



## Hi There!

As I mentioned last time – there have been some technical problems. I was trying to be really well organized and started working on the January issue back early last December and things just started going wrong. The nett result is that you are receiving the January and February issues at the same time as each other. I hope that doesn't present a problem to you. I intend to post the March issue sometime in March and post the April and May issues, simultaneously, early in May. That will leave me with 5 more issues to post from July to December. Things are just happening in such a way at home as to make it difficult (no, make that virtually impossible) to have a better schedule at this stage. But as Jenny and I keep saying, maybe next year things will be easier and smoother.

This issue features T-bone formations in the Basic pages. The intention is to explore the T-bone formation over the next few issues at higher levels. Because it is a mentally strenuous formation for dancers, initially, I thought it best to do some work with the formation over several issues rather than do it all in the one issue.

At Mainstream I use the calls "Half-tag and Trade" as a motif. I guess that most callers have used "Half-tag, Trade & Roll" and yet there are many other calls that we can use rather than "Roll". It is so easy to get into the habit of calling some combinations repeatedly – I think that the essential element of being able to surprise dancers is to have many different, good-flowing, combinations so that dancers can't predict our next call with any great certainty.

The Plus pages look at Track II and later on I also do some work with Track I, III & IV as well

At A-level I look at Split and Box Counter rotate – a call that actually can be very useful for calling some slick routines that look complex but are actually quite simple.

In the hoedowning pages I actually have some good news regarding a change that CallerLab intend to make to the definition of Swing Thru.

The first couple of months of 2001 has seen very few new records released. The good news is that I have heard from Paul Bristow. Paul has purchased the Sting and Snow labels and has extensive plans for new releases later this year. Paul has a couple of new bands playing for Sting and I am looking forward to listening to them. I have featured a couple of records that Palomino have placed on there sale list (good records sold at half the normal price) – have a look at [www.palominorecords.com](http://www.palominorecords.com) - you might find something you like at a good price.

To commemorate the Centenary of Australia's Federation, each issue of Choreo-wise, during 2001, will feature an Australian landmark on the cover – this issue features Uluru (Eyre's Rock), the largest rock in the world.

Kind regards until next time.

### **Glitches from Issue #31**

None that I'm aware of at this time.

## **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

## T-bone Formations

Over the next few issues I intend to look at material that utilises the T-bone formation at Mainstream and Plus levels. It is a lot easier for dancers to see formation if they have some previous experience with it. For this reason, this issue's Basic pages look at some simple T-bone material, as well as some other stuff, so that in following months dancers will find the T-bone material to be simply a development on what they have already danced.

A conversion module from a Zero Box to a Zero Line...

**B1c**  
**Touch a Quarter**  
**Ladies Face Right**  
**Split Circulate**  
**Men Face Right**  
**Single File Circulate**  
**Men Run**  
**Star Thru**  
**Reverse Flutterwheel** L1p

After the Ladies face right, dancers are in a T-bone formation – all dancers in their group are Trailers and all are facing clockwise in their group. To do a Split Circulate, all dancers walk directly ahead without turning.

And...

**B1c**  
**Right & Left Thru**  
**Half-sashay**  
**Touch a Quarter**  
**Men Face Right**  
**Split Circulate**  
**Men Face Right**  
**Ladies Run**  
**Pass the Ocean**  
**Men Run**  
**Wheel & Deal** B1c

This is a True Zero.

In the next routine the Men are facing counter-clockwise while the Ladies are facing clockwise. The thing to keep in mind is, that if the Lead dancers have their right side facing the Trailing dancers the Split Circulate will dance smoothly as dancers are set-up to pass Right shoulders comfortably. If the Lead dancers have their left side facing the Trailing dancers a Split Circulate will be extremely uncomfortable as dancers are not set-up for a comfortable right shoulder pass...

**B1c**  
**Touch a Quarter**  
**Men Face Right**  
**Split Circulate**  
**Men Face In**  
**Touch a Quarter**  
**Men Run** B1c

This is a True Zero.

This next routine builds on what we have done so far...

