



Hi There!

You will notice, from the front cover, that this is called the Convention Special! The material that appears in this issue is stuff I called at the National Convention at Geelong, stuff I picked up from other callers while at the convention, or ideas that occurred to me while I was travelling to or from the convention – I hope that you find some nice material that works well for you.

We had a busy and enjoyable time in Victoria. It was the first time that either Jenny or I had danced south of the border. We arrived a few days before the convention was scheduled to start and attended 5 dances in 3 days prior to the convention. We visited Phoenix Squares on Monday night, Token Squares on Tuesday morning, Jaybee Square Wheelers on Tuesday night, the Footscray RSL Mob on Wednesday afternoon and the Chadstone Model 'A's on Wednesday night. We had a great time at all of these clubs and were particularly impressed with Mike "Scar-face" Davy – we attended Mike's dance on a party night – all singing calls plus pizza for supper.

The convention was interesting. There appeared to be only about half as many people as had been the case the previous year in Brisbane. I suspect that Brisbane normally has larger conventions due to the dancer population up there. Also, the International Festival in Perth, later this year, may have drawn many potential customers to the west instead of to Geelong. Steve Turner performed extremely well. His Plus hoedown had some fabulous choreography, well presented so that the entire floor got through it successfully. James Reid's voice was outstanding – he has a great range – he can go very low and also hit the highs without any problems. Graham Elliott's rendition of Monster Mash was greatly appreciated by the dancers present on the Sunday Evening. The highlight for me was being able to share a couple of singing calls, on the Sunday evening, with Graham Rigby. I found the Sunday evening particularly interesting. It was an all singing call session. The atmosphere was great and the variety of the music was very impressive. I will certainly consider of going with all singing call/theme nights in the future.

In regards to cassette tapes, I have been rather busy. I have just released my first cassette tape of cued round dances. It is called Round Dances With Attitude – it contains 24 dances, mostly Phase II two-steps, and all the dances have either bright music or distinctive choreography that makes them all stand out from the crowd. In the U.S. Jack Berg has brought out, after two years in the pipeline, Chicago Country's Greatest Hits #5. It has some of my calling as well as featuring Peter Humphries. All cassette tapes sell for \$13 (including postage) and are listed inside the front cover of Choreo-wise.

The music side of business is also keeping us quite busy. At present I have a new release, Square Dancing Man, which should be coming out within the next two months. Dave Tucker is about to release I'll Get My Loving On The Run on Seven C's. Barry Wootten's new music for Old Spinning Wheel is well under way and Colin Dandridge will be releasing Eye Of The Tiger some time in the future. These are exciting times

Kind regards until next time.

Glitches from Issue #22

- * page 263 - last module - replace Centres Veer Right with **CENTRES VEER LEFT**
- * page 264 - second module - after Sides Trade & Roll add **SIDES TOUCH A QUARTER**
- * page 265 - third module - delete L1p at end of module - it is a get-out module
- * page 265 - last module - change last line to **HALF BREED THRU - L1P**

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

A Mix Of Ideas

We attended the Jaybee Square Wheelers Italian Night. Because it was a party night most of the dancers were dressed for the occasion. The program included only singing calls but many of them had quite unusual routines. Mike only had one Italian song, Shut Up Your Face (Hi Hat). The only Italian song I have is Roman In The Gloaming.

The first few singing call routines feature some stars. Please note that some of these routines use Turn Thru, which is a Mainstream movement, not a Basic movement. All of these feature a Corner Progression.

Heads Promenade Halfway
Heads Lead Right
Circle to a Line
Right & Left Thru
Pass Thru
Wheel & Deal
Swing Thru
Turn Thru
Swing
Promenade

Heads Promenade Halfway
Heads Lead Right
Circle to a Line
Right & Left Thru
Pass Thru
Wheel & Deal
Centres Star Left Full Around
And a Quarter More
Corner Swing
Promenade

You could use a right-hand star three-quarters instead, but I feel the body flow is not as good as those in the star would have their right side away from the person they would swing with.

