



Hi There!

I hope that your year has got off to a fine start. If you do your mathematics the same way as I do, you will be looking forward to the millennium celebrations at the end of this year.

Life, and Square Dancing, seems to be a perpetual learning situation for me – I wonder if it is the same for you. Over the holiday season I have been busy thinking about music and transferring music to MD's and, in the process, have learnt a lot about music. Even if you don't use a MD you might be interested in some of the things that have occurred to me.

One of the best purchases I made last year was a \$60 metronome. I wanted to make sure that the music on the MD's was between 126 and 128 b.p.m. I have been surprised at how much adjustment needed to be made on some records. Some labels had records running at 39 r.p.m. and others were running at 53 r.p.m. to get to the tempo that I required. I can recommend the purchase of a metronome and checking out your record collection. Some of my records, that I had thought to sound a bit dull, sound so much better when played at proper dance tempo. Some records I had not used much, as they sounded dull, sound so much better at proper dance tempo.

To use the metronome took a little practice. Metronomes have a bell, and by setting the bell to ring on every fourth beat, it was much easier to use. Without the bell I found it very difficult to tell if the record needed slowing or speeding. By working off four beat bars it was much easier.

Coming up to Christmas I was using many of my Christmas records. I found it interesting the way some records, when used in the same bracket, can complement each other. On one occasion I used Rockin' Little Christmas (Cross Country) and followed it with Christmas Medley (Chaparral). I was pleased with the dancer reaction. I used Christmas Medley a few days later by itself, and thought it sounded dull. I used it again, the following week, in conjunction with Rockin' Little Christmas – again, a fabulous reaction. Christmas Medley wasn't sufficient to excite the floor, by itself. But when used in conjunction with Rockin' Little Christmas, Christmas Medley then has a really startling effect on the floor. I found it interesting and am looking forward to giving more thought to record selection and working out in which situations each record can be used most effectively.

You will notice that the cover design this issue is another piece of original art work from the offices of Heartland Studios (Galena, Il.) and the hand of Jack Berg. It is the new design for the label of Seven C's records – the first record featuring this design is, of course, Waltzing Matilda by Dave Tucker of Melbourne.

Kind regards until next time.

Glitches from Issue #20

* page 228 – third routine – delete Ladies Circulate

* page 229 – the routine works, but to avoid confusion amongst the dancers, it may be wise to specify that it is the Sides who are to do the Cross-clover and that the Heads are the Centres for the purpose of the exercise.

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

Promenade Material

Recently, I have been using some interesting material involving Promenade. I thought I would share some of the routines and concepts with you - I hope that you and those people who dance with you enjoy them. They have the potential to initially take the dancers by surprise.

The first routine is a set-up module for a Zero Box. You can cue it either as "Heads Promenade 'round 1 to a Line of Four", or "Heads Promenade One Quarter and Squeeze In". If you use the first option (which is my preference, as it seems different and so adds variety) if is advisable to say "Heads Listen Close", first, otherwise they tend to Promenade too far before they realize where it is that they have to stop...

SS
Head Ladies Chain
Heads Half-sashay
Sides Promenade 'round 1
Make a Line
Forward & Back
Touch a Quarter
Men Run B1c

This routine uses a similar idea...

SS
Heads Reverse Flutterwheel
Heads Half-sashay
Sides Pass Thru
Sides Promenade 'round 1
Make a Line - Forward & Back
Pass Thru
Wheel & Deal
Centres Swing Thru
Very Centres Trade
Extend
Centres Trade

Men Run
Half Square Thru
Trade By B1c

This routine has the Heads Promenading three-quarters and ends in a Zero Line...

SS
Heads Promenade Three-quarters
Squeeze In - Make a Line
Centres Pass the Ocean
Ends Star Thru
Extend
Swing Thru
All Eight Circulate
Hinge
Men Run L1p

I rather like this next routine - the Heads promenading counter-clockwise while the Sides are working clockwise in the middle gives it a busy feel with an attractive visual appeal...

SS
Heads Promenade Three-quarters
Sides Circle Left - Half-way
Double Pass Thru
Face In
Centres Right & Left Thru
Ends Pass Thru
Ends Run
Everyone Star Thru
Dive Thru
Swing Thru
Extend
Leaders Run
Star Thru
Centres Pass Thru
Half Square Thru
Wheel & Deal
Pass Thru B1c

The timing of the commands is a key to easy success with the next routine. The idea is that the Heads will Promenade three-quarters - after the Heads have gone halfway around the Sides will then commence to Promenade

halfway. I think that you should give the Sides their command just as the heads get to the opposite Head position...

