

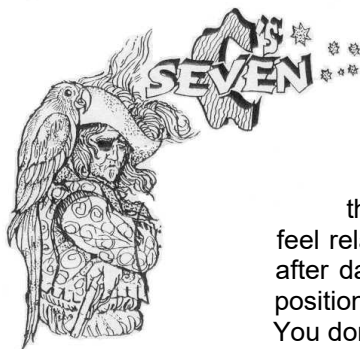


Hi There!

Life is good! I hope that you are finding it the same.

Thank you very much to the subscribers who continue to renew their subscriptions. I take it as a privilege and a personal compliment that you are prepared to part with your hard-earned cash to see what I have been writing over the previous five weeks. You certainly don't have to – I certainly appreciate the fact that you choose to.

It's a similar sort of feeling to the one I get every time I go to call at a dance. That people choose to come to our dances and choose to part with their money to spend the evening dancing with us is a big compliment. Dancers don't have to come to a dance. They could stay home and watch television (after a day at work I sometimes think wouldn't it be nice to stay at home – and then when I get to the dance I have a great time and think, "Gee whiz, I'm glad I came along tonight).



The fact that dancers could do many other things I also find a very sobering thought. If I want dancers to continue to come along it really is up to me to set the mood, to set the tone, and to create the atmosphere. Dancers don't come along to be given headaches, or to be made feel that they are responsible for mistakes that may occur on the floor, or to hear complaints and moaning. Even if I haven't had a particularly good day at work, I tell the dancers what a great day I've had and how great the weather has been, and a whole pile of stuff that, hopefully, makes them feel relaxed and positive. A big part of our path to success is made up of looking after dancers' feelings and making them feel special. It really is a very privileged position to be allowed to have a certain amount of control over how people feel. You don't have to be the greatest caller in the world or to have the greatest voice in the world to have a very successful square dance club where dancers can come along and have a great time with you.

Our plans for the near future include attending the National at Geelong in April, a weekend at Gulgong in May and doing an A-level/Plus dance at Pennant Hills with Brett Gill in July.

I hope to get the chance to talk with many of you when Jenny and I are in Victoria in April.

Kind regards until next time.

Glitches from Issue #20 & #21

- * page 228 - fourth routine - no problem, but add the words "Sam Sex" before Allemande Left.
- * page 228 - fifth routine - change Very Centres Trade (3rd line) to Very Centres Hinge - it will make it a lot easier for the Sides to Chase Right through the Heads/Centres.
- * page 236 - third routine - it doesn't work - change to Men Promenade $\frac{3}{4}$'s, Swing, Circle Left, and Rollaway Half-sashay - Weave the Ring. The concept is better than my execution was.

Your tolerance and understanding regarding these mistakes is appreciated, as is Bill's efforts in checking the accuracy of each issue.

Abbreviations Often Used In Choreo-Wise:

SS = Squared Set (or Static Square)

L1p = Zero Line (i.e. Heads Lead Right and Circle To A Line)

B1c = Zero Box (i.e. Heads Square Thru)

W1c = Zero Wave (i.e. Heads Square Thru and Make a Wave)

BASIC

Do We Have To Square Thru, again?

When the Australian National Convention was held in Adelaide in 1998, Allen Kerr asked callers attending the Callers' Meeting to fill in a questionnaire regarding which figures they could do without. The call most callers would like to see dropped, based on the survey, was Dive Thru. Having thought about it, I could now live quite happily without Square Thru.

I guess we are creatures of habit, and many of us are in the habit of calling Heads Square Thru as the starting point for many/most routines. I can't think of any reason for this apart from habit. Over the last twelve months I have been consciously trying to start routines with other figures. Every now and then, when I don't concentrate on what I'm doing, I use Heads Square Thru, but nowhere near as often as I used to. Last month I set myself a goal at a dance. I wanted to call the entire evening without using Square Thru four hands. I did it.

This issue's Basic pages will look at routines that don't involve a Square Thru. I hope that you and your dancers enjoy the variety.

