



Hi There!

Life is going very smoothly for me at the moment – I hope that you are finding it the same.

For starters, the builder's insurance company has decided that they will pay for all repairs that are necessary in the ball-room – we are told that all will be in perfect condition by the end of the year – our fingers are crossed.

We have discovered a local musician who is now the Musical Director for C-Bar-C & Seven C's Records. We like his music, his price is competitive and he is so fast. He says that Square Dance music is a lot fun. We have one of his pieces in the US for pressing at the moment – Gonna Lose My Blues Tonight, written by Slim Dusty – it should be released in the US on the December tapes. We have a hoedown, Rocky, that will be released soon in CD format and a singing call, Sailin' Away In My Mind (written by the Wolverines), which will come out on record and CD (with sing-along, round dance, square dance and harmony versions). He is currently working on three projects – a Lee Kernaghan song (Cheaters), a John Farnham song (Two Strong Hearts) and a Christmas song for 2002 (I'm Getting Nothing For Christmas 'Cause I Ain't Been Nothing But Bad) – I hope you are as impressed with the music as I am.

It would appear that I didn't upset too many people while travelling overseas. We have bookings to call in Sweden and Denmark in March 2004 and have received an invitation to visit Germany and share some more nights with Al Stevens.

Home Among the Gum Trees should be released early in 2002 (January is the planned date for release) – Ian Mitchem will probably/possibly be the caller.

Al Stevens has now joined C-Bar-C & Seven C's records as a staff caller – thank you Al! It's great to have you on board.

It seems that more and more subscribers are enjoying finding the glitches and passing them back to me – I don't know whether to be pleased or not. Mostly this time they are typographical errors.

Kind regards until next time.

Glitches from Issues #37 & #38

- p. 430 – second last routine – add Extend after the Left Touch a Quarter
- p. 438 – first routine – missing word – add "Run" after Centres on the third line
- p. 441 – second routine – typographical error – remove the word "Heads" from the first line
- p. 441 – last routine – add Extend after Ping Pong Circulate
- p. 443 – first routine in second column – replace all calls up to Pass Thru with the following – Right & Left Thru, Pass the Ocean, Swing Thru, Men Run, Tag the Line, Face In – the routine then continues with the Pass Thru
- p. 444 – second routine starts from a Squared Set.
- p. 444 – third routine – last line should be, "First Couple Right, Second Couple Left"

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)



Cross-extend

I find that I am using “Left” calls more and more. One of the reasons is that the use of “Left” calls is a great way to be able to improve body-low by alternating turning directions.

You would have noticed that there have been quite a few ideas put forward over the previous 12 months that either incorporate “Left” calls or show different ways to get into Left-hand waves.

One call, which is not on the Mainstream list, that I have used to achieve Left-hand waves, is Cross-Extend. It works the same as an Extend, except that from Right-hand waves dancers extend with a Left-hand and from Left-hand waves dancers extend with a Right-hand. It is very easy for dancers to pick-up the idea and is simply building upon (or should I say is an extension of) what they already are doing.

The following routines utilize Cross-extend.

SS Heads Pass the Ocean Cross-extend Men Trade Left Swing Thru Ladies Run Left Bend the Line Flutterwheel Sweep a Quarter Dive Thru Pass Thru	B1c
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SS Heads Pass the Ocean Cross-extend Men Cross-run Ladies Trade All Eight Circulate	W1c
---	------------

SS Pass the Ocean Cross-extend <Men start> Swing Thru Chain Down the Line Flutterwheel Sweep a Quarter Pass Thru Trade By	B1c
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SS Pass the Ocean Swing Thru Cross-extend Hinge Centres Trade Ladies run Pass the Ocean Ladies Trade Cross-extend Allemande Left Promenade	
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The next few routines start with a Left-hand wave and the Cross-extend takes dancers into a Right-hand Ocean Wave formation...

SS Heads Right & Left Thru Heads Dixie Style to a Wave Very Centres Trade Cross-extend	W1c
--	------------

SS
Heads Square Thru $\frac{3}{4}$'s
Heads Courtesy Turn
Heads Dixie Style to a Wave
Very Centres Trade
Cross-extend
Ladies Trade
Men Run
Couples Circulate
Bend the Line
Flutterwheel
Reverse Flutterwheel
Sweep a Quarter B1c

Please note that the turning action at the finish of this module is counter-clockwise. This implies that the next action will be a Veer Right or Left Touch a Quarter, or something that continues the counter-clockwise turning action.