Heads Promenade Halfway
Lead Right
Star Right Full Around
Veer Left
Ferris Wheel
Centres Pass Thru
Swing Thru
Turn Thru
Swing
Promenade

There was quite a bit of discussion at both the A-level Interest group meeting and at the Callers' Seminar about callers adding variety to the convention by using routines that are different. Chris Froggatt made the comment that simply by using figures that are not often used we can add variety without adding difficulty or complexity. He particularly mentioned movements such as Alamo Style, Thars and Do Paso.

Looking at the minor figures being used in singing calls, the large majority used Grand Squares and/or Weave the Ring (to allow callers to sing the lyrics of the songs). The next singing call routines have no partner change and, while not being difficult, may add a little variety to singing calls.

Four Ladies Chain
Rollaway Half-sashay
Circle Left
Rollaway Half-sashay
Swing the Next
Men Star Left
Right & Left Grand
Swing
Promenade

For good body-flow, the Swing the Next should be called while the dancers are Rolling-away so that the one movement flows immediately into the next one.

Allemande Left
Box the Gnat
Ladies Star Left
Swing Partner
Men Star Left
Star Promenade
Ladies Backtrack
Swing
Promenade

Men Swinging and moving into a Left-hand star has good body-flow.

Mike Davy used the next couple of routines, at his home club, which I particularly enjoyed. The routines feature a Corner Progression.

Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Ladies Square Thru three-quarters
Courtesy Turn
Pass Thru
Bend the Line
Pass the Ocean
Ladies Trade
Swing
Promenade

Head Ladies Chain
Heads Promenade Halfway
Sides Square Thru
Right & Left Thru
Half-sashay
Swing Thru
Men Circulate
Ladies Trade
Men Run
Men Trade
Promenade

I called a hoedown on the Friday night and used some Return to Home routines. With the first couple or routines the resolution is a Partner Swing. Because the call comes at a time when the dancers are in an Inverted Line it may not be obvious to them where their Partner is. A nice loud "Yoo-hoo" may help, and add to the atmosphere as well.

SS
Four Ladies Chain three-quarters
Heads Half-sashay
Sides Pass the Ocean
Very Centres Trade
Swing Thru
Extend
Ladies Circulate
Men Trade
Men Run
Wheel & Deal
Pass Thru
Trade By
Star Thru
Right & Left Thru
Centres Pass Thru
Swing Partner

You're Home

In this next routine, please note that the Hinge is a Mainstream movement, but can be called directionally, "Turn a Quarter by the Right".

SS
Heads Pass the Ocean
Swing Thru
Extend
Hinge
Centres Trade
Men Run
Right & Left Thru
Pass Thru
Wheel & Deal
Centres Right & Left Thru
Pass Thru
Swing Thru
Ladies Circulate
Men Trade
Men Run
Bend the Line
Right & Left Thru
Centres Pass Thru
Swing Partner
You're Home

SS
Heads Square Thru
Right & Left Thru
Half-sashay
Pass Thru
Swing Partner
You're Home

The next routine is rather nice. You need to stop the dancers and talk to them. Tell them that when you say "Go!" the Out-facers will step ahead and California Twirl while those facing in will Star Thru with the person looking at them.

SS
Heads Pass the Ocean
Extend
Swing Thru
Swing Thru
Go!
Bow to Partner

Mainstream

A Smorgasbord of Ideas

I actually had half of the May issue finished before I left for Geelong on April 16th. As it was, I had such a great time and had the opportunity to watch other callers and the time to relax I decided to use this as an opportunity to look at some of the material that was being used south of the border. I find that getting away from home and the myriad of tasks that need to be done really does allow my mind to become much more creative.

This first singing call routine comes from Mike Davy. It features a Right-hand Lady progression.

Heads Star Thru
Pass Thru
Slide Thru
Right & Left Thru
Dixie Style to a Wave
Men Cross-run
Ladies Trade
Swing Thru
Spin Chain Thru
Men Circulate
Swing
Promenade

I also used some material with Spin Chain Thru. The following routines DO NOT have a double circulate (something I've been trying to get away from). One pattern has the Men working through the centre while the other pattern has the ladies moving through the centre. In each case, there are a variety of final resolutions.

I found it quite interesting to use these at the convention. Dancers are so used to anticipating that even a slightly different routine can cause breakdowns. I found that the couples that didn't promenade were so busy whooping it up in the centre that they had real trouble coping with a Pass the Ocean. These routines all feature a Corner Progression.

Heads Promenade Halfway
Sides Pass the Ocean
Extend
Spin Chain Thru
Ladies Circulate
Men Run
Couples Circulate
Half Tag
Split Circulate
Men Fold
Double Pass Thru
Face Left
Promenade

Heads Promenade Halfway
Sides Pass the Ocean
Extend
Spin Chain Thru
Ladies Circulate
Men Run
Couples Circulate
Bend the Line
Square Thru three-quarters
Half Courtesy Turn
Promenade

Heads Promenade Halfway
Sides Pass the Ocean
Extend
Swing Thru
Spin Chain Thru
Men Circulate
Ladies Run
Couples Circulate
Half-tag
Swing
Promenade

Heads Promenade Halfway
Sides Pass the Ocean
Extend
Swing Thru
Spin Chain Thru
Men Circulate
Ladies Run
Couples Circulate
Bend the Line

Pass the Ocean
Hinge
Split Circulate
Swing
Promenade

This routine, which also features Spin Chain Thru, does have the Ladies Circulating twice - but the figure is not the usual one that we associate with that combination, and it does have a Corner Progression.

Heads Lead Right
Spin Chain Thru
Ladies Circulate Twice
Men Run
Chain Down the Line
Slide Thru
Eight Chain Four
Swing
Promenade

The next two routines work well together as a gimmick. The fun comes through the shock value of the second routine, which should be used only as the final Major Figure. For this to have shock value you must make sure that you don't over-use it.

Heads Square Thru
Dosado
Swing Thru
Men Run
Half-tag
Scotback
Men Run
Slide Thru
Eight Chain One
Allemande Left
Swing
Promenade

Heads Square Thru
Dosado
Swing Thru
Men Run
Half-tag
Scotback
Men Run
Slide Thru
Eight Chain Zero
Swing
Promenade

The next routine utilizes a Diamond formation, even though we only make use of Mainstream movements. Notice how having the Very Centres Circulate and the end four dancers keeps the dancers adjacent to their own partner. The net effect of the routine is to have all of the couples move one spot around the square.

L1p Pass the Ocean Ladies Trade Swing Thru Men Run Ladies Hinge Men Circulate Centre Ladies Trade All the Ladies Hinge Bend the Line	L1p
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Barry Wootten at Deer Park used the next routine. I have made a variation of Barry's routine in the second and third routines. All have Corner Progression.

Heads Promenade Halfway
Sides Pass Thru
Separate 'round One to a Line
Pass Thru
Tag the Line
Face In
Centres Right & Left Thru
Everyone Slide Thru
Centres Pass Thru
Swing
Promenade

Heads Promenade Halfway
Sides Pass Thru
Separate 'round One to a Line
Pass Thru
Tag the Line
Face In
Centres Right & Left Thru
Centres Slide Thru
Everyone Pass Thru
Swing
Promenade

This utilizes a T-bone formation!

Heads Promenade Halfway
Sides Pass Thru
Separate 'round One to a Line
Pass Thru
Tag the Line
Face In
Centres Slide Thru
Centres Square Thru three-quarters
Ends Slide Thru
Swing
Promenade

This gives the illusion of greater complexity due to dancers doing different things.

Plus

Convention Level Plus

By and large, the choreography used in the Mainstream sessions was very straightforward. At the Plus and A-level sessions the choreography was substantially more interesting. I don't know whether it is that there are more competent callers working at the higher level, more competent dancers or the access to more movements that makes the difference. I suspect that the first two are considerably more important the last factor.

Looking at the Basic and Mainstream pages one could be excused for thinking that this was a singing call issue. The fact of the matter is that at the Basic and Mainstream levels, the singing call routines tended to be more interesting than the hoedown routines. At Plus level this situation was reversed.

James Reid used a nice set-up for Diamonds on a couple of occasions...

<p>SS Heads Touch a Quarter & Spread Sides/Centres Right & Left Thru Same Ones Dixie Style to a Wave Cut the Diamond Hinge Chain Down the Line Pass Thru Bend the Line</p>	L1p
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Brett Gill used a nice routine that, while not breaking the floor, actually stopped the floor until Brett told them they could go again.