SS

Heads Pass the Ocean
Swing Thru
Extend - to the same sex
Centres Trade
Ladies Run
Box the Gnat
Right & Left Thru
Pass Thru
Partner Trade

L1p

SS

Heads Right & Left Thru
Heads Half-sashay
Sides Pass the Ocean
Extend
Centres Trade
Men Run
Pass Thru
Wheel & Deal
Centres Wheel Around

B1c

SS

Heads Pass the Ocean

Extend

Centres Run

Bend the Line

Star Thru

Trade By

B1c

SS

Heads Pass the Ocean

Extend

Centres Trade

Centres Run

Bend the Line

Centres Right & Left Thru

Everyone Touch a Quarter

Single File Circulate

Face Right

Centres Pass Thru

Same Ones Step Ahead

Same One Partner Trade

The Others Make A Wave

Swing Thru

Extend

W1c

SS

Heads Pass the Ocean

Extend

Swing Thru

Swing Thru again

All Eight Circulate

B1c

SS

Heads Separate Half-way 'round

Meet Partner - Star Thru

Pass The Ocean

Extend

W1c

The first time you use this routine, expect dancers to Separate 'round 1 and form a line. This is a nice alternative to having the heads Promenade halfway around.

SS

Heads Circle Three-quarters

Pass Thru
Circle Four - Three-quarters
Right & Left Thru
L1p

The concept of Circle Three-quarters to a Line (without a break) works well, but may surprise the dancers the first couple of times that you use it.

Another option is to use a Square Thru, but to make it either a Half or a Three-quarter Square Thru...

SS
Heads Square Thru $\frac{3}{4}$'s
Separate 'round 1 to a Line
Everyone Star Thru
Centres Right & Left Thru
Zoom
Centres Pass Thru B1c

SS
Heads Pass Thru
Separate 'round 1 to a Line
Everyone Pass Thru
Bend the Line
Star Thru
Centres Right & Left Thru
Zoom
Right & Left Thru
Zoom
Centres Swing Thru
Swing Thru Again
Extend W1c

When using this routine I call Bend the Line immediately after calling Pass Thru. The reason being, that this allows the Centre dancers to stop their forward movement as soon as they have Passed Thru. I find that if you pause after calling Pass Thru, all the dancers tend to step forward, and means that the Centres then have to hit reverse direction for the Bend the Line - it doesn't appear to flow as well.

I frequently will call two calls one after the other, with virtually no hesitation between the two calls. I tend to do this when using figures that take only 4 beats to execute. I find that by giving, basically a double call, it allows the dancers to move more smoothly.

SS
Heads Half Square Thru
Everyone Square Thru $\frac{3}{4}$'s
Trade By B1c
Promenade

SS
Heads Half Square Thru

Split the Outside Couple
Separate 'round 1 to a Line
Everyone Star Thru
Trade By B1c

Singing Call - Corner Progression

Heads Right & Left Thru
Heads Half-sashay
Sides Pass the Ocean
Extend
Swing Thru
Men Run
Pass Thru
Wheel & Deal
Zoom
Centres Square Thru Three-quarters
Swing
Promenade

Heads Flutterwheel
Sides Pass the Ocean
Very Centres Trade
Extend
All Eight Circulate
Swing Thru
Men Trade
Men Run
Bend the Line
Star Thru
Square Thru Three-quarters
Allemande Left
Promenade

Heads Separate Halfway
Meet Partner & Star Thru
Heads Square Thru
Swing Thru - Twice
All Eight Circulate
Swing
Promenade

Heads Right & Left Thru
Heads Half-sashay
Sides Pass the Ocean
Swing Thru
Extend
Ladies Circulate
Men Trade
Swing Thru
Ladies Trade
All Eight Circulate
Swing
Promenade

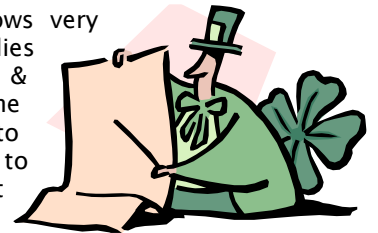


Mainstream

Working with Parallel Mini-waves

This issue's mainstream pages look at adding variety and good body flow to figures called from parallel mini-waves - primarily Walk & Dodge, Scootback and Split Circulate.

The first routine flows very nicely, as the Ladies Trade after the Walk & Dodge allows the Ladies to continue to move from one call to the other without having to reverse direction at all...



SS

Heads Square Thru

Sides Half-sashay

Touch a Quarter

Walk & Dodge

Ladies Trade

Men Cross-fold

Double Pass Thru

Face Left

Ferris Wheel

Zoom

Pass Thru

B1c

This routine starts off the same way but adds a mixed-gender Scootback to the routine...

SS

Heads Square Thru

Sides Half-sashay

Touch a Quarter

Scootback

Walk & Dodge

Ladies Trade

Men Cross-fold

Double Pass Thru

Face Left

Ferris Wheel

Pass Thru

B1c

I feel that in this situation Ferris Wheel is a better call than Wheel & Deal as the Lines tend to be fairly close and the Wheel & Deal seems a little clumsy as a result.

The next routine has the Men in the centre after the Walk & Dodge...

SS Heads Pass the Ocean Swing Thru Extend Hinge Walk & Dodge Men Trade Ladies Cross-fold Double Pass Thru Face Right Ferris Wheel Centres Swing Thru Turn Thru	B1c
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I rather like the way the next routine changes the dance formation from Waves to Mini-waves. I feel that by changing the formation that dancers are working in, on a frequent and regular basis, it gives the dancers the impression of variety...

L1p Pass the Ocean Hinge Centres Trade Split Circulate Ladies Trade Swing Thru Hinge Centres Trade Scotback Centres Trade Men run Pass the Ocean Recycle Half Square Thru Partner Trade	L1p
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Even though Split Circulate Once and a Half results in a Diamond formation, we can utilise this at Mainstream level...

B1c Touch a Quarter Split Circulate Once and a Half Ladies Hinge Couples Circulate Chain Down the Line Pass Thru	
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Wheel & Deal
Centres Pass Thru

B1c

I find it quite interesting and useful the way the Split Circulate can change the gender arrangement within a square...

B1c
Touch a Quarter
Centres Trade
Split Circulate
Ladies Trade
Ladies Run
Half-tag
Hinge
Centres Trade
Centres Run
Bend the Line
Touch a Quarter
Men Run
Circle Four – Half-way **B1c**

In the above routine, after the first Centres Trade, we have an arrangement where dancers are in an Ocean Wave with Men at one end of the wave and the Ladies at the other end. The Split Circulate changes this into a “normal” ocean wave with Men as Ends and Ladies as Centres.

This next routine utilises the Ocean Wave formed by the Ladies, after the Split Circulate Once and a Half...

B1c
Touch a Quarter
Centres Trade
Swing Thru
Split Circulate Once and a Half
Ladies Swing Thru
Men Face In
Extend
Scotback
Men Run **L1p**

This is a good routine to use when introducing dancers to the idea of DBD – the reason being that after getting the dancers into a non-standard formation (i.e. the wave between the men – a Diamond formation) there is only a couple of calls used before the dancers are returned to a “normal” formation.

SS
Heads Touch a Quarter
Centre Ladies Run
Centres Pass Thru
Touch a Quarter – <same sex>
Scotback
Centres Trade
Walk & Dodge

U-turn Back
Pass the Ocean
Recycle

B1c

Singing Call - Corner Progression

Heads Pass the Ocean
Swing Thru
Extend
Hinge
Centres Trade
Men Run
Right & Left Thru
Pass Thru
Wheel & Deal
Centres Square Thru Three-quarters
Allemande Left
Promenade

Heads Right & Left Thru
Heads Half-sashay
Heads Pass the Ocean
Extend
Hinge
Walk & Dodge
Men Trade
Ladies Run
Pass Thru
Tag the Line
Cloverleaf
Double Pass Thru
Face Left
Promenade

Heads Pass Thru
Separate 'round 1 to a line
Pass Thru
Wheel & Deal
Ladies Right Pull By
Left Touch a Quarter
Men Trade
Recycle
Veer Right
Couples Circulate
Bend the Line
Pass Thru
Wheel & Deal
Double Pass Thru
Everyone Promenade Home

Beware of this routine – you probably won't have a chance to use the lyrics while the dancers are promenading – time the calls so that the dancers are getting the calls when they need them. Also, it will be a fairly short promenade home – tell the dancers to stop at home rather than to go around. It is a nice pattern though. There are several unusual calls here, including left-hand formations.

Plus

Working With Inverted Lines

Working with Inverted Lines can be a lot of fun - it can add good variety with very little additional complexity (except in the case of calls such as Load the Boat and Crossfire, in which case some walk-throughs may be essential).



B1c
Swing Thru
Men Run
Tag the Line
Face In
Men Pass Thru
Hinge
Men Run
Load the Boat <Men are Centres>
Touch a Quarter
Walk & Dodge
Centres Trade
Ends Run
Pass Thru
Wheel & Deal
Centres Wheel Around B1c

SS
Heads Star Thru & Spread
Centres Pass Thru
Centres Trade
Everyone Pass Thru
Tag the Line

Track II
All Eight Circulate
Ladies Trade
Recycle B1c

L1p
Pass Thru
Wheel & Deal
Ends Roll
Centres Touch a Quarter
Centres Walk & Dodge
Centres Trade
Centres Pass the Ocean
Everyone
Cut the Diamond
Recycle & Roll
Men Walk & Dodge
Men Chase Right
Everyone Recycle
Pass Thru
Ends Cloverleaf
Centres Pass the Ocean
Recycle
Pass Thru B1c

Load the Boat from an Inverted lines will cause the dancers some upset - having danced the call many times they will be used to finishing the call looking at someone - stress to the end dancers that they do just as they did before - walk forward, passing three other outside dancers and then facing in after having passed the third dancer...

L1p
Ends Pass Thru
Everyone Load the Boat
Centres Cloverleaf
Everyone Double Pass Thru
Leaders Trade
Star Thru L1p

SS
Heads Star Thru & Spread
Centres Pass the Ocean
Centres Hinge
Walk & Dodge

Acey Deucey
Load the Boat
Centres Trade & Roll
Double Pass Thru
Cloverleaf
Double Pass Thru
Lead Couple Promenade Home
Trailers Trade - You're Home

Likewise with Crossfire, it may need a walk-through. I feel that the action is more comfortable from an Inverted line with Centres facing in - if the Ends are facing it, it may become crowded in the Centre when they Cross-fold...

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Face In
Ends Pass Thru
Crossfire
Explode &
Right & Left Thru
Half-sashay
Pass Thru
Three-quarter Tag the Line
Ends Cloverleaf
Centres Spin the Top
Extend W1c



This routine tries to make it feel as "normal" as possible by having the Traders in a "normal" gender arrangement...

L1p
Pass Thru
Tag the Line
Leaders Face Out
Centres Face In
Crossfire
Linear Cycle L1p

The next two routines are a couple of ideas I have been using lately - they involve some dancers doing a roll and goes to an Ocean Wave...

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
Men Roll

Ladies Touch a Quarter

Left Swing Thru

Recycle

Slide Thru

L1p

L1p

Pass Thru

Wheel & Deal

Double Pass Thru

Leaders U-turn Back

Swing Thru

Men Fold & Roll

Ladies Touch a Quarter

Left Swing Thru

<left> Linear Cycle

L1p

Singing Call -

Right Hand Progression

Heads Pass Thru

Separate 'round 1 to a Line

Forward & Back

Centres Touch a Quarter
& Roll

Ends Pass Thru

Everyone Load the Boat

Centres cloverleaf

New Centres Square Thru $\frac{3}{4}$'s

Swing

Promenade

Corner Progression

Heads Pass the Ocean

Extend

Ladies Trade

Linear Cycle

Centres Pass Thru

Acey Deucey

Load the Boat

Centres Cloverleaf

New Centres Swing Thru

Turn Thru

Allemande Left

Promenade

Corner Progression

Heads Touch a Quarter
& Spread

Centres Pass Thru

Centres Chase Right

Ends Circulate

Ferris Wheel

Ladies Spin the Top

Ladies Pass Thru

Ladies Cloverleaf

Men Single Circle To A Wave

Extend

Swing

Promenade

A-Level

Counting With Square Chain Thru

In the same way that we can Square Thru a varying number of hands, we can do the same with a Square Chain Thru.

- Square Chain Thru 1 hand is Right Pull By and Quarter In.
- 2 hands is the same plus make a Left Hand Wave and turn half by the Left.
- For the third hand add the Centres Trade by the Right.



Let's go! 1 hand...

SS Heads Square Chain Thru 1 Hand Double Pass Thru Centres In Explode the Line Wheel & Deal Double Pass Thru Peel Off Half-breed Thru Touch a Quarter Co-ordinate Bend the Line	L1p
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Let's go! 2 hands...

SS Heads Square Chain Thru 2 Hands Extend Mix & Roll Centres Pass Thru Pass In Pass Thru Wheel & Deal Zoom

**Centres Reverse Swap Around
Circle to a Line** L1p

Three hands...

SS
**Heads Square Chain Thru 3 Hands
Extend
Left One Quarter Thru
Ladies Run
Ladies Lead Dixie Style to a
Wave
Tag the Line
Face Right
Wheel & Deal
Sweep a Quarter** L1p

Be aware, a Quarter Thru always starts with a Right-hand Turn. From a Left-hand Wave, if you want all dancers to be involved, call Left Quarter Thru. Also, Tag the Line, at Advanced level, may be called from an Ocean Wave. I only call if from a Left-hand wave as I feel that this has good body flow, while from the Right-hand wave the flow will feel poor for the Centres.

SS
**Heads Square Chain Thru
Sides - If You Want To - Half-sashay
Swing Thru
Men Run
Everyone, Forward & Back
Bend the Line** B1c

The Forward & Back is essential to avoid possible bad body flow - some may move out rather than to the centre. You could also give the Heads the option of a Half-sashay before they start the routine.

And...

SS
**Heads Square Chain Thru
Sides - If You Want To - Half-sashay
Touch a Quarter
Walk & Dodge
If You Can - California Twirl
If You Didn't - U-turn Back** B1c

For this routine you must use California Twirl - if you call Partner Trade it may not work.

Singing Call - Corner Progression

**Heads Square Chain Thru
Pass Thru
Clover &
Square Chain Thru**

Eight Chain Three

Hoe-downing

Allemande Left
Swing
Promenade

Warming Up The Floor

You can learn a lot about a caller just by watching them call the first dance/bracket of an evening. Some callers try to do too much too soon, and only succeed in confusing the dancers and destroying their self-confidence. When this happens it can take several brackets to regain the dancers confidence.

I find that just about every time that I call a full evening of Square Dancing, the dancers seem to dance much more successfully during the final bracket of the evening than in the first bracket of the evening.

I don't know whether it is me who has "warmed up" during the evening or the dancers, or maybe a bit of both.

I know that I consciously make the first bracket fairly straight-forward type of material. I choose bright bouncy music for both the hoedown and the singing calls. I call just about all of the material from standard formations only and make a point of trying to have really smooth and well-timed modules. I also tend to use shorter modules and work mainly from modules. This allows me to pick up any squares that had trouble straight away. I make more use of sight resolution from the second bracket on than I do in the opening bracket.

Part of the reason is that it gives me a chance to watch the dancers and see how things are going before I get to deep into choreography that may unsettle the dancers.

I try to use a variety of formations and most, if not all of the calls on that particular program. When calling for a new group I try to use calls that may cause trouble but only use them in isolation so that if there are problems the dancers only have to worry about one problem

at a time. This allows me to make decisions about which calls should be looked at in detail during the evening, and which calls I can expect the dancers to execute without problems.

I also, particularly when calling to a group of dancers to whom I haven't called to previously, try out a few little routines that will let me know how well they understand some of the calls.

I also look for good use of hand contact between dancers as they are dancing. Dancers who make hand contact frequently will be able to execute routines with a much higher success rate than dancers who don't make contact with each other.

These are some of the routines I like to use.

SS
Heads Square Thru
Everyone Square Thru
Partner Trade
Square Thru Three-quarters
Allemande Left B1c

I like to look for a straight line facing out at the end of the second Square Thru. If there are problems I can change the routine to U-turn Back and Circle Left. At that point everyone is near their partner so this will quickly allow squares to reorganize themselves.

B1c
Pass the Ocean
Spin the Top
Men Run
Wheel & Deal B1c

This gives you a chance to see if dancers have any trouble forming a Tidal Wave and if they can do a Spin the Top from a "normal" Ocean Wave - with the Ladies moving up.

SS
Heads Pass the Ocean
Extend
Swing Thru - Twice
All Eight Circulate W1c

A smooth routine into a Zero Wave - I like to see how dancers perform an All Eight Circulate.

Another couple of figures I like to use early, to see how dancers cope, are Hinge and Cast-off...

B1c
Touch a Quarter

Split Circulate
Hinge
Ladies Trade
Swing Thru
Men Run
Half-tag
Hinge
Ladies Circulate
Right & Left Grand

CRINGE!

Cringe is a new figure. It is fairly straight-forward, has good flow to it, and changes the direction of the formation. And it has a delightful name.

From a Two-faced line or Ocean Wave, Centres Hinge and Spread Apart, while the Ends Slide Together and then Hinge.

It changes a Left-hand wave to a right-hand wave, and visa versa. It also changes the orientation by 90 degrees.

A Right-hand Two-faced Line remains Right-handed. Likewise, for a Left-handed Two-faced Line.

For those calling/dancing at A-1 it would work out the same as a Lockit & Spread.

Let's start with a Right-hand Ocean Wave...

B1c
Pass the Ocean
Cringe
Left Swing Thru
Ladies Run
Wheel & Deal
Pass the Ocean
Cringe
Allemande Left

Next, a Left-hand Ocean Wave...

L1p
Right & Left thru
Dixie Style to a Wave
Cringe
Recycle L1p

SS
Heads Half Square Thru
Pass the Ocean
Cringe
All Eight Circulate
Allemande Left

Feature Call

From a Right-hand Two-faced line...

B1c
Swing Thru - Twice
Ladies Run
Couples Circulate
Cringe
As Couples Hinge
Chain Down the Line
Pass the Ocean
Recycle

B1c

And from a Left-hand line...

B1c
Swing Thru
Ladies Run
Couples Circulate
Cringe
Centre Couples Bend the Line
End Couples Bend the Line
Centres Pass Thru

B1c

A couple of points to be aware of are that the Ladies will be running from the End to the Centre. When the Couples are bending the line, they are all bending towards the centre of the square. This means that the outside couples are doing a disconnected Bend the Line.

This routine dances fairly easily and starts to mix the genders a little...

B1c

Swing Thru
Hinge
Cringe
Each Wave - Left Swing Thru
Ladies Run Left
Line of Eight - Wheel & Deal
Pass Thru
Wheel & Deal
Centres Pass Thru

B1c

When the dancers arrive at their Tidal Two-faced Line, make sure that you let them know that they are Wheeling & Dealing in a 4x4 formation - although doing a Wheel & Deal in each line of four would result in an interesting off-set formation.

B1c

Circle to a Line
Pass Thru
Wheel & Deal
Zoom
Centres Pass the Ocean
Centres Cringe
Extend
Allemande Left

March 2000 Record Review . . .

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ALL OF ME

ESP-1041 / Elmer Sheffield Jnr. / Plus

This is a typical ESP instrumental, with the quality and fidelity that we've come to expect from this label. Elmer always seems to be able to put down a very professional vocal - regardless of the style, or rhythm, of the music. The tune is one that I expect all callers will know. "Tea Cup Chain" is used during the minor figures, and is the only Plus figure used throughout the dance. The main figure is Mainstream. A key modulation at the beginning of the Closer

allows the Caller to lift the excitement level at the end of the dance.

Figure: Heads Square Thru, Star Right, Heads Star Left, Right & Left Thru, Veer Left, Ladies Trade, Tag the Line, Ladies U-turn Back, Swing, Promenade.

DEALIN' WITH THE DEVIL

Hi Hat-5234 / Tom Miller / Mainstream

This is a tune which has been done as a Square Dance several times in the past, but this version is right up there with the best. When I first put the instrumental on, it reminded of the type of backing that Don Williams has used on some of his songs. The only Mainstream figure



used is “Turn Thru”, out of a “Men Star Left” during the Intro./Ending, so the figure is actually Basic. An alternative Basic Minor figure is supplied on the cue sheet, and called on the vocal side as the Middle Break. Tom’s vocal is very smooth and has good balance.

Figure: Heads Promenade Halfway, Square Thru, Right & Left Thru, Veer Left, Ferris Wheel, Centres Square Thru Three-quarters, Swing, Promenade.

