have been there when the record was made. (#20 on our March 2000 catalog tape). Minor figure is a beginner level routine using "Circle, Men Star Right, Allemande, Weave, Swing and Promenade".

Figure: Heads Promenade Halfway, Lead Right, Circle to a Line, forward & Back, Pass thru, Bend the Line, Pass Thru, Wheel & Deal, Swing Thru, Turn thru, Swing, Promenade.

Record Review

New Releases – April '00

By David Cox

- **Music Box Dancer**

TNT 211 / Dan Faria

Several of the records listed this month are re-releases. This first one was originally released about 20 years ago. It is excellent music that makes dances feel that they want to be on the floor dancing. The music is so good, and has such strong phrasing, that many callers use it but don't sing the lyrics, they just give the calls/cues to the dancers – and then just let the dancers enjoy the music without any human augmentation.

HEADS PROMENADE HALFWAY – HEADS RIGHT & LEFT THRU – HEADS SQUARE THRU – DOSADO – SWING THRU – MEN TRADE – SWING – PROMENADE

- **First Encounter Of A Close Kind**

ESP 1045 / Elmer Sheffield Jnr.

This re-release also came out about 20 years ago. Despite the title, it has nothing to do with science fiction or aliens. It is an exciting love song with a rock 'n' roll style. I have used it many times since it first came out and have enjoyed calling it and dancers have certainly seemed to enjoy dancing it. I rather like Thunderbird music – it has a strong beat and very bright lead instrumentation.

HEADS PROMENADE HALFWAY – HEADS LEAD RIGHT – CIRCLE TO A LINE – FORWARD & BACK – RIGHT & LEFT THRU – FLUTTERWHEEL – SWEEP A QUARTER – SWING THRU – MEN TRADE – TURN THRU – SWING - PROMENADE

- **Get Me Back To Dixie**

Solid Gold 301 / Nick Hartley

This is a new, traditional-style tune with good beat (as you expect from Solid Gold) and an easy to handle melody.

HEADS PROMENADE HALFWAY – HEADS SQUARE THRU – RIGHT & LEFT THRU – VEER LEFT –

FERRISWHEEL – SQUARE THRU THREE-QUARTERS – SWING – PROMENADE

- **Tonight the Heartache's On Me**

Alliance 108 / Carrie Master

This tune was a recent hit by the U.S. Country group, Dixie Chicks. It is a smooth, out-of-love song. The key should be okay for most male callers – female callers may find it an awkward pitch (based on listening to Carrie's calling).

HEADS PROMENADE HALFWAY – HEADS SQUARE THRU – RIGHT & LEFT THRU – VEER LEFT – FERRISWHEEL – SQUARE THRU THREE-QUARTERS – SWING – PROMENADE

- **Old Joe Clark**

Rocking M / Skip & Jennifer Cleland

This is a re-release of a record that was released about 20 years ago. It is a traditional tune and has an excellent beat that makes it both easy to call to and pleasant to dance to. The called side features A-level choreography.

- **Boogie Beat**

ESP 421 / Steve Kopman

This is fabulous boogie-woogie style music. It has a great beat and sounds bright, vibrant and exciting.

Best Sellers from February

1. Blue Bayou	Global 929
2. Sometimes When We Touch	Global 1102
3. In a Letter To You	Hi Hat 5238
4. Valentine	Global 1004
5. Hotel California/Richest Man In The World	Sounds 2000 2002 / 4 Bar B 6145

Best Sellers from March

1. Boogie Beat	ESP 421
2. Rasputin	ABC 12

3. Do Wacka Do	Royal 1005
4. Young Man's Job	Royal 522
5. Some Broken Hearts	Global 405

Best Sellers Information supplied by:

Steve & Susan Turner

Turner's Record & Tape Service

104 Cogill Road

Buderim 4556 Queensland

Ph – 07 5445 1540

Fax – 07 5476 5648

Mobile – 0417 092928

Email – turnertempos@bigpond.com