**B1c**  
**Touch a Quarter**  
**Men Face Right**  
**Split Circulate**  
**Centres Box Circulate**  
**Men Face In**  
**Centre Lady Run Right**  
**Pass the Ocean**  
**Men Trade**  
**Centres Trade**  
**Men Run** L1p

In the next routine we use an All Eight Circulate from a T-bone formation...

**B1c**  
**Touch a Quarter**  
**Men Face Right**  
**All Eight Circulate**  
**All Eight Circulate**  
**Men Face In**  
**All Eight Circulate**  
**Men Run**  
**Right & Left Thru**  
L1p

In the above routine, during the T-bone Circulates, Men work as though they are part of a Column. The Ladies work as though they are part of an Ocean Wave, with the Centre Lady remaining in the Centre while the End Lady remains on the End.

T-bones are not difficult, but they do require dancers to have a good working knowledge of how to Circulate. To a certain extent, when dancing T-bones dancers have to be independent and to their part without much reference to what other dancers are doing...

However, that is enough of that for the time being. Late last December Jeff Garbutt and I were emailing each other material about Thar formations where the Centre positions were taken up by two men and two ladies. The next few routines are a result of the communication that took place. Jeff was getting some solutions for the puzzle that appeared in the December issue of CallerLink (results to appear in February).

Jeff's idea (using some Mainstream calls)...

SS  
**Allemande Left - Alamo Style**  
**Heads Scootback**  
**Same Sex - Cast-off ¾'s**  
**Make an Allemande Thar**  
**Slip the Clutch**  
**Turn Partner Left**  
**Roll Promenade**

My contributions were as follows...

SS  
**Heads Half-sashay**  
**Circle Left**  
**Same Sex Allemande Left**  
**Look for Partner**  
**Turn Right-hand Half**  
**Make a Wrong Way Thar**  
**Men Run** L1p

The only problem with my routine is that it requires fairly precise dancing with the execution of the half-turn to a Wrong Way Thar.

And...

SS  
**Heads Half-sashay**  
**Circle Left**  
**Same Sex - Allemande Left**  
**Find Partner - Pull By**  
**Look for Same Sex**  
**Turn Left-hand Half**  
**Make an Allemande Thar**  
**Shoot the Star a Full Turn**  
**Look for Partner - Swing**

Split Circulate is the CallerLab Emphasis call for the current quarter. The next routine uses a Split Circulate from a Column - not difficult, just a little out of the ordinary. This is a nice little routine that takes a Zero Line to a Zero Box...

L1p  
**Touch a Quarter**  
**Split Circulate**  
**Centres Box Circulate**  
**Men Run**  
**Centres Pass Thru** B1c

These singing calls feature Split Circulate.

### Singing Call - Corner Progression

**Heads Right & Left Thru**  
**Heads Half-sashay**  
**Heads Pass Thru**  
**Separate 'round 1 to a Line**  
**Star Thru**  
**Touch a Quarter**  
**Split Circulate**  
**Men Run**  
**Pass the Ocean**  
**Swing Thru**  
**Swing**  
**Promenade**

**Heads Square Thru**  
**Right & Left Thru**  
**Half-sashay**  
**Touch a Quarter**  
**Split Circulate**  
**Ladies Run**  
**Pass the Ocean**  
**Men Run**  
**Wheel & Deal**  
**Swing**  
**Promenade**

**Heads Pass Thru**  
**Separate 'round 1 to a Line**  
**Pass Thru**  
**Bend the Line**  
**Touch a Quarter**  
**Split Circulate**  
**Men Box Circulate**  
**Split Circulate**  
**Men Run**  
**Centres Pass Thru**  
**Everyone Pass Thru**  
**Swing**  
**Promenade**

The last routine is a little tricky but has plenty of time built into it.

# Mainstream

## Half-tag & Trade (and then what?)

Nearly 25 years ago, Half-tag Trade & Roll was thought of as a single call. Since then it has really been broken into its three separate parts, but it frequently is still used with the three parts. This month the Mainstream pages look at the first two calls, Half-tag and Trade and uses other, Mainstream and Basic, calls to finish off.