SS
Heads Pass the Ocean
Ping Pong Circulate
Side Ladies Trade ***
 After a delay Brett said, “the ones in the middle”
Centres Recycle
Zoom
Centres Square Thru 3/4s
Allemande Left
Right & Left Grand
You’re Home

I was glad to be dancing Steve Turner’s Plus bracket, but found it impossible to remember all of the good material he used – there was just too much of it for my memory to cope with – Steve is a class act!!!!

SS
Head Ladies Chain
Everyone Promenade –
Don’t Slow Down
Sides Go Single File
Heads Wheel In
Sides Keep Going
Heads Right & Left Thru
Turn a Quarter More
Crossfire
Find Corner – Allemande Left

Many of these routines are BASED on what other callers were using. I have used their ideas to come up with a routine that utilizes some of their material. This next routine was also inspired by Steve’s bracket. To add even more flavour you might even say “Original” Men/Couples!

SS
Sides Pass the Ocean
Ping Pong Circulate
Extend
Trade the Wave
Hinge <it’s a lefty>
Follow Your Neighbour <it’s a lefty>
Spin Chain & Exchange the Gears
Explode &
Grand Swing Thru
Centres Spin the Top

Four Men Run Right
Men Circulate
Couples Circulate
Bend the Line
You’re Home

The next routine has Men doing their part of a Track II while the Ladies doing something quite different.

SS
Heads Star Thru
Double Pass Thru
Men Only – Track II
Ladies Only – Peel Off
Ladies Only – Ferris Wheel
Ladies Only – Pass the Ocean
All the Ladies Trade
Everyone Diamond Circulate
Cut the Diamond
Bend the Line L1p

The next routine is a variation of the above.

SS
Heads Star Thru
Double Pass Thru
Centres In
Castoff three-quarters
Touch a Quarter
Scotback
Ladies Run
Ladies Only – Track II
Men Only – Peel Off
Men Only – Extend to a Line
Men Bend the Line
Men Roll
Everyone Swing Thru
Linear Cycle
Pass the Ocean
All Eight Circulate
Trade the Wave
Allemande Left
You’re Home

B1c
Spin the Top
Grand Swing Thru

Centres Spin the Top
Centres Right & Left Thru
Centres Pass the Ocean
Grand Swing Thru
Men Spin the Top
Ladies Hinge
Men Swing Thru
Out-facing Lady Run
Extend
Men Run

L1p

SS
Heads Star Thru
Double Pass Thru
Men Only - Track II
Ladies Only - Peel Off
Ladies Extend to a Line
Ladies Crossfire
Everyone Crossfire
Co-ordinate
Tag the Line
Peel Off
Ladies Roll
Men Pass the Ocean
Extend
Men Run

L1p

The following singing call routine has Corner Progression and was performed by Graham Elliott in one of the afternoon sessions.

Heads Pass the Ocean
Ping Pong Circulate
Recycle
Zoom
Double Pass Thru
Track II
Recycle
Touch a Quarter
Follow Your Neighbour
Allemande Left
Swing
Promenade

I have used this routine as the middle break or closer of a singing call - there is no change of Partner and it takes close to the full 64 beats.

Four Ladies Chain Three-quarters
Heads Half-sashay
Sides Pass the Ocean
Centre Ladies Trade
Swing Thru
Extend
Acey Deucey
Men Run
Ferris Wheel
Dixie Grand
Allemande Left
Swing
Promenade

A-Level

Pass the Ocean
Ladies Trade
Recycle
Pass to the Centre
Square Thru Three-quarters
Allemande Left

Interestin g Material

**By Brian Brislane & Bill
Pendlebury**

Earlier this year Brian Brislane (Pottsville, NSW) was kind enough to send me some of his A-level routines - I hope that you like them.

SS
Heads Swap Around
Heads Face In
Sides Squeeze In
Men Pass In
Ladies Pass Out
Transfer the Column
Men Run
Touch a Quarter
Split Circulate Once and a Half
Triple Trade
Cut the Diamond
As Couples Hinge
Crossover Circulate
Ferris Wheel
Dixie Grand
Allemande Left
Promenade - Short Walk

The Diamond formation in the above routine is a Point-to-Point Diamond.