SS
Heads Pass the Ocean
Swing Thru
Very Centres Cross-run
Cross-extend
Centres Trade
Men Run
California Twirl
Pass Thru
Wheel & Deal
Centres Wheel Around B1c

SS
Heads Pass the Ocean
Swing Thru
Centre Ladies Cross-run
Cross-extend
Centres Trade
Ladies Run
Box the Gnat
Right & Left Thru
Pass Thru
Wheel & Deal
Centres Pass Thru B1c

Note that in this routine the Centre Ladies Cross-run from being a wave end to being a wave centre. Make sure dancers are comfortable with this.

In the next routines the Cross-extend routines do not start from a squared set...

L1p
Pass Thru
Wheel & Deal
Centres Left Swing Thru
Cross-extend
Centres Trade
Ladies Trade
Square Thru Three-quarters
Allemande Left

L1p
Star Thru
Touch a Quarter
Centres Trade
Centres Run
Ferris Wheel
Men Swing Thru
Cross-extend
Centres Trade
Left Swing Thru
Men Trade
Pass Thru
Wheel & Deal
Centres Pass Thru B1c

Note how in most of the routines the call that follows the Cross-extend is a Centres Trade. This combination promotes good bodyflow as dancers Cross-extending to the new centre position can continue moving the same way, smoothly.

Singing Call - Corner Progression

Heads Promenade Half-way
Heads Pass the Ocean
Cross-extend
Men Trade
Left Swing Thru
Ladies Trade
Men Run
Men Cross-run
California Twirl
Promenade

Mainstream

Who Are The Heads? Who Are The Sides?

Once callers get dancers moving, dancers don't often have to concern themselves about who were the heads and who were the sides. The following routines do require dancers to remember this piece of information.

Make sure that your intention is clear to the dancers. If the original Sides, for example, are in the Head position it is better for the caller to say either "Original Sides" or "Head Positions". Simply saying "Heads" or "Sides" will cause confusion.

The first few times you use this type of material, make sure you give the dancers enough time to work out who should be doing what.

If you are calling to multiple squares, this material will work if all squares are in the same choreographic situation. If some squares have had a problem and the Heads/Sides are different to other squares, this material will cause big problems. I think it is best to start this from a Squared situation so that everyone has a fair chance of being successful.

<p>SS Heads Lead Right Veer Left Heads California Twirl Pass Thru Sides California Twirl Ferris Wheel Zoom Centres Pass Thru Swing Thru</p>
--

Right & Left Grand**Ladies Trade**

W1c

SS
Heads Lead Right
Veer Left
Bend the Line
Pass Thru
Heads California Twirl
Ferris Wheel
Zoom
Centres Pass Thru
Swing Thru
Right & Left Grand

In the next routine dancers still need to remember whether they are Heads or Sides...

SS
Four Ladies Chain $\frac{3}{4}$'s
Heads Lead Right
Original Heads Pass Thru
Same Sex Trade
Original Heads Trade
Everyone Trade By
Pass the Ocean
Recycle
Slide Thru B1c

To make it as easy as possible for dancers to be successful, not only have I set up a situation where the original Sides are looking at each other, but the Sides are actually looking at their original partner, thus making recognition easier...

SS
Side Ladies Chain
Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Ladies Pass the ocean
Ladies Fan the Top
Original Sides Pass Thru
Four Ladies Run
Extend
Recycle
Sweep a Quarter
Pass the Ocean

I use a similar idea in this next routine...

SS
Four Ladies Chain $\frac{3}{4}$'s
Heads Half-sashay
Sides Pass the Ocean
Centres Swing Thru
Original Sides Pass Thru
Ladies Tag the Line
Ladies Face Right
Original Heads Pass Thru
Centres Swing Thru
Centres Recycle
Centres Pass Thru
Everyone Face In
Pass Thru
Half-tag
Centres Trade
Men Trade
Box the Gnat
Pass the Ocean
Recycle

B1c

SS
Heads Square Thru
Slide Thru
Pass Thru
Wheel & Deal
Double Pass Thru
Face In
Centres Star Thru
Ends Touch a Quarter
Centres Pass Thru
Original Sides Pass Thru
Ladies Trade
Men Face In
Men Pass The Ocean
Very Centres Trade
Extend
Men Trade
Everyone Box the Gnat
Right & Left Thru

L1p

The next routine is very simple but the change of terminology has a certain amount of shock value for the dancers...