SS
Heads Promenade Three-quarters
Sides Promenade Halfway
Double Pass Thru
Leaders Trade
Touch a Quarter
Split Circulate
Men Run
Right & Left Thru
 L1p

This next routine requires the promenading couple to face the middle of the square at the completion of the promenade - as would normally be the case...

SS
Heads Promenade Halfway
Heads Half-sashay
Heads Pass thru
Separate 'round 1 to a Line Forward & Back
Star Thru
Pass Thru
Heads Promenade One Quarter
Centres Lead Right B1c
Allemande Left

Changing to a different type of promenade, you can also call interesting variations of a Ladies/Men Promenade in the middle...

SS
Four Ladies Promenade Inside
Pass Partner
Swing the Next
Circle Left
Allemande Left
Go Forward Two
Do Paso
Roll Promenade

And...

SS
Four Men Promenade ¾'s

Swing
Circle Left
Allemande Left
Go Forward Two
Turn Back One
Turn Corner (Original Partner) Right
Make A Wrong Way Thar
Shoot the Star
Allemande Left
Promenade

And...

SS
Four Ladies Promenade ¾'s
Swing
Circle Left
Men In - Ladies Sashay
Allemande Left
Promenade

Like one of the earlier routines, this one, despite being fairly simple, has a busy feel to it and looks good due to dance action moving both clockwise and counter clockwise...

SS
Walk Around Corner
Turn Partner Left
Men Star Right
Ladies Promenade Outside
Pass Partner
Find Corner - Allemande Left
Swing

Singing Call - Corner Progression

Head Ladies Chain
Heads Half-sashay
Sides Pass Thru
Sides Promenade 'round One
Make a Line
Everyone Box the Gnat
Right & Left Thru
Pass the Ocean
All Eight Circulate
Swing
Promenade

Head Ladies Chain
 Heads Half-sashay
 Sides Promenade 'round One
 Make a Line
 Pass the Ocean
 Men Run
 Ferris Wheel
 Centres Sweep a Quarter
 Centres Backaway
 Others Pass the Ocean
 Very Centres Trade
 Swing Thru
 Turn Partner Right
 Allemande Left
 Promenade

Four Ladies Chain
 Everyone Promenade
 Heads Wheel Around
 Right & Left Thru
 Pass the Ocean
 All Eight Circulate - Once and a Half
 Swing
 Promenade

Mainstream

Looking for Formations

This issue's Mainstream pages look at making use of directional calling and using formations within formations, and even making use of formations outside of the standard formations that are used most of the time. Make sure that you understand the material before using it - your confidence will make it easier for the dancers to get through the material easily.



The key to dancer success depends on you being able to explain to dancers, during the calls, who has to do what.

Columns of 3...

L1p Touch a Quarter Single File Circulate - Once and a Half Centre Six - Trade Centre Six - Spread Apart End Men Slide In - Touch Hands Cast by the Right Three-quarters Men Bend the Line Ladies Face In Pass the Ocean Centres Trade Split Circulate Men Run Tag the Line Ladies U-turn Back Star Thru Bend the Line	L1p
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This is a fairly straightforward routine because the dancers, apart from identifying an 'H' formation, don't actually do much with the formation. It is really just a case of getting in and then getting out.

L1p
Touch a Quarter
Single File Circulate -
Once and a Half
Centre Six - Trade
Centre Six - Spread Apart
End Men Slide In - Touch Hands
Cast by the Right Three-quarters
Other Six Circulate - outside
In the Line of Four - Half-tag
Same Ones - Face Right
Other Four - Face In
Same Ones - Star Thru
Double Pass Thru
Leaders Trade
Star Thru L1p

We can do other things with the column of 6...