L1p  
Right & Left Thru  
Half-sashay  
Pass the Ocean  
Men Run  
Half-tag  
Trade  
Split Circulate  
Swing Partner

L1p  
Pass the Ocean  
Ladies Run  
Half-tag  
Trade  
Split Circulate  
Men Run  
Pass Thru  
Bend the Line  
Bend the Line L1p

The second Bend the Line is optional - by using it the routine becomes a True Zero module - without it the routine is a Part-time Zero module.

B1c  
Swing Thru  
Swing Thru  
Ladies Run  
Half-tag  
Trade  
Scootback  
Men Run  
Pass Thru  
Wheel & Deal  
Zoom  
Pass Thru B1c

B1c  
Right & Left Thru  
Half-sashay  
Swing Thru  
Ladies Run  
Half-tag  
Trade  
Walk & Dodge  
Wheel & Deal  
Centres Pass Thru B1c

L1p  
Pass the Ocean  
Ladies Trade  
Swing Thru  
Men Run  
Half-tag  
Trade  
Centres Trade  
Split Circulate  
Men Run  
Bend the Line  
Pass Thru  
Partner Trade L1p

The interesting feature of the above routine, is that the Centres Trade after the Half-tag requires formation awareness by dancers, as we are changing the formation dancers are working it. The Centres Trade also gives us same sex couples, which are normalized by the use of Split Circulate.

Let's continue some work with same sex couples...

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

In the next routine the two two-faced lines are in line with each other - the half-tag occurs independently, within each group of four...

B1c  
Spin the Top  
Men Run  
Half-tag  
Trade  
Men Run  
Slide Thru  
Pass the Ocean W1c

B1c  
 Touch a Quarter  
 Centres Trade  
 Centres Run  
 Half-tag  
 Trade  
 Centres Trade  
 Spin Chain Thru  
 Men Cross-run  
 Turn Partner Left  
 Roll Promenade

Give the dancers plenty of help with the next routine...

B1c  
 Swing Thru  
 Ladies Circulate  
 Men Trade  
 Men Run  
 Half-tag  
 Trade  
 Centres Trade  
 Spin the Top  
 Centre Ladies Run  
 Ladies Half-tag  
 Ladies Trade  
 Centre Men Run Right  
 Men - around the outside -  
 Half-tag  
 Everyone Bend the Line  
 L1p

SS  
 Heads Pass Thru  
 Separate 'round 1 to a Line  
 Pass thru  
 Half-tag  
 Trade  
 Fan the Top  
 Men Run  
 Wheel & Deal - to the right  
 Right & Left Thru  
 Slide Thru B1c

Calling the combination of Trade and Fan the Top, we have called the equivalent of Spin the Top, but dancers seem to think that it feels a little different - I guess the brain processes different information for the same result.

L1p  
 Pass Thru  
 Wheel & Deal  
 Double Pass Thru  
 Cloverleaf  
 Centres Pass Thru  
 Swing Thru  
 Men Run  
 Half-tag  
 Trade  
 Men Run  
 Pass the Ocean  
 Swing Thru  
 All Eight Circulate  
 Right & Left Grand

## Singing Calls -

Right-hand Progression

Heads Promenade Half-way  
 Sides Pass Thru  
 Separate 'round 1 to a Line  
 Pass Thru  
 Half-tag  
 Trade  
 Fan the Top  
 Men Run  
 Bend the Line  
 Swing Thru  
 Swing & Promenade

Heads Half Square Thru  
 Right & Left Thru  
 Half-sashay  
 Swing Thru  
 Ladies Run  
 Half-tag  
 Trade  
 Walk & Dodge  
 Partner Trade  
 Reverse Flutterwheel  
 Sweep a Quarter  
 Veer Right  
 Promenade

Heads Half-square Thru  
 Pass the Ocean  
 Spin the Top  
 Men Run  
 Chain Down the Line  
 Pass the Ocean  
 Swing Thru  
 Men Run  
 Half-tag  
 Trade  
 Swing & Promenade

# Plus

## Track II

I can't believe it! Here we are at Issue #32 and this is the first time that I have featured Track II (to the best of my memory - when you get to my age your memory isn't what it used to be).