SS
Heads Pass the Ocean
Extend
Swing Thru
Men Run
Ferris Wheel
Zoom
Original Sides Pass Thru
Pass Thru
Trade By
Allemande Left
Right & Left Grand
You're Home

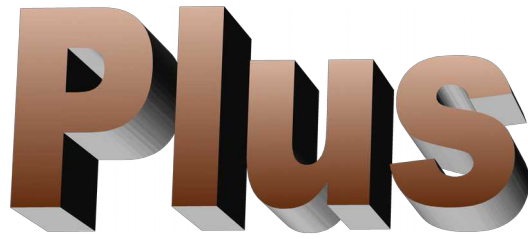
SS
Heads Square Thru
Slide Thru
Right & Left Thru
Original Heads Pass Thru
Original Heads Run
Everyone Star Thru
Double Pass Thru
Leaders Trade

B1c

I believe that most challenging dancing takes place between the dancers' ears. It is not what they do on the floor that provides challenge and variety, but rather how they process the information that we give them. Much of the art of being a caller comes from being able to use different words to get the dancers to do the same or similar routines to what they are used to dancing. By changing the terminology it adds variety and interest without adding real complexity.

Singing Call - Corner Progression

Heads Promenade Halfway
Heads Pass the Ocean
Extend
Hinge
Centres Trade
Centres Run
Ferris Wheel
Men Veer Left
Original Heads Pass Thru
Swing
Promenade



Disconnected Sex Set-up & Get-out

For the last few months I have been playing around with a formation/concept that is fairly new to me. It is not difficult and yet provides great variety. I am particularly interested in coming up with new ways to create this particular formation.

The formation is a funny sort of Tidal Wave/Line. In the following routines the Ladies side-by-side are facing the same direction as each other. Initially this will seem strange to the dancers and they may wish to make adjustments to help you out - make sure that you don't let them. From this formation I usually have the Ladies working as a couple rather than as individuals.

I hope that you have fun with this one.

Good luck...

L1p
Square Thru Three-quarters
Wheel & Deal
Centre Girls Walk, Boys Dodge
Centres Hinge <left>
Outside Couples Pass the Ocean
Girls as a Couple - Run Right
Men Bend the Line
Ladies Bend the Line
Men Pass the Ocean
Men Spin the Top
Men Turn Thru
Swing Partner

In the next routine, the Ladies still stay together, working as a couple...

L1p
Square Thru Three-quarters
Wheel & Deal
Centre Girls Walk, Boys Dodge
Centres Hinge <left>
Outside Couples Pass the Ocean
Girls work as a Couple -
Everyone Grand Swing Thru
Ladies Wheel & Deal
Men Trade the Wave
Extend
Men Run
Pass Thru
Wheel & Deal
Centres Square Thru $\frac{3}{4}$'s B1c

The Ladies have a disconnected line after the Grand Swing Thru - the Wheel & Deal takes place around the outside of the square.

The next routines will look at different ways to set up this type of formation...

SS
Heads Touch a Quarter
Centres Follow Your Neighbour
Sides Pass the Ocean
Ladies Bend the Line
Ladies Pass the Ocean
Centre Four Hinge
End Couples Bend the Line
Centres Walk & Dodge <left>
Star Thru
Pass Thru
California Twirl L1p

SS
Heads Swing Thru
Sides Right & Left Thru
Sides Turn a Quarter More
Ladies, as a couple, Run Left
Men Swing Thru
Ladies Wheel & Deal
Ping Pong Circulate
Extend
Centres Trade
Recycle
Swing Partner

In the next routine, having just the centre wave of four Trade the Wave will give us the same formation...

B1c
Swing Thru
Hinge
Fan the Top
Centre Four – Trade the Wave
Girls Wheel & Deal
Boys Stay Disconnected
Boys Fan the Top
Ladies Pass the Ocean
Centre Four – Trade the Wave
Outside Couples Wheel & Deal
Ping Pong Circulate
Extend
Linear Cycle
Pass Thru
Wheel & Deal
Zoom
Centres Pass Thru **B1c**

The key to the above routine is that after the Ladies dance a disconnected Wheel & Deal, the Men have a disconnected Two-faced Line. That line should stay disconnected as the Men execute a Fan the Top. The centre Men stay in the centre while the end Men work around the outside of the Ladies – a nice routine.

On a different note, Jason Dean was kind enough to send me a very interesting idea to play with – it is a slick way to get into a Diamond formation. Thanks Jason...

SS
Heads Star Thru
Double Pass Thru
Peel Off
Men Roll
Ladies Ferris Wheel
Men Double Pass Thru
Ladies Swing Thru
Men Track II
Everyone Diamond Circulate
Very Centres Trade
Men Swing Thru
Cut the Diamond
Bend the Line **L1p**

This routine works on the basis of everyone Doing Their Part of moves. Saying Do You Part will make things clear,

but spoil the timing. I find that once dancers are used to doing their part you don't have to say it – it will be implied by the nature of what you are calling.

SS
Heads Star Thru
Double Pass Thru
Peel Off
Ladies Roll
Men Ferris Wheel
Ladies Double Pass Thru
Men Touch a Quarter
Men Get Ready to Spread
Ladies Track II – go down the middle
Men Spread
Everyone Recycle
B1c

This is my development of Jason's idea – it is a little trickier as the Ladies, dancing their part of a Track II, should be working towards the centre, not working around the outside.

Singing Calls – Corner Progression

Heads Spin the Top
Ping Pong Circulate
Extend
Swing Thru
Follow Your Neighbour
Trade the Wave
Turn Thru
Swing & Promenade

Heads Lead Right
Touch a Quarter
Centres Trade
Centres Run
Crossfire
Men Run
Double Pass Thru
Peel Off
Pass Thru
Three-quarter Tag the Line
Swing & Promenade

A-Level

Wheel Thru Variety

When I first started calling A-level material I was unimpressed with Wheel Thru - I saw it simply as an equivalent for Lead Right. But it is so much more than that, as I hope the following routines will demonstrate.

SS
Heads Wheel Thru
Men Wheel Thru
Ladies Left Wheel Thru
Wheel Around
Flutterwheel
Pass Thru
Partner Trade L1p

SS
Heads Wheel Thru
Men Wheel Thru
Ladies Quarter In
Men Run L1p

SS
Heads Wheel Thru
Men Wheel Thru
Ladies Quarter Out
Reverse Wheel Around L1p

SS
Heads Wheel Thru
Touch a Quarter
Centres Trade
Centres Run
Bend the Line
Wheel Thru & Roll
Swing Thru
Right & Left Grand

SS
Heads Touch a Quarter
& Spread
Centres Wheel Thru
& Roll
Ferris Wheel
Double Pass Thru
Quarter In
Half-breed Thru L1p

SS
Heads Left Touch a Quarter
& Spread
Centres Wheel Thru
& Roll
Centres Trade
Men Trade
Pass the Ocean
Cross-over Circulate
Extend
Allemande Left

Singing Calls - Right-hand Progression

Heads Wheel Thru
Centres In
Step & Slide
Trade By
Swing Thru
Men Run
Bend the Line
Wheel Thru
Clover &
Centres Pass Thru
Clover &
Centres Swap Around
Swing & Promenade

Heads Wheel Thru
Pass Thru
Clover &
Wheel Thru
Pass Thru
Horseshoe Turn
Touch a Quarter
& Mix
Split Circulate
Men Cross-run
Explode the Wave
As a Couple Face Left
Promenade

Feature Call

Banana Split

I heard about Banana Split from my old mate, Bill Pendlebury. It seemed like a good call to use as I featured Banana Peel last month. Next month we will continue the theme with the call "Go Bananas".

Banana Peel is danced from a Column.

The call works like a "split" call (i.e. each group of 4 works independently, as in a Split Circulate). In each group, the Leaders Peel Off & Roll, while the Trailers Extend & Hinge.

The call converts a Column into a Quarter Tag formation. A Right-hand Column finishes as a right-hand Quarter Tag formation. A Left-hand Column finishes as a Left-hand Quarter Tag formation (a formation that I have been using frequently, recently).

B1c
Touch a Quarter
Centres Trade
Swing Thru
Centres Run
Bend the Line
Touch a Quarter
Circulate
Banana Split
Extend
Ends Circulate
Centres Trade
Swing Thru
Recycle
Pass Thru
Trade By

B1c

Swing & Promenade

Showmanship – What Is It?

Whether we like it or not, as Square Dance Callers we are showmen. While the essential element of what we do on stage revolves around moving the dancers in time to the music, the way in which we package our presentation can have a big impact on how we are received by the dancers.

Showmanship means different things to different people. As far as I can tell, showmanship can fall into one of four categories. Showmanship can be vocal (the caller uses his voice, in conjunction with the music, in a distinctive way to please the crowd), choreographic (the caller uses choreography that will amaze the dancers), humorous (through the use of jokes or amusing dialogue) or theatrical (the caller has a dramatic stage presence either through the use of costume, stage props or lighting). Having showmanship skills is an integral part of being a successful caller who can bring pleasure to dancers.

Many times we will design and develop our own particular routines, while other times we might see another caller do something that we admire and try to add it to our own repertoire. It is important, I feel, that we don't simply copy other callers, but try to put our own stamp on anything we try to put into our own presentations. Many times I will get an idea from another caller but I usually make modifications to make it suit my own personality. Likewise, the same piece of showmanship may work with one audience and not with another. We should make sure that the showmanship skills we use are appropriate for the audience we have – and we should make a point of not using the same routine excessively, as repetition will

B1c Slide Thru Touch a Quarter Circulate Banana Split Very Centres Trade Centres Swing Thru Extend Scootback Men Run Pass Thru California Twirl	Lip
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L1p Right & Left Thru Half-sashay Touch a Quarter Circulate Banana Split Extend Men Run Pass the Ocean Ladies Trade	W1c
--	-----

L1p Left Touch a Quarter Circulate Banana Peel Extend Hinge Chain Down The Line Flutterwheel Sweep a Quarter	B1c
--	-----

Singing Calls – Corner Progression

Heads Pass Thru
Separate 'round Two to a Line
Touch a Quarter
Circulate
Banana Split
Extend
Scootback
Split Circulate
Men Run
Pass the Ocean
Extend

Hoedowning

reduce the impact that any routine will have on an audience.

Musical Showmanship

Not having a great singing voice doesn't stop you from using musical showmanship techniques – it's a matter of working with your music and using what you have to the best of your ability. Many callers (myself included) have sought help from professional singing and voice coaches. I found that seeking professional help certainly increased my vocal range, increased my ability to hold a note for greater duration and increased the range of my voice.

Musical showmanship is applied most often in singing call routines, but can also be used in hoedowns.

Some of the ways that musical showmanship can be used in hoedowns are:

- By changing music in the middle of the hoedown, for dramatic effect – this is more easily done with MD or CD rather than record;
- By switching the music off during the hoedown and continuing with only the rhythm of your voice moving the dancers;
- By changing key with your voice, when there is no key change in the music.

Some of the techniques that can be used in singing calls revolved around having plenty of variety in the music that you select – and includes:

- using music with background harmony vocals;
- calling the harmony line to a tune rather than the melody;
- using appropriate vocal techniques such as yodeling, falsetto, growling, talking, accents, etc.;
- the use of music that has rhythm breaks, silence breaks, hand clapping, sound effects, special instrumentation effects, key changes, etc. – and calling in such a way as to emphasize these musical variations.

The key to success with this type of showmanship is, of course, knowing your music and practicing with it.

Record Review

New Releases – October '01

By David Cox

- **Not A Brick Out Of Place**

Rockin' M 2011 / Danny Payne

This song has great music and amusing lyrics. It has a Country Rock feel to it. It has a medium tempo and good use of piano, fiddle, electric guitars and percussion. The female subject of the song has a "movie star face" and "not a brick out of place". There is a change of melody for the closer.

HEADS PROMENADE HALFWAY – HEADS SQUARE THRU – RIGHT & LEFT THRU – VEER LEFT – COUPLES CIRCULATE – HALF-TAG – SCOOTBACK – SCOOTBACK – SWING & PROMENADE

- **Sea Cruise**

Seven C's 118 / Paul Bristow

This is similar to the previous CBC release, except that the production problems are no longer present. The record has great music and great calling by Paul. It is a very up-beat Rock 'N' Roll style number with a strong saxophone lead in places. Anyone who bought the CBC-802 version is welcome to return it to me and I will replace it, at no cost, with the 7CS-118 version.

HEADS SQUARE THRU – DOSADO – SWING THRU – MEN RUN – BEND THE LINE – REVERSE FLUTTERWHEEL – DIXIE STYLE TO A WAVE – MEN CROSS-FOLD – SWING & PROMENADE

- **Ride, Ride, Ride**

Crown 152 / Ken Bower

This record will get the dancers attention from the very start due to some horse sound effects at the beginning. This is a nice version of a well know square dance tune.

HEADS PROMENADE HALFWAY – HEADS RIGHT & LEFT THRU – HEADS TOUCH A QUARTER – THOSE BOYS RUN – SWIING THRU – SPIN THE TOP – SLIDE THRU – SWING & PROMENADE

- **All That Jazz**

Chicago Country CD 104 / Patty Ping

This is a new tune from Jack Berg – it features horns and has some nice musical breaks and a genuine jazz feel. The CD comes with the music in several different keys as well as a hoedown version.