L1p
Touch a Quarter
Single File Circulate -
Once and a Half
Lonesome/Men Circulate
Outside to the next man
Column of Six - Circulate Once
In the Line of Four - Wheel &
Deal
Other Men - Run Right
Men Only - Zoom
Double Pass Thru
Leaders Trade
Half Square Thru
Partner Trade L1p

L1p
Touch a Quarter
Single File Circulate -
Once and a Half
Centre Six Circulate -
Once and a Half
Men Bend the Line
Ladies Hinge
Ladies Fan the Top
Ladies Swing Thru
Ladies Turn Thru

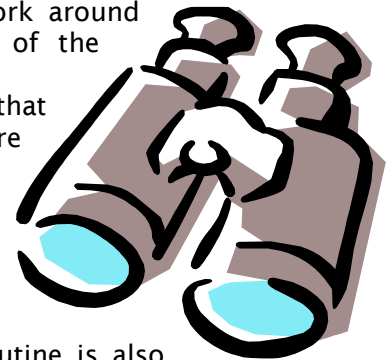
Star Thru
Leaders Trade
Star Thru B1c

One of the reasons that dancers have a good chance of success with this routine is that after the Centre Six Circulate once and a half, they finish next to the same sex, which makes it easy to describe the finishing point.

L1p
Touch a Quarter
Single File Circulate -
Once and a Half
Centre Six Circulate -
Once and a Half
Men in your Disconnected Line
Wheel & Deal - around the outside
Ladies Hinge
Very Centres Trade
Extend
Hinge
Lead Men Run
Lead Ladies U-turn Back
Star Thru B1c

In the same way that in the previous routine, the Men were able to Bend a Line that was disconnected (i.e. the Ladies were separating the two parts of the Men's Line) this time the Men are doing a Wheel & Deal in their disconnected line. They will work around the outside of the Ladies.

Remember that Leaders are those, in a two-dancer formation, who are facing out.



The next routine is also easy to cue. It has been set up that as the dancers approach a wave of six, the Men will meet the same sex with a right hand. By telling them this as they move, they will have a greater chance of success...

L1p
Pass the Ocean
Hinge
Centres Circulate
Ends Circulate Once and a Half

Centres Hinge – Men meet with a right
Very Centres Hinge
Ladies Tag the Line
Ladies Face Right
Ladies Bend the Line - Backaway
Men Swing Thru
Extend
Men Run
Right & Left Thru
 L1p

L1p
Pass the Ocean
Hinge
Centres Circulate
Ends Circulate Once and a Half
Centres Hinge – Men meet with a right
In the Wave of Six – Swing Thru
In the Wave of Six – Hinge
Column of Six – Grand Walk & Dodge
Very Centres Cross-run
In the Line – Bend the Line
Others Cloverleaf
Double Pass Thru
First Couple Left – Next Go Right
Make a Line L1p

One of the aspects that make this routine easy to cue is that, in the Column of Six Walk & Dodge, the all four Men are the Walkers and the Ladies are the Dodgers.

L1p
Pass the Ocean
Swing Thru
Men Circulate
Ladies Circulate Once and a Half
Men Hinge
Very Centres Trade
Very Centres Run
Ladies Face In
Men Wheel & Deal
The Lady who can –
Squeeze In Between the Men
Other Ladies Touch a Quarter

All the Ladies Extend –
with a Right Hand
Everyone Face In – Make a Line
Pass the Ocean
Ladies Trade L1p

I can't stress enough, the need to not over use this type of material. A little goes a long way. By this I mean don't use a lot in the one hoedown – just a little in a lot of hoedowns works better. The more often you use this type of material the easier you will find it is to call and the easier the dancers will find it as they get used to this type of directional calling. It is also much more likely to be successful if you can watch the dancers as you are calling, rather than just reading it. This allows you to say things at just the right time, and not to rush the calls.



Working With Facing Diamonds

It really is a case of the more you call and watch dancers as you call, the more you can discover what combinations of moves just don't dance as smoothly as others. I think that, regardless of the level, the essence of dancing is smooth and rhythmic movement to music.

Facing diamonds can, if we are not careful, cause some problems regarding the smooth transition from one formation to another.

It helps if we understand the impact of passing rules. The general passing rule is that dancers walking towards each other should pass right shoulders. When Flipping the Diamond the Points always take the inside path and the Centres always take the outside path.

When calling a Diamond Circulate, the general passing rule works well from a facing Diamond with Centres having right hands joined. This allows dancers to pass right shoulders AND the new Centres can smoothly move to join left hands with each other.

When called from a Diamond with Centres having left hands joined, there will be some problems. This is because the Points have to initially pass right shoulders with the person they are facing and then move around that person to join right hands with the other new Centre. They will almost certainly be able to dance it successfully, but my opinion is that the body flow is not good, and, as a general rule, I try to avoid this traffic pattern. Call it and watch the dancers and you will see what I mean.