Let's start out nice and simple...

SS  
Heads Flutterwheel  
Sweep a Quarter  
Double Pass Thru  
Track II W1c

From this Zero Wave we can do a Zero Module...

W1c  
Hinge  
Split Circulate  
Men Run  
Pass Thru  
Wheel & Deal  
Double Pass Thru  
Track II W1c

Track II is most often called after a Double Pass Thru, but it can also be called after a Tag the Line...

SS  
Heads Right & Left Thru  
Sides Pass Thru  
Cloverleaf  
Double Pass Thru  
Centres In  
Cast-off Three-quarters  
Pass Thru  
Tag the Line  
Track II W1c

And Star Thru...

SS  
Heads Pass Thru  
Cloverleaf  
Double Pass Thru  
Peel Off  
Star Thru  
Track II W1c

In this next routine the normal gender positions are reversed, so that the Ladies dance to the Right around the outside, while the Men move to the Left while staying on the inside...

L1p  
Pass the Ocean  
Ladies Run  
Bend the Line  
Pass Thru  
Wheel & Deal  
Double Pass Thru  
Track II  
Men Trade  
Right & Left Grand

This routine has the Ladies working as Leaders while the Men follow on behind...

B1c  
Swing Thru  
Men Run  
Tag the Line  
Track II  
Cast-off Three-quarters  
Ladies Trade  
Swing Thru  
Extend  
Right & Left Grand

The routine reverses the situation so that the Men are Leaders and the Ladies are Trailers...

L1p  
Pass the Ocean  
Ladies Run  
Tag the Line  
Track II  
Cast-off Three-quarters  
Men Trade  
Men Run  
Tag the Line  
Face Left  
Promenade Home

The next couple of routines have only one couple half-sashayed, while the other couple remains normal...

|  |            |
|--|------------|
| <b>L1p</b><br><b>Pass Thru</b><br><b>Tag the Line</b><br><b>Track II</b><br><b>Split Circulate</b><br><b>Explode &amp;</b> | <b>L1p</b> |
|--|------------|

|  |            |
|--|------------|
| <b>SS</b><br><b>Heads Pass Thru</b><br><b>Separate 'round 1 to a Line</b><br><b>Pass Thru</b><br><b>Tag the Line</b><br><b>Track II</b><br><b>Explode &amp;</b><br><b>Slide Thru</b> | <b>B1c</b> |
|--|------------|

|  |
|--|
| <b>B1c</b><br><b>Touch a Quarter</b><br><b>Acey Deucey</b><br><b>Centres Run</b><br><b>Ferris Wheel</b><br><b>Double Pass Thru</b><br><b>Track II</b><br><b>Split Circulate</b><br><b>Men Run</b><br><b>Chain Down the Line</b><br><b>Dixie Style to an Ocean Wave</b><br><b>Extend</b><br><b>Allemande Left</b> |
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|  |            |
|--|------------|
| <b>SS</b><br><b>Heads Pass Thru</b><br><b>Separate 'round 1 to a Line</b><br><b>Pass Thru</b><br><b>Wheel &amp; Deal</b><br><b>Double Pass Thru</b><br><b>Track II</b><br><b>Follow Your Neighbour</b><br><b>&amp; Spread</b><br><b>Ladies Trade</b> | <b>W1c</b> |
|--|------------|

The next routines use some calls from the Plus-level program...

|  |
|--|
| <b>SS</b><br><b>Heads Pass the Ocean</b><br><b>Ping Pong Circulate</b><br><b>Centres Recycle</b><br><b>Double Pass Thru</b><br><b>Track II</b><br><b>Explode &amp;</b><br><b>Touch a Quarter</b><br><b>Follow Your Neighbour</b><br><b>&amp; Spread</b><br><b>Same Sex Trade</b><br><b>Grand Swing Thru</b><br><b>Men Run</b><br><b>Wheel &amp; Deal</b><br><b>Right &amp; Left Thru</b><br><b>L1p</b> |
|--|