HEADS PROMENADE HALFWAY – HEADS PASS THE OCEAN – EXTEND – SWING THRU – LADIES FOLD – PEEL THE TOP – RIGHT & LEFT THRU – PASS THE OCEAN – LADIES TRADE – MEN CROSS-FOLD – SWING & PROMENADE

- **Believe / Ramblin' Rose Rag**

Ramblin' Rose 1001

The first hoedown has the same melody as the pop song by Cher of the same name. It has soft background vocals in places but these will not cause disruption to the calling. The second song has a distinct “rag” feel to it. Both hoedowns, I feel, are quite useful.

Best Sellers from September

1. Speak To The Sky	Down Under 103
2. On The Road Again	Sting 802
3. Believe / Ramblin' Rose Rag	Ramblin' Rose 1001
4. The Sweetest Girl In Town	Rawhide 215
5. Deep Water	Hi Hat 5253

Best Sellers from August

1. Looking Out My Back Door	Global 937
2. Slowpoke	ESP 1059
3. Don't Pull Your Love	Royal 326
4. No One Needs To Know	Royal 327
5. Mama Mia	ABC 14

Best Sellers Information supplied by:

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I'M GONNA KNOCK ON YOUR DOOR

ST-1002-CD / Brian Hotchkies / Mainstream

The instrumental was originally released on "Mustang" about 1970, and over the years it has been one of the best selling versions of this well known song. It features an *up-tempo* arrangement, which is fun to call, and great to dance. There are key modulations at the beginning of the Middle break & Closer, which give an additional lift to the excitement level at these points. The major figure features "Walk & Dodge" from *facing couples*. I have provided, and called two Minor figures: One features Grand Square, to allow good use of original lyrics, and the other has been written to obtain maximum effect from the two key changes.

#17 on our August 2001 latest release tape.

FIGURE: Heads Square Thru, Swing Thru,
Boys Trade, Spin The Top, R&L Thru,
Boys Walk – Girls Dodge, Swing Thru,
Centres Trade, Corner Swing, Prom.

DEEP WATER

HH-5253 / Ernie Kinney / Mainstream

"Deep Water" has been done as a square dance several times in the past by other labels. This Hi Hat version is as good as any, and has the additional feature of a key modulation at the beginning of the Closer. Ernie's vocal is up to his usual high standard, and is well worth checking out. Minor figure features a simple "Circle, Men Star Right, Allemande & Weave" routine. If you don't already have this tune in your record box, you should consider reviewing it personally before it's sold out.

#10 on our August 2001 latest release tape.

FIGURE: Heads Square Thru, Star Right,
Heads Star Left (to the same two), Touch 1/4,
Scootback (twice), Corner Swing, Prom.

ALL NIGHT PARTY

PLM-110 / Jimmy Roberson / Mainstream

This instrumental on Platinum has been recorded in "Conga" rhythm, which gives an interesting effect. Jimmy has done a nice job on the vocal, and has recorded some interesting vocal effects on the instrumental side. These may not be everybody's cup of tea, but can provide variety in your presentation. Minor figures use a simple Grand Square routine. The Closer is particularly interesting, in that Jimmy asks the Dancers to form a "Conga line" and promenade anywhere on the floor.

#14 on our August 2001 latest release tape.

FIGURE: Heads Square Thru, Do-Sa-Do,
Touch 1/4, Split Circulate, Single Hinge,
Fan The Top, R&L Thru, Square Thru 3/4,
Corner Swing, Prom.

THE GALAXY SONG

A-1021 / James Reid / Mainstream

A very interesting dance, in more ways than one! The original song (I think) was produced by the "Monty Python" team, and is an educational look at our world & the universe. The instrumental is up to the usual standard that we have come to expect from Aussie Tempos. James has done an exceptionally good job of the vocal, but due to the complexity of the lyrics, it may be a challenge for many Callers to learn – however, for the novelty value it could be worth the effort. Minor figure features Grand Square, while the two major figures are different & very interesting. The closing tag of the instrumental is unique in that it is in waltz-time.

#01 on our October 2001 tape.

FIGURE: Heads Touch 1/4, Girls Pass Thru,
Centres Pass the Ocean, Others Hinge,
Boys Trade, Single Hinge, Boys run, R&L Thru,
Swing Thru (twice), Swing, Prom.