B1c
Swing Thru
Men Run
Bend the Line
Right & Left Thru
Dixie Style to a Wave
Men Hinge
Diamond Circulate
Cut the Diamond
Recycle
& Roll
Men Run L1c
Square Thru three-quarters
Allemande Left

This is similar but uses a Flip the Diamond to a Two-faced Line rather than the Cut the Diamond to a Left-hand Wave...

B1c
Swing Thru
Men Run
Bend the Line
Right & Left Thru
Dixie Style to a Wave
Men Hinge
Diamond Circulate
Flip the Diamond
Ferris Wheel
Pass Thru
Swing Thru
Extend
Right & Left Grand

This routine uses Diamonds within Diamonds...

B1c
Swing Thru
Ladies Run
Ladies Cast-off Three-quarters
Flip the Diamond
Men Hinge
Diamond Circulate
Very Centres Hinge
Ladies Cut the Diamond
Ladies Hinge
Everyone Half-tag
Hinge
Centres Trade

Swing Thru
Spin Chain & Exchange the Gears
Ladies Trade
All Eight Circulate
Explode &
L1p

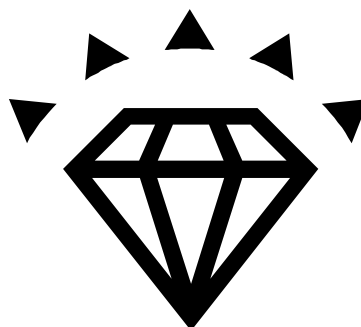
This routine is rather interesting – it has a most unusual Diamond with the Centres of each Diamond facing the same way as each other. This means that on the call Diamond Circulate the Centres will converge on the same piece of real estate. The rule is that they will meet at that point and join right hands in a mini-wave. The resulting formation is offset. We manage that by having the Ladies do their part of a Walk & Dodge...

B1c
Swing Thru
Ladies Run
Ladies Cast-off Three-quarters
Flip the Diamond
Men Hinge
Diamond Circulate
Very Centres Hinge
Ladies Diamond Circulate
Ladies Flip the Diamond
Everyone Diamond Circulate
Ladies Do You Part –
Walk & Dodge
Men Explode the Wave
Everyone Partner Trade
Pass Thru
Three-quarter Tag the Line
Ladies Face Right
Cut the Diamond
Bend the Line
L1p

B1c
Slide Thru
Pass the Ocean
Trade the Wave
All Eight Circulate
Men Hinge
Diamond Circulate
Ladies Trade the Wave
Everyone Diamond Circulate

Men Recycle
& Roll - <reach for the Ladies>
Swing Thru
All Eight Circulate
Explode & Roll
Swing Partner

The initial all eight Circulate is used to break up the turning actions created by the Pass the Ocean and Trade the Wave.



Telling the Men to “reach for the Ladies – with a right hand”, after the Roll, helps develop good hand action and formation consciousness. When calling Explode and Roll, I sometimes add the words “on the spot” as an aid to the dancers.

Singing Call -

Right Hand Progression

Heads Lead Right
Touch a Quarter
Split Circulate
Hinge
Trade the Wave
Men Hinge
Diamond Circulate
Very Centres Cross-run
Everyone Cut the Diamond
Couples Circulate
Half-tag
Split Circulate
Swing & Promenade

Corner Progression

Heads Pass the Ocean
Trade the Wave
Extend – to a lefty wave
Hinge
Centres Hinge
Cut the Diamond
Explode the Wave
Three-quarter Tag the Line
Men Cloverleaf
Ladies Explode the Wave

Pass Thru
Ladies Cloverleaf
Men Pass the Ocean
Men Turn Thru
Swing & Promenade

The routine has a half promenade, so there is no need to get all the calls out in the first 48 beats of music. This is a fairly complex routine - be careful or test out the traffic patterns in the hoedown, prior to the singing call.

A-Level

Utilizing Roll

I like Roll - because of it's ability to be used in conjunction with other calls, and because it is such a quick call, it can be used with great variety and really gets the dancers thinking. The following routines, by and large, only have some dancers rolling.

Transfer & Outsides Roll...