### Singing Call – corner progression

**Heads Flutterwheel**  
**Sweep a Quarter**  
**Zoom**  
**Double Pass Thru**  
**Track II**  
**Swing Thru**  
**Swing Thru**  
**Swing & Promenade**

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**Heads Pass the Ocean**  
**Recycle**  
**Zoom**  
**Double Pass Thru**  
**Track II**  
**Linear Cycle**  
**Pass the Ocean**  
**Swing Thru**  
**Turn Thru**  
**Swing & Promenade**

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**Heads Pass Thru**  
**Separate 'round 1 to a Line**  
**Pass Thru**  
**Wheel & Deal**  
**Double Pass Thru**  
**Track II**  
**Hinge**  
**Men Trade**  
**Ladies Run**  
**Ladies Hinge**  
**Cut the Diamond**  
**Promenade**

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The Follow Your Neighbour is danced from a Column – the Spread is danced within each group of four dancers. When doing a Same Sex Trade only six of the dancers are active – the very ends of the Tidal Wave just have to be patient.

# A-Level

## Box Counter Rotate

This issue looks at Box Counter Rotate from a Tidal set-up - I have had good results with this type of material.

L1p  
**Touch a Quarter**  
**Single File Circulate**  
**Hinge**  
**Ladies Hinge**  
**Ladies Box Counter Rotate**  
**Men Swing Thru**  
**Column of Six - Circulate**  
**Centres Linear cycle**  
**Ends Trade**  
**& Roll**  
**Lines Pass Thru**  
**Half Tag**  
**Swing Partner**

The Ladies Box Counter Rotate around the Centre Men - that gives us a Spread-out wave of Men between the Ladies.

L1p  
**Touch a Quarter**  
**Single File Circulate**  
**Cast-off Three-quarters**  
**Men Hinge**  
**Men Box Counter Rotate**  
**Ladies Swing Thru**  
**In the Column - Circulate**  
**Same Six - Grand Walk & Dodge**  
**Centres Swing Thru**  
**Ends U-turn Back**  
**Ping Pong Circulate**  
**Centres Swing Thru**  
**With a right hand - Cast-off  $\frac{3}{4}$ 's**  
**Allemande Left**

To dance the Grand Walk & Dodge the four trailing dancers in the column Walk while the two lead dancers in the column Dodge.



L1p  
**Touch a Quarter**  
**Single File Circulate**  
**Hinge**  
**Ladies Hinge**  
**Ladies Box Counter Rotate**  
**Men Disconnected Fan the Top**  
**Ladies Hinge**  
**Grand Swing Thru**  
**Men Run**  
**Wheel & Deal**  
**Right & Left Thru**  
L1p

The Men keep their wave disconnected, so that after the Fan the Top the End men are still on the outside, while the Centres are on the inside of the Ladies.

L1p  
**Touch a Quarter**  
**Single File Circulate**  
**Hinge**  
**Ladies Hinge**  
**Ladies Box Counter Rotate**  
**Men Trade the Wave**  
**Six by Two Acey Deucey**  
**End Couples Trade**  
**Men Pass Thru**  
**Clover &**  
**Bend the Line**  
**Centres Pass Thru**  
**Pass In**  
**Right & Left Thru**  
L1p

B1c  
**Pass the Ocean**  
**Triple Trade**  
**Grand Swing Thru**  
**Men Run**  
**Ladies Hinge**  
**Ladies Box Counter Rotate**  
**Centre Men Trade**  
**Others Grand Walk & Dodge**  
**Clover &**  
**Spin the Top**  
**Centres Recycle**  
**Pass Thru**  
**Star Thru** L1p

The outer six dancing the Grand Walk & Dodge works in a similar manner to the 6x2 Acey Deucey, except that the two lead

dancers on the outside will Dodge rather than Circulating.

## The Problem With Grand Swing Thru Is....

You probably already know what the problem is - there is one situation where the definitions for Swing Thru and Grand Swing Thru can (and do) cause some confusion amongst dancers.