SS
Heads Pass thru
Separate 'round One to a Line
Pass the Ocean
Ladies Walk & Dodge
Men Split Circulate
Linear Cycle

In the above routine I like the use of Men doing a Split Circulate while the Ladies do a Walk & Dodge to result in a 3x1 line. Note that when doing a Linear Cycle from a 3x1 line, some dancers will do a Single Hinge while others do a Partner Hinge as the first part of the movement.

Not to be outdone, Bill Pendlebury (Heathcote, Vic.) has also sent me some material that looks quite interesting.

SS
Heads Wheel Thru
Swing Thru
Ladies U-turn Back
Acey Deucey
Turn & Deal
Right & Left Grand
Allemande Left L1p

This is tricky as dancers complete the Turn & Deal back to back.

B1c
Dosado to a Wave
All Eight Circulate
Swing Thru
Cast a Shadow
Promenade

L1p
Pass the Ocean
Swing Thru
Men Run
Cast a Shadow
Left Swing Thru
Men Trade
Allemande left

L1p
Right & Left Thru
Pass Thru
Wheel & Deal
Centres Make a Wave
Chain Reaction
Right & Left Grand

SS
Heads Square Chain Thru
Pass Thru

Clover & Square Chain Thru
Pass Thru
Trade By B1c

Anticipation! Bad For Dancers But Good For Callers

I have been looking at how some callers can make it easy for dancers to successfully negotiate quite difficult routines. At other times I have seen other callers have great difficulty helping dancers get through quite simple routines.

This is something I have given a lot of thought to and it seems to me that there are two main factors used by successful callers. The first is that the callers, themselves, have a good understanding of how their material works. By this I mean they know where the next ending formation will be and the arrangement of gender in this formation. Using this information, the callers can give words of assistance and reassurance. Just little things like telling the dancers the gender of the person they will meet, or the hand they should use, or the direction that they will finish facing. This sort of knowledge makes it easier for the dancer to know that what they are doing is correct, and it also allows them to have a greater degree of confidence in their caller.

Another factor is the caller's ability to anticipate where the trouble spots will be, and then use this knowledge of anticipated problems to use the best possible words at this point in time.

One of the routines that I used at Geelong is listed in the Basic Pages.

- Heads Promenade Halfway, Lead Right, Star Right, Veer Left, Ferris Wheel, Pass Thru, Swing Thru, Turn Thru, Swing & Promenade.

Hoe-downing

Even though it is a fairly simple routine I expected that it would cause dancers a few problems – and I wasn't disappointed. I believe that about 75% of the squares on the floor broke down the first time I called it. The second time through the large majority of squares made it.

There are three parts of the routine that led me to anticipate potential problems.

1. Dancers don't normally form a right-hand star after having lead to the right;
2. Dancers don't normally turn a star a full turn when in an Eight Chain thru formation;
3. Dancers don't normally work as a couple and Veer Left after having turned a star.

And to top it off, all three of the potential problems came one after the other.

I made a point of telling dancers, "Turn the Star a full turn – when you get back where you started from – hang onto your Partner – as a couple Veer Left". The second time through they listened much more closely.

If you can anticipate problems it makes it easier to have the words ready that will help the dancers to be successful. It also allows you to be ready for problems. It would certainly be off-putting to have 75% of a floor breakdown unexpectedly on a fairly straightforward routine.

I had used the same routine a few nights previously at the Jaybee Square Wheelers and had the same experience. The first time through there were serious problems – the second time through it was fairly smooth sailing.

I feel that dancers want the chance to be challenged, but they also want to be given a fair chance of being successful – and this means that callers has got to use their judgment and experience to anticipate problems and help the dancers as much as is necessary. Callers also need to use their judgment to use material that is interesting, yet danceable.

Square Dancing really is a team activity. Within each square dancers are a team working together for success – but it really is a nine-person team – the caller should be in every square making it possible for us to all achieve success.