SS Heads Pass Thru Separate 'round 1 to a Line Touch a Quarter Transfer & Men Trade Ladies Roll Recycle Centres Roll Centres Box Counter Rotate Centres Walk & Dodge Pass to the Centres Centres Touch a Quarter Centres Box Counter Rotate Centres Walk & Dodge	B1c
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Ferris Wheel & Centres Roll...

SS Heads Pass the Sea Extend Left Swing Thru Ladies Run Ferris Wheel Centres Roll Centres Cross Separate 'round 1 to a Line Pass Thru Three-quarter Tag the Line Clover &

Centres Hinge
Centres Walk & Dodge B1c

Wheel Thru & Roll...

SS
Heads Wheel Thru & Roll
Centres Box Counter Rotate
Centres Walk & Dodge
Swing Thru
Cast a Shadow
Couples Circulate
Wheel & Deal B1c

Box Counter Rotate & Roll...

L1p
Touch a Quarter
Transfer &
Centres Box Counter Rotate
& Roll
Split Half-Square Thru
Horseshoe Turn B1c

Recycle & Centres Roll...

SS
Heads Touch a Quarter
& Cross
Swing Thru
Recycle
& Centres Roll
Centres Box Counter Rotate
& Cross
Touch a Quarter
Split Counter Rotate
& Roll
Touch a Quarter
Transfer the Column
Recycle
& Roll
Ladies Run
Promenade

Singing Call - Corner Progression

Heads Touch a Quarter
Centres Walk & Dodge
Wheel Thru & Roll
Grand Quarter Thru
Hinge & Roll
Pass the Sea
Explode &
Half Square Thru
Trade By

Hoe-downing

Swing Promenade

More Hoedown Music with Attitude!

Jack Leaver (New Zealand) has been kind enough to send in a list of some of the singing call music that he likes to use as a hoedown.

- Row, Row, Row (TNT 188)
- Sunny (Chaparral 511)
- Look for The Silver Lining (Blue Star 2446)
- Life Goes On That Way (Blue Star 2397)

While On The Subject -

I actually keep statistics on how often and when I use records. The reason being to ensure that I don't overuse any particular tune, so that the dancers get good variety in music. Just in case any of you are interested, the following are the records that I used most often in 1999.

Singing Calls

1. You're My Spirit (Chicago Country)
2. Beatle Mania (Chicago Country)
3. Waltzing Matilda (7 C's)
4. Show Biz (Chicago Country)
5. I Saw The Light (Royal)
6. Listen To The Music (Royal)
7. She Can't Say That Anymore (7 C's)
8. Gospel Medley (Sting)
9. Lying Eyes (C Bar C)
10. Don't Wake Me Up (Chinook)
11. Give Me One More Chance (Lou-Mac)
12. Rock My World (Royal)
13. Darlene (Shakedown)

Hoedowns

1. Blues Berry Hill (M.C.A.)
2. Hakuna Matata (ABC)
3. Patty Rose (Cross Country)
4. It's The Beat Stupid (Ocean)
5. Lumpy Kyle's Kapers (Chicago)

6. Moedown (Rockin' M)

Feature Concept

7. *Charlie & The MTA (Silver Sounds)
8. *Jake (Gaslight)
9. Millionaire's Hoedown (Ralph's)

* singing calls

If You Want To

I like to throw in "If You Want To" material fairly frequently. If you understand how it works, it is fairly easy to use spontaneously.

When the words, "If You Want To ..." are used, dancers will decide for themselves if they will use that call. It is necessary for the caller to then use follow-up calls that will work regardless of whether or not dancers decided to dance the previous call or not.

Some basic guidelines to keep in mind are:

- * Be sure to say "If You Want To" BEFORE the call - if you say it after the call, it is too late - the dancers will already have started the move;

- * Dancers in one-person and two-person formations are more likely to do the call than dancers in four-person formations

- * Make sure that you understand how the calls work - this will allow you to use the material spontaneously rather than being limited by memorised routines;

- * Be very aware of the possible sex arrangements that MAY result from what you call.

As usual, let's start simple...

SS
Heads Pass Thru
Sides Pass Thru
If You Want To - California Twirl
If You Didn't - U-turn Back
Circle Left
Swing Original Partner

It is essential that the California Twirl be called before the U-turn Back. If they were called in the other order and, in one couple, for example, only one dancer did the U-turn Back, the other would be unable to California Twirl.

The next routine is also very simple...