The definition for Swing Thru says, "from an Ocean Wave, those who can turn by the right one half, then those who can turn by the left one half."

An Ocean Wave is defined as a "formation of three or more dancers holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancer(s)."

From this we can see that a Tidal Wave is also an Ocean Wave - it has been given a special name when there are eight dancers in the wave.

Grand Swing Thru is defined as "from a Tidal Wave or Ocean Wave of Six dancers - those who can turn by the right one half, then those who can turn by the left one half."

It seems to me that Swing Thru is not specified as pertaining to a wave of four dancers. It also seems to me that, by the definition, if you are in a Tidal Wave or a Wave of Six there is no difference between a Swing Thru and a Grand Swing Thru.

The real problem exists if dancers are in a Tidal Wave and you want dancers to identify a Wave of four dancers on either side of the very centre, and Swing Thru in that wave. If you call Swing Thru you can expect that some dancers will stay on their side of centre, while others will dance a Grand Swing Thru. As a matter of interest, I don't call Swing Thru from a Tidal Wave because I believe that if you have more than one square on the floor there will be a mix-up of some sort.

# Hoedowning

The reason that I mention this is that the CallerLab Definitions Committee is currently looking at redefining Swing Thru/Grand Swing Thru.

Clark Baker, who is chairman of the Definitions Committee has done a good job, in my opinion, of rectifying the problem.

Some time, in the not too distant future, the committee hopes to change the definitions so as to rectify this anomaly.

The change is fairly minimal. Basically, for the purpose of a Swing Thru, it will be redefined so that in the case of a Tidal Wave dancers should think of it as two separate waves.

I do like it when the definitions work. In conjunction with this, I will be presenting some workshop material on Swing Thru in the near future.

The art of Square Dance Calling really is the art of good communication. If we don't have clear, unambiguous definitions it makes it much more difficult for us to communicate with dancers and much more difficult for dancers to understand what we mean.

This is particularly true in the situation when you are calling away from your home club and are working with a group of people to whom you are totally unfamiliar.

In the past I have tended to avoid calling Swing Thru from a Tidal Wave due to the potential confusion caused by the definitions. At this point I think I have to start using it - mainly as a service to those who dance with me. If I don't call it to them, how will they get the chance to learn.

music so that I can get a band to make a new version for release on C-Bar-C or Seven C's - if any of you have a copy of the record would you please let me know so that we can make a deal.

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## Help Me Out Here!

Many years ago Dick Jones released a record on the Top label, called Goofy Square. I am trying to get a copy of the

# Track How Many?

Did you know that as well as Track II, we also have Track I, III and IV? As we have featured Track II this issue I thought we may as well go the "whole hog" and look at the other calls in the family.

The Track concept is built around the idea of a Tandem Partner Trade followed by a varying number of Extend (the Tag)s.

Track II is a Tandem Partner Trade followed by two Extends and finishes in parallel Ocean Waves.

Track 0 (Zero) finishes after the Tandem Partner Trade.

Track I has, after the Tandem Partner Trade, the Centres stepping to an Ocean Wave.

Track III dances the same as a Track II, but dancers do an extra Extend, so that it finishes in a Three-quarter Tag formation.

Track IV amounts to a Tandem Partner Trade followed by a Double Pass Thru.

Track 0...

SS  
**Heads Star Thru**  
**Double Pass Thru**  
**Track <Zer>0**  
**Centres Square Thru  $\frac{3}{4}$ 's**  
**Allemande Left**

Track I...

L1p  
**Pass Thru**  
**Wheel & Deal**  
**Double Pass Thru**  
**Track I**  
**Centres Swing Thru**  
**Cast-off Three-quarters**  
**Allemande Left**

I try to help out the dancers by adding, "with a right hand, Cast-off Three-quarters.

Track III...

L1p  
**Pass Thru**  
**Wheel & Deal**  
**Double Pass Thru**  
**Track III**  
**Centres Fan the Top**

# Feature Concept

**Others Cloverleaf**  
**Ping Pong Circulate**  
**Extend** W1c

Track IV is a Zero move all by itself - all it does is move people around to the other side of the square...