RICHEST MAN IN THE WORLD

4BB-6145 / Tom Roper / Mainstream

I can remember learning to call this one back in the late sixties when it was released on the Windsor label with vocal by Dave Taylor. This new version on 4-Bar-B has 1st class instrumentation. There is a rhythm variation for 32 beats during the Middle Break, and a key modulation at the beginning of the Closer, both of which add spice to the dance. It is a very wordy song, which may take a little more learning than the average singing call, but the effort could be well worthwhile, and Tom has set an excellent example as to how it should be done. Additional choreography and lyrics are supplied on the cue sheet, but not called on the vocal side. Four (4) Minor figures are supplied on the cue sheet. The main figure is easy, yet interesting.

Figure: Heads Square Thru, Split the Sides, Around 1 to a Line, forward & Back, Touch a quarter, Men Run, Swing Thru, Spin the Top, Slide Thru, Corner Swing, Promenade.

RASPUTIN

ABC-12 / Ondrej Soukup / Mainstream

This is a record that may not appeal to everybody, as it is certainly a departure from the conventional style of Square Dance Music, but many callers will want to add it to their collection for the variety it will provide to their program. I remember the tune being used about fifteen years ago as a singles (line) dance. This new release has been well produced, and captures the mood of the original “pop” record. There is a change of melody and word metre during the Break & closer. Choreography is garden variety.

Record Review

New Releases – March '00

By David Cox

- **Rasputin**

ABC 12 / Ondrej Soukup

It's DISCO time! I've used this record several times and each time I've received an excellent reaction from dancers. There is a strong disco type arrangement with a rhythm break for the first 32 beats of the middle break. There are background vocals in the last half of the middle break and closer. These can be used effectively to create dancer participation. This sort of music makes you want to dance! I love it!

HEADS SQUARE THRU – DOSADO – SWING THRU – MEN RUN – WHEEL & DEAL – EIGHT CHAIN 4 – SWING - PROMENADE

- **Long Tall Texan**

ESP 1045 / Elmer Sheffield Jnr.

The tune has been around for some time and the ESP arrangement is full or get up and go. There is strong vocal harmony accompaniment on the vocal side of the record. I, personally, quite like records with a cowboy theme and this will fit nicely into my record box.

HEADS SQUARE THRU – DOSADO – SWING THRU – SPIN THE TOP – SLIDE THRU – TOUCH A QUARTER – WALK & DODGE – PARTNER TRADE – MEN WALK ACROSS – SWING - PROMENADE

- **Diesel On My Tail**

Royal 136 / Jerry Story

This is very bright, bouncy music (like much of what Jerry does on the Royal label) with delightful lyrics. The promenade words talk about "Can this compact take the impact of the diesel on my tail". It's a bit like the argument about whether it is being stuck behind a big truck or stuck in front of one. Exciting music that will lift the excitement level of the floor.

HEADS SQUARE THRU – RIGHT & LEFT THRU – SWING THRU – MEN RUN – FERRIS WHEEL –

PASS THRU – RIGHT & LEFT THRU – RIGHT HAND STAR – LADIES U-TURN BACK – SWING - PROMENADE

- **Then What**

Rocking M / Skip & Jennifer Cleland

The tune has a strong calypso feel that is generated by both the instruments and the rhythm. The percussion section features strongly in the instrumentation with some nice use of that drum they use (and I can't think of its name) in calypso bands.

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

- **Till The Answer Comes**

Crown 129 / Texas Po' boys

I think this is one of the nicest records I've heard on Crown. The called side is excellent. The callers all have excellent singing voices and know how to harmonize. The song is a gospel type song. The melody is pleasant and straightforward and should be easy to call.

HEADS SQUARE THRU – DOSADO – MAKE A WAVE – LADIES TRADE – SWING THRU – MEN RUN – TAG THE LINE – ZOOM – MEN U-TURN BACK – SWING - 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 January

1. All Of Me	ESP 1041
2. No Matter What They Say	Global 1101

3. You Are The Woman	Global 928
4. Believe	Golden Eagle 0038
5. Snow Flakes/Misty Mountain Breakdown	TNT 283

Best Sellers Information supplied by:

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