L1p
Right & Left Thru
If You Want To <I.Y.W.> -
Half-sashay
Everyone Pass Thru
Swing Partner

L1p
Pass Thru
I.Y.W. - California Twirl
Bend the Line
Star Thru
Pass Thru
Allemande Left

In this routine, after the California Twirl the three possible results are a line facing out, a line facing in, or a two-faced line. Regardless of the formation, the Bend the Line will change it to a line facing in.

As with all aspects of calling, it is very important to clearly communicate to the dancers, what it is that we expect from them...

L1p
Pass Thru
Wheel & Deal
Couples I.Y.W. - Pass Thru
If You Can - Swing Thru
Turn Thru
Allemande Left B1c

In the above routine, it is imperative that the Pass Thru, in the middle, is completed by couples rather than by individual dancers. If individual dancers decided to Pass Thru or not, it may be impossible to follow up with a Swing Thru.

Some Plus level combinations lend themselves very nicely to If You Want To type material...

L1p
Right & Left Thru
I.Y.W. - Half-sashay
Load the Boat
Star Thru
Leaders Trade (or Bend the Line)
L1p

Remember, leaders are those who are facing out. In the above routine, the Load

the Boat has the effect of having dancers Pass Thru and Face the person beside them. As dancers start with their partner next to them, we know they will complete the Load the Boat looking at their partner. After the Star Thru, dancers will, as a couple, be facing in or out (depending on whether or not the dancers Half-sashayed). Instead of having Leaders Trade, you could call Bend the Line, but I feel the Leaders Trade has better flow.

In Plus level it is the combinations of moves that allows I.Y.W. to work so nicely...

B1c
Touch a Quarter
Follow Your Neighbour
I.Y.W. – Spread
Explode the Wave
Partner Trade
Slide Thru **B1c**

When the dancers Explode the Wave, it doesn't matter whether they are in a Right or Left Hand wave. If only one side of the wave does the Spread, it will result in an Inverted Line (Centres facing out) and the Explode the Wave becomes an Explode the Line that the dancers will still do. The Spread has had no effect, providing the next call is Explode the Wave.

At A-level, knowing the net result of calls allows us to use I.Y.W. material...

L1p
Touch a Quarter
Transfer the Column
Centres Trade
Swing Partner
Promenade

The routine starts with dancers next to their partner and finishes swinging the same person. As in the previous routine it doesn't matter whether the dancers are half-sashayed or normal, they will finish next to the person they started with.

Using this knowledge...

SS
Heads Touch a Quarter
Walk & Dodge
Touch a Quarter
Walk & Dodge
I.Y.W. – California Twirl

Others U-turn Back
Touch a Quarter
Transfer the Column
Centres Trade
Swing Partner

January 2000 Record Review . . .

BY BRIAN HOTCHKIES

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

PHONE 02-4392-0336

MOBILE 015-29-0010

ONE NIGHT AT A TIME

4-B 6143 / Dave Guille / Mainstream

A nice gentle love song that most callers could handle without any trouble. The instrumental is well recorded, and is straightforward without any tricks or key modulations. During the closer Dave uses different lyrics, and changes the word metre – an interesting effect that adds another dimension to the dance. Grand Square is suggested for the three minor figures. The main figure is standard, but interesting, and should not be difficult for most mainstream dancers.

Figure: Heads Square Thru, Swing Thru (thank goodness there's no un-necessary Dosado before the Swing Thru!!!), Spin the Top, Right & Left Thru, touch a Quarter, Ladies Run, Swing, Promenade.

GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU

Global 209 / Mike Bramlett / Mainstream

Another god dance from Doug Bennet (owner of Global Records). I'm especially impressed by the variety and standard of choreography printed on the cue sheet, and professionally called by Mike on the flip side. Instrumental is well recorded, and should be easy for most callers to handle. Minor figures use Grand Square and a variety of patter. Three main, corner progression figures are provided

Figure #1: Heads Promenade Halfway, Square Thru, Right & Left Thru, Veer Left, Couples circulate, Half-tag, Scootback – twice, Swing, Promenade.

Figure #2: Heads Square Thru, Swing Thru 3 Hands, Fan the Top, Right & Left Thru, Square Thru Three-quarters, Swing, Promenade.

Figure #3: Heads Flutterwheel, Circle Four three-quarters, Veer Left, Veer Right, Reverse circle (to the right) Halfway, Veer Right, Ferris Wheel, Square Thru Three-quarters, Swing, Promenade.