Follow Your Neighbour – with Variations

At this point in time my Sunday dance group is working its way through the C-1 level. In the same way that I have found the A-level gives great ideas for variations to the Mainstream program, the C-1 program gives great ideas for variations to the Plus program. The figures mentioned on this page are in the C-1 program but would fit, easily, into a Plus-level dance. I know because I am using them frequently with Plus dancers. The movements are variations on a Follow Your Neighbour.

Cross Your Neighbour

This dances the same as a Follow Your Neighbour, with one exception. In a Follow Your Neighbour the In-facers Extend. In a Cross Your Neighbour the In-facers do a Cross-extend. That means that from a right-hand mini-wave In-facers would extend with left hand.

B1c

Touch a Quarter

Cross Your Neighbour

Couples Circulate

Bend the Line

Flutterwheel

Sweep a Quarter

B1c

L1p

Pass the Ocean

Swing Thru

Hinge

Cross Your Neighbour

Ladies Run

Men Trade

Men Run

Tag the Line

Face Left

Promenade

Chase Your Neighbour

Feature Concept

This starts like a Chase Right and finishes like a Follow Your Neighbour. The dancers who start the movement as Belles dance a Chase Right and then turn a quarter more on the spot. Dancers who start in the Beau position, when they meet each other in the centre, connect right hands and turn three-quarters to form an Ocean Wave with the other dancers.

B1c
Touch a Quarter
Walk & Dodge
Chase Your Neighbour
Trade the Wave W1c

L1p
Pass the Ocean
Castoff Three-quarters
Walk & Dodge
Chase Your Neighbour
Ladies Run
Bend the Line L1p

L1p
Pass the Ocean
Ladies Trade
Swing Thru
Castoff three-quarters
Walk & Dodge
Chase Your Neighbour
& Spread
Ladies Trade
Recycle
Star Thru L1p

Grand Follow Your Neighbour

This dances the same as a Follow Your Neighbour, but dances from a Column rather than from parallel waves. It has been used in earlier issues of Choreo-wise, without giving it its proper name.

L1p
Touch a Quarter
Grand Follow Your Neighbour
Men Run
Bend the Line

Touch a Quarter
Men Run L1p

L1p
Touch a Quarter

Single File Circulate
Follow Your Neighbour
Spin the Top <it's a lefty>
Ladies Run
Wheel & Deal B1c

April 2000 Record Review . . .

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COMING ROUND THE MOUNTAIN

AT-1013 / Bill McHardy / Mainstream

A great tune that's been around "forever", and should be familiar to everybody, especially if you've been to an after-party with Bill. The instrumental is up to Aussie Tempo's usual high standard, and is easy to call with. The vocal is "vintage" McHardy, complete with a smattering of his naughty lyrics that will bring a smile to the faces of even your most serious dancers. Minor figure choreo. is a standard easy routine which allows good use of lyrics. The major figure features an interesting sequence which employs Spin Chain thru. Don't miss this one! It's #26 on our April 2000 tape.

Figure: Heads Lead Right, Right & Left Thru, Star Thru, Forward & Back, Pass the Ocean, Recycle, Dosado, Spin Chain Thru, Swing, Promenade.



LIGHT THE CANDLES AROUND THE WORLD

AT-1012 / Steve Turner & Friends / Basic

Another WINNER from Aussie Tempos! Steve is certainly maintaining a high standard with every release. The tune was not familiar to me, but with a little practice it's not difficult to learn. The instrumental has a "jungle drum" sound to it, and there is even a set of bagpipes thrown in for the Closer. The very impressive vocal is by Jason Dean, James Reid, Steve Turner and Kevin Kelly. Minor figure uses Grand Square and Ladies Chain. For the Major figure they use a simple, yet interesting standard routine. You'll want to check it out – it's #1 on our April tape.

Figure: Heads Square Thru, Right Hand Star, Heads Star Left, Square Thru, Swing, Promenade.

EASY LOVING

Crown 133 / Mat Worley / Mainstream

Previously made very popular as a Square Dance by "Singing" Sam Mitchell on the Prairie label. This new version has more get-up-'n'-go than the earlier release and may have greater appeal for some Callers. Mat's vocal is well recorded, and easy on the ears. Minor figure is standard and easy. Although the Major figure is classified as Mainstream, the only figure used outside the Basic program is "Slide Thru", and it could just as easily be called "Star Thru" to make it a Basic dance if you wished. It is #6 on the April catalog and well worth reviewing.