SS  
**Heads Square Thru  $\frac{3}{4}$ 's**  
**Cloverleaf**  
**Double Pass Thru**  
**Track IV**  
**Cloverleaf**  
**Centres Square Thru  $\frac{3}{4}$ 's**  
**Allemande Left**

B1c  
**Touch a Quarter**  
**Centres Trade**  
**Swing Thru**  
**Split Circulate**  
**Men Run**  
**Pass the Ocean**  
**Swing Thru**  
**Men Run**  
**Tag the Line**  
**Track I**  
**Very Centres Trade**  
**Extend**  
**Swing Partner**

B1c  
**Pass the Ocean**  
**Fan the Top**  
**Ladies Run**  
**Tag the Line**  
**Track I**  
**Very Centres Trade**  
**Men Turn Thru**  
**Swing Partner**

# Record Review

## New Releases – February '00

By David Cox

- I'll Get My Loving On The Run

C-Bar-C 804 / Dave Tucker

This is another Australian song. It has been written by C&W performer, Ian Muir, from Melbourne. The music is played by Leo Dalton, also of Melbourne. The music comes from the musical DAT tape used as backing on Ian's latest CD. I have re-edited the music on computer. The music has been sped-up as well as having quite a bit of cut-and-paste to make it Square Danceable. The music has a strong Bluegrass flavour and a very solid beat. I have received a good reaction from dancers when I have used the music.

HEADS PROMENADE HALFWAY – PASS THE OCEAN – EXTEND – LADIES TRADE – SWING THRU – MEN RUN – BEND THE LINE – SQUARE THRU FIVE HANDS – SWING – PROMENADE

- It'll Be Me

ESP 1053 / Elmer Sheffield Jnr.

A pop song (I'm not sure if it from the 70's or the 80's) that got a lot a air-time on the radio a few years ago. The music has a country feel and a smooth melody line. The band features leads with piano, guitar and electric guitar

HEADS PROMENADE HALFWAY – HEADS SQUARE THRU – SQUARE THRU THREE-QUARTERS – TRADE BY – SLIDE THRU – RIGHT & LEFT THRU – DIXIE STYLE TO AN OCEAN WAVE – MEN CROSS-FOLD – SWING – PROMENADE

- Rockin' With You

Rawhide 119 / Jerry Hamilton

This record, and the next, feature on the Palomino Records website as a sale record. Palomino has a good range of excellent records at \$2-50 each (instead of the usual

\$4-60/\$5-50 US). The sale list has records from all the top labels (Royal, Chaparral, Rhythm, ESP, etc.). this particular record was originally released in 1984 but the music doesn't seem dated. Good solid music with an easy melody line. At the time the record was released, the routine was fairly novel.

HEADS PROMENADE HALFWAY – HEADS SQUARE THRU – SWING THRU – MEN RUN – FERRIS WHEEL – CENTRES SQUARE THRU THREE-QUARTERS – SWING – PROMENADE

- Will It Be Love By Morning

Solid Gold 202 / Tom Manning

The music has strong bass and rhythm, but has a fairly mild melody line. It is up to the caller to carry the melody. There are harmony vocals on the last 16 beats of each figure, and a melody variation in the middle break. The music is played by the Hit City Band, who also play on the Yellow Rose label.

HEADS PROMENADE HALFWAY – HEADS PASS THE OCEAN – EXTEND – SWING THRU – SPIN THE TOP – RIGHT & LEFT THRU – SQUARE THRU THREE-QUARTERS – SWING – PROMENADE

## Best Sellers from December

|                         |               |
|-------------------------|---------------|
| 1. Help Me Rhonda       | Royal 323     |
| 2. Morning Sun          | ESP 1051      |
| 3. Data Base/Millennium | Chaparral 123 |
| 4. Cold Cold Heart      | Buckskin 1265 |
| 5. Dance Time In Texas  | Royal 702     |