WALTZING MATILDA

7C 113 / Dave Tucker / Mainstream

A tune that many Australians would like to see as their National Anthem. Although previous Square Dance releases on Top, Lore & F.T.C. have been popular, this new instrumental (from Jack Berg's studio) is as good – if not better, than the earlier versions. A key change 32 beats into the close gives callers an opportunity to provide unique variety to their dance programming. If you like the tune, you'll want this version for your personal collection. Dave makes his recording debut with Seven C's 113, and we wish him well. Three easy alternatives are called for the minor figures, and two mainstream routines for the major figures. Following is my preference of the major figures.

Figure: Heads Promenade Half-way, Pass the Ocean, Extend, Fan the Top, Right & Left Thru, Flutterwheel, Square Thru Three-quarters, Corner Swing, Promenade.

GOTTA TRAVEL ON

Alliance 106 / Bobby Delph / Mainstream

An old favourite done with a great new instrumental by the Global studios. There are (two) key modulations at the beginning of the Break & Closer. Bobby's vocal is very professional and well worth checking out. Intro., Break and Closer use a simple "Circle & Weave" sequence, and alternative patter is also provided.

Figure: Heads Square Thru, Dosado, Swing Thru, Spin the Top, right & Left Thru, Square Thru three-quarters, Corner Swing, Promenade.



Record Review

New Releases – January ‘00

By David Cox

- Secret Agent Man

Lou-Mac 213 / Nasser Shukayr

Nice music with a tune that is a little out of the ordinary – the metering takes a little practice – Nasser’s use of pre-cueing allows the use of lyrics throughout the figures. The lyrics are good and allow the caller to “ham it up” – there is use of “ “Swing with James Bond/Maxwell Smart, etc”, and dancers seem to love that sort of frivolity.

HEADS SQUARE THRU – SWING THRU – SPIN THE TOP – RECYCLE – REVERSE FLUTTERWHEEL – SQUARE THRU THREE-QUARTERS – SWING - PROMENADE

- Sunshine Go Away

Hi Hat 5237 / Tom Miller

This was released several years ago on the Eureka label and called by Jet Roberts. Hi Hat has bought the rights to the Eureka music and is the process of re-releasing the music with new flip sides. The music has a gentle layback quality to it, but allows those of you with good singing voices to go to town with it, if you so wish.

HEADS SQUARE THRU – DOSADO – SWING THRU – SPIN THE TOP – RLIGHT & LEFT THRU – SQUARE THRU THREE-QUARTERS - SWING - PROMENADE

- Walking On Sunshine

Ocean 70 / Bob Price

This is powerful music – a very strong beat and a disco-type of tune has the dancers moving with enthusiasm as they dance this one. I particularly like the use of a

quadruple ending which allows the dancers a long swing and the caller to continue to say, “keep swinging”.

HEADS SQUARE THRU – DOSADO – SWING THRU – MEN RUN – FERRIS WHEEL – PASS THRU – TOUCH A QUARTER - SCOOTBACK – SWING - PROMENADE

- What This Country Needs

Alliance 107 / Vernon Jones

The music is strong, and the lyrics are to do with the benefits of Country Music. The choreography is interesting. I believe that Vernon uses different routines through the record. In the listed routine, the Veer Right to a Left Swing Thru is good, but the Tag the Line from a Left-hand Two-faced Line may not be the best option.

SIDES FLUTTERWHEEL – HEADS SWING PARTNER – SIDES CIRCLE THREE-QUARTERS – VEER LEFT – VEER RIGHT – LEFT SWING THRU – LADIES RUN LEFT – TAG THE LINE – FACE RIGHT – COUPLES CIRCULATE – CHAIN DOWN THE LINE - PROMENADE

Best Sellers from December

1. Live, Laugh & Love	E.S.P. 1040
2. Jingle Bell Rock	Royal 322
3. 76 Trombones	TNT 250
4. Gotta Travel On	Alliance 106
5. In the Misty Moonlight	Silver Sounds 208

Best Sellers from November

1. Bye Bye Love	Global 927
2. Happy Together	Eagle 3410
3. God Must Have Spent A Little More Time On You	Global 209
4. Rockin’ In Rosalie’s Boat	

5. Who's Sorry Who's Crying Now?	Chaparral 1001 Kalox 1334
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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