



Hi There!

I hope that all is going well for you. As usual, life is pretty hectic around here. July is the time that we have been starting our Learners groups over the last few years. We now run our Learners' groups on a separate night, so as to be fair to the current dancers.

I look at Square Dancing as a product that I am trying to sell. If I am trying to sell I need to have customers who want to purchase the product that I am providing. The dancers who have been dancing with me for some time and who have completed the Mainstream program need to be given something that they want as part of a dance program.

The product that I am manufacturing, providing and selling has several components. High on the list is Sociability. Because of the nature of the dancing – people working together in teams of eight and using a lot of hand contact – it is an activity that really does allow people to mix together. One of Square Dancing's appeals – in a world where it is becoming increasingly easy to become quite isolated – is that the mixing and meeting of people occurs fairly naturally and easily.

Square Dancing is unique amongst dance forms in that footwork is fairly unimportant, that there is someone telling the dancers what needs to be done and that the combinations are forever changing and that this can create a large degree of mental stimulation (that some dancers find very appealing). Because of the lack of importance of footwork people who may be unsuited to other dance forms, due to lack of natural rhythm, can be successful and enjoy Square Dancing.

Like all forms of dancing Square Dancing has moments where dancers are moving rhythmically to the music – this is, after all, what dancing is. While there may be times when, due to complexity and problem solving, rhythmic movement may not be a priority, I feel that there must be times when the rhythmic movement does take priority and dancers are allowed to feel the flowing movement of their bodies moving smoothly with the music.

Square Dancing has a strong musical element and has massive variety in the music that is used which encompasses many of the current and past musical styles. This is a big plus, as it allows us to appeal to the musical taste of many dancers, by using music from many of the different styles that are currently available to us.

Square Dancing can also provide health benefits to its participants in the form of light aerobic exercise and stimulus for the short-term memory. These two health aspects may be particularly important to those dancers and potential dancers approaching or having reached middle age.

I feel that if a dance program is not providing all of the above there is a strong chance that dancers will leave the activity and find other recreations that meet their needs more completely.

I run Learners' Classes annually, at the very least. Retaining the existing dancers is at least as important as recruiting new dancers. For this reason I try to make sure that all the needs of existing dancers are being met. Sometimes this can't be done effectively on the same night as a Learners' Class.

I can see that one problem may be that we, as callers, don't have enough nights in the week to run the dances that would be necessary in a perfect world. When I work out the solution to that one I'll let you know – I may even bottle the solution and try to market it, as well as Square Dancing.

Kind regards until next time.

Abbreviations Often Used In Choreo-Wise:

SS = Squared Set (or Static Square)

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

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

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



Once and a Half!

In last issue the Basic pages looked and Half-sashay, and made use of the Once and a Half concept. As a follow up, this month, I thought it would be interesting to look at some of the other calls that can be used Once and a Half.

One of things that appeals to me about the Once and a Half concept is that we are not teaching dancers anything new, we are merely using knowledge and information that the dancers already have and we are building upon that knowledge.

Sure, some of the material should be walked through. I don't believe that it is reasonable or fair to expect dancers to be able to workout, intuitively, as they are dancing things that we, as callers have been able to spend working out at our leisure. The object of the exercise is for us to provide variety to the dancers and, at the same time, give them a fair chance of being successful. I have found that some of the material here has come as a surprise to dancers dancing at Challenge level.

Right & Left Thru Once and a Half is danced by executing a Right & Left Thru and then doing the first half of a Right &

Left Thru (i.e a right-hand pull by). It is the same as a Square Thru Three-quarters...

- | |
|-----------------------|
| B1c |
| Star Thru |
| Right & Left Thru 1 ½ |
| Allemande Left |

And...

- | |
|--|
| SS |
| Heads Right & Left Thru 1 ½ |
| Separate 'round 1 to a Line |
| Pass Thru |
| Wheel & Deal |
| <on the double track> 2 Ladies Chain |
| Pass Thru |
| Wheel & Deal |
| Right & Left Thru |
| Zoom |
| Pass Thru B1c |

Swing Thru Once and a Half is a Swing Thru followed by the first half of a Swing Thru (i.e. a right-hand trade). It can also be called Swing Thru Three Hands...

- | |
|-----------------|
| B1c |
| Swing Thru 1 ½ |
| Ladies Trade |
| Ladies Run |
| Bend the Line |
| Box the Gnat |
| Square Thru ¾'s |
| Allemande Left |

When called from a Right-hand Ocean Wave, Swing Thru Once and a Half finishes with all the dancers executing a Right-hand Trade. For this reason, it is

important that the next call NOT start with a Right-hand action, so as to ensure good body-flow.