## Best Sellers from January

|                     |               |
|---------------------|---------------|
| 1. American Pie     | Royal 325     |
| 2. G'day G'day      | Seven C's 116 |
| 3. Washington Swing | 4-Bar-B 6093  |

|                     |                   |
|---------------------|-------------------|
| 4. I Don't Know Why | Silver Sounds 219 |
| 5. My Heroes        | Global 934        |

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# The Professional Tape & Record

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### ***I HAVE YOU***

GM-211 / Mike Bramlett / Mainstream

This is a very popular tune done about ten years ago on the Jo-Pat label. This new version is every bit as good as the earlier release, and has unbelievable Mainstream choreography supplied by Mike. All Major figures are printed on the cue sheet, and very well called on the vocal side. One Fig. is *vanilla*, but the other three will provide a real challenge to even the most experienced Dancers (at any level) – especially Fig. #4. Will print them all for your review. Minor Fig. is a standard, straight forward routine. This is an excellent record for “Tape & Record” clubs.  
#13 On our Dec. 2000 catalogue tape.

#### **INTRODUCTION, BREAK & CLOSER:**

Circle Left, Walk Around Corner,  
See Saw Partner, Left Allemande,  
Weave The Ring, (meet partner & do something  
(?), Prom.

**FIGURE #1:** Heads Prom  $\frac{1}{2}$ , Square Thru,  
Do-Sa-Do, Swing Thru, Boys Run, Ferris Wheel,  
Square Thru  $\frac{3}{4}$ , Corner Swing, Prom.

**FIG. #2:** Heads Turn Thru, Sides Partner Trade,  
Heads Separate, Around 1 (into the middle),  
Trade By, Square Thru  $2\frac{1}{2}$ , Split Circulate,  
Square Thru, BUT on the 3<sup>rd</sup> hand Turn Thru,  
Allemande Left, Swing, Prom.

**FIG. #3:** Sides Box Circulate  $1\frac{1}{2}$ , Extend,  
Split Circ.  $1\frac{1}{2}$ , Centre Boys Trade, Cast (R)  $\frac{3}{4}$ ,  
Ends Circ., Tag The Line, Centres In,  
Split Circ.  $1\frac{1}{2}$ , Turn Thru, Corner Swing, Prom.

**FIG. #4:** Sides Pass Thru, Separate, Around 1  
(to a line), All Square Thru (Girls go 3, Boys 4),  
All 8 Circ., Boys Slide Thru, All 8 Circ.,  
Girls Trade, Centre Boy Run, Slide Thru, Zoom,  
Double Pass Thru, Leaders Trade, Corner Swing,  
Prom.

### ***REPEAT AFTER ME***

SG-705 / Don & Doug Sprosty / Basic

A neat little dance which allows the Caller to encourage an *echo* response from the Dancers during the promenades. Alternatively, the dance could be called as a duet with the second Caller providing the *echo* response (as is done on the vocal side of the record). Minor figure choreography features “Grand Square” followed by a simple “Four Ladies Chain across & back” sequence. Major figure is a straight-forward Basic routine which should be easy for most groups. Featured on our Jan. 2001 catalogue tape.

**FIGURE:** Heads Prom.  $\frac{1}{2}$ , R & L Thru,  
Square Thru, Star Right, Heads Star Left,  
Corner Swing, Prom.

### ***MAMA BEAR***

BM-210 / Bob Shiver / Mainstream



A beaut fun dance called very nicely by Bob - his first release on Big Mac. Vocal is very clean, clear and has good balance. Instrumental has good fidelity and is nice to call. The release number on the label is “205”, but has been changed by hand to “210”. Two major figures are printed on the cue sheet, and called on the vocal side. The first is Basic, and features a well-used, simple “Ferris Wheel” routine. The second starts the same way, but ends with “Couples Circulate,  $\frac{1}{2}$  Tag, Scootback”. Minor figure is an easy, standard sequence. Featured on our Jan. 2001 catalogue tape.

**FIGURE. #2:** Heads Prom.  $\frac{1}{2}$ , Square Thru,  
Swing Thru, Boys Run, Couples Circulate,  $\frac{1}{2}$  Tag,  
Scootback (twice), Corner Swing, Prom.