Figure: Heads Promenade Half-way, Heads Square Thru, Right & Left Thru, Pass Thru, Trade By, Slide Thru, Square Thru Three-quarters, Corner Swing, Promenade.

CAN'T TAKE MY EYES OFF YOU

Esp-1046 / Elmer Sheffield Jnr. / Plus

This one too has been done as a Square Dance in the past. I think that it was back in the late sixties or early seventies that Wagon Wheel had this one available. In my opinion, although the earlier version was good, this ESP release is head and shoulders above it. Two parts of the melody are used during the dance, and Callers should not find it hard to master. Elmer's vocal is as good as it ever was, and will make it a must for his fans. Minor figure is a simple standard routine that allows good use of the lyrics. It is #9 on our April 2000 catalog tape.

Figure: Heads Promenade Half-way, Sides Pass Thru, Wheel Around, Heads Square thru, Dosado, Relay the Deucey, Swing, Promenade.

Record Review

New Releases – May '00

By David Cox

- **Did I Tell You**

Marble 101 / Bengt Ericsson

This is the first release by a new label. The producer/caller, "Bula" Ericsson was the producer for Sting & Snow records. The instrumental has a very bright and modern sound to it. The cue sheet contains the full lyrics to the song, which is a love song. The Middle Break and Closer feature a melody change. I've used it and I like it!

HEADS SQUARE THRU – DOSADO – SWING THRU – MEN RUN – FERRIS WHEEL – PASS THRU – SLIDE THRU – SQUARE THRU THREE-QUARTERS – SWING – PROMENADE

- **Light The Candles Around The World**

Aussie Tempos 1012 / Aussie Tempo All-Stars

This record is reviewed on the previous page by Brian, and contains the choreography. The music has a very solid beat that is emphasised by the use of a Timpani drum – I hope that Steve makes more use of this instrument in the future.

- **Day Like Today**

MacGregor 2429 / Brian Hotchkies

The music is a re-release of Frankie Messina music from the 1960's. Brian's routine is absolutely superb. I have since used the idea as the basis for a lot of hoedown material.

HEADS PASS THE OCEAN – SWING THRU – MEN RUN – AS COUPLES HINGE – SIDES RIGHT & LEFT THRU – CENTRES BEND THE LINE – PASS THRU – EIGHT CHAIN FOUR – SWING – PROMENADE

- **My Maria**

Royal 237 / Tony 'O' & Pat Carnathan

Shakedown music on a royal record! The music is nice but has little melody – it is really up to the caller to drive the tune. There are harmony vocals but they are so faint as to be barely

noticed. Nice music but be prepared to work on this one. Nice Choreography!

HEADS SQUARE THRU – DOSADO – SWING THRU – MEN CROSS-RUN – CHAIN DOWN THE LINE – PASS THE OCEAN – RECYCLE – SWING – PROMENADE

- **Pyle Driver Hoedown**

DPPC-1 / Clogging Cues – Naomi Fleetwood Pyle

This comes on a cassette rather than on a disk – the music is excellent but needs to be slowed down – exciting music with a traditional, country feel.

- **Don't Think Of Me**

Chicago Country 61 / Jack Berg & Curt Braffett

I received an advance copy of the music and have been using it for some time, and getting a nice reaction from dancers – and these two sound absolutely fabulous as they harmonize. There are harmony vocals on the record and these, too, have been done by Curt (he has a great voice). The music also has rhythm variations in the Middle Break and Closer. Chicago Country has a busy production schedule planned for the next 12 months and I look forward to hearing what they have for us.

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 April

1. Light The Candles Around The World	Aussie Tempos 1012
2. New World In The Morning	Global 930
3. Diesel On My Tail	Royal 136
4. Long Tall Texan	ESP 1045
5. Kentucky Waltz	ESP 1042

Best Sellers from March

1. Boogie Beat	ESP 421
2. Rasputin	ABC 12

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

Best Sellers Information supplied by:

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