Such as...

B1c
Swing Thru 1 ½
Ladies Cross-run
Men Start – Swing Thru 1 ½
Finish Like Chain Down the Line
Square Thru ¾'s
Allemande Left

From the Left-hand wave, the Men/Centres start the Swing Thru Once and a Half. The call "Finish Like a Chain Down The Line" is basically a Courtesy Turn to finish looking at the other people who were in your wave.

A simple figure that dances well with Once and a Half is Dosado. A Dosado Once and a Half equals a Dosado followed by a Pass Thru...

SS
Four Ladies Promenade
Dosado Your Partner 1 ½
Allemande Left

Zoom can be very interesting when used with the Once and a Half concept. It can work from a Double Pass Thru formation or from Columns.

When called from a Double Pass Thru formation it results in an Inverted Line. To dance Zoom Once and a Half, dancers first execute a Zoom, then the Half Zoom is executed by the Leaders doing a U-turn Back (turning away from the Centre) and stepping forward, to finish next to the Trailing dancer who had been behind them. The Trailers simply step forward half a position to finish next to the dancer who had been in front.

B1c
Star Thru
Pass Thru
Wheel & Deal
Zoom 1 ½
Centres Right & Left Thru
Centres Star Thru & Slide Apart
Ends Face In & Squeeze In
Pass Thru
Wheel & Deal

Zoom
Pass Thru **B1c**

When called from Columns, a Zoom Once and a Half will result in an Ocean Wave – a right-hand column will give a Left-hand wave and a Left-hand column will give a Right-hand wave...

L1p
Touch a Quarter
Ladies Lead – Zoom 1 ½
Ladies Trade
Left Swing Thru
Men Run
Bend the Line
Box the Gnat
Right & Left Thru
L1p

L1p
Left Touch a Quarter
Men Lead – Zoom 1 ½
Men Trade
Swing Thru
Ladies Run
Bend the Line
Box the Gnat
Right & Left Thru
L1p

The combination of Trades and Circulates Once and a Half can give us some decidedly unusual formations. If dancers are new to this type of concept, it is easier, however, if we just give them one at a time – keep in mind that in the following routine, to Trade Once and a Half is the same as to Cast-off Three-quarters...

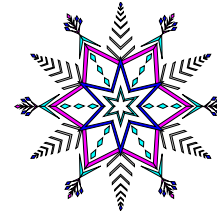
B1c
Swing Thru
Men Run
Ladies Trade Once and a Half
Very Centres Trade
Ladies Trade Once and a Half
Men Circulate
Wheel & Deal **B1c**

Singing Calls
Corner Progression

Heads Promenade Halfway
 Heads Right & Left Thru 1 ½
 Heads Separate 'round 1 to a Line
 Star Thru
 Pass Thru
 Swing Thru
 Swing Thru
 Swing
 Promenade

<on the double track> Ladies Chain Star Thru Pass Thru Trade By	B1c
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The next routine builds upon the same idea but adds a little more complexity...



Mainstream

More Once and a Half

There is a lot of good material that can be used featuring the Once and a Half concept. In the Mainstream pages I will continue the thread from the Basic pages. It will incorporate Mainstream figures and also look at more Basic material, that has, perhaps, a higher level of complexity.

In the next routine, Couples Circulate Once and a Half finishes with two couples connected in a Two-faced line, while the other couples are perpendicular to the the Two-face line and separated...

SS Heads Lead Right Veer Left Couples Circulate 1 ½ Heads Chain Down the Line Sides Bend the Line Heads Touch a Quarter Walk & Dodge Allemande Left Right & Left Grand Meet Partner - You're Home

The next routine uses same sex couples...

B1c Touch a Quarter Centres Trade Centres Run Couples Circulate 1 ½ Men Bend the Line Ladies Wheel & Deal

SS
Heads Pass the Ocean
Swing Thru
Extend
Centres Trade
Swing Thru
Centres Run
Couples Circulate 1 ½
Men Half-tag
Ladies Bend the Line
Ladies Face Right
Left Swing Thru
Ladies Run
Bend the Line
Flutter Wheel
Sweep a Quarter
Veer Left
Wrong Way Promenade

Scotback Once and a Half also works well – although dancers may have trouble visualizing it. A half Scotback for Trailers amounts to an Extend and Hinge. For Leaders it amounts to a Phantom Hinge (i.e. a Hinge with a non-existent dancer). At Challenge level, a half Scotback is called a Follow Thru

B1c
Touch a Quarter
Scotback 1 ½
Ferris Wheel
Zoom
Pass Thru B1c

This routine features the Scotback Once and a Half from a column – the resulting formation is a Left-hand Wave in the middle of a disconnected Two-faced line...

L1p
Touch a Quarter
Scotback 1 ½
End Couples Bend the Line
Centres <Left> Fan the Top
Left Swing Thru
Left Turn Thru B1c

From a column a Circulate Once and a Half gives us a centre column of six...

L1p
Touch a Quarter

Circulate Once and a Half
Centre Six Trade
Ladies Slide Apart & U-turn Back
Allemande Left

In the next routine, after all the dancers have Circulated Once and a Half, the new column of Six dancers will Circulate Once and a Half. The resulting formation is a disconnected two-faced line, split by a box of four dancers...

L1p
Touch a Quarter
Circulate Once and a Half
Centres Six Circulate 1 ½
Men Bend the Line
Ladies Walk & Dodge
Eight Chain Two
Swing Partner

You can even call Spin Chain Thru Once and a Half – but at Mainstream you may be limited with what you can call next and ensure good body-flow. To Spin Chain Thru Once and a Half, dancers would, after finishing the Spin Chain Thru, all do a Right-hand Trade and the New Centres would Cast-off Three-quarters...

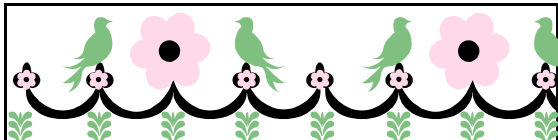
B1c
Spin Chain Thru Once and a Half
Very Centres Cross-run
Ladies Hinge
Bend the Line
Pass Thru
Wheel & Deal
Zoom
Centres Touch a Quarter
Allemande Left

As I mentioned in the Basic pages, a combination of Trades and Circulates Once and a Half can give some unusual formations to work with...

B1c
Swing Thru
Ladies Circulate Once and a Half
Men Trade Once and a Half
In the Wave – Swing Thru
Very Centres Cast-off ¾
Centre Men Run
Ladies Bend the Line

Men Wheel & Deal – behind the Ladies
Ladies Square Thru $\frac{3}{4}$
Star Thru
Promenade

Interestingly, you can switch the Wheel & Deal and Bend the Line between the Ladies and the Men and you still get the same resolution...



B1c
Swing Thru
Ladies Circulate Once and a Half
Men Trade Once and a Half
In the Wave – Swing Thru
Very Centres Cast-off $\frac{3}{4}$
Centre Men Run
Ladies Wheel & Deal
Men Bend the Line
Ladies Pass Thru
Star Thru
Promenade

The next routine is similar but has the Men Running prior to the Circulates and Trades...

B1c
Swing Thru
Men Run
Men Circulate Once and a Half
Ladies Trade Once and a Half
Very Centres Cast-off $\frac{3}{4}$
Outside Couples Bend the Line
Centres Recycle
Zoom
Swing Thru
Cast-off Three-quarters
Allemande Left

Singing Calls

Corner Progression

Heads Promenade Halfway
Heads Pass the Ocean
Swing Thru
Extend

Hinge
Centres Trade
Men Run
Pass Thru
Wheel & Deal
Centres Square Thru Three-quarters
Allemande Left
Swing
Promenade



Solid Plus

What I have been working on recently is to use consecutive Plus level calls more often, especially when calling to capable experienced dancers. At some Plus level dances I have seen callers using mainly Mainstream material with just the occasional Plus figure thrown in – I think that dancers are entitled to a higher proportion of Plus level calls when attending a Plus level dance. The following modules use a lot of Plus calls – I hope that the dancers who dance to you enjoy this material.

Seven Plus calls out of Eleven...

L1p
Pass the Ocean
Relay the Deucey
Spin Chain the Gears
Spin Chain & Exchange the Gears
Explode &
Touch a Quarter
Co-ordinate
Three-quarter Tag the Line
Ladies Cloverleaf
Men Explode the Wave

Swing Partner

Five out of Twelve...

SS

Heads Pass the Ocean**Extend****Men Fold****Peel the Top****Grand Swing Thru****Linear Cycle****Touch a Quarter****Follow Your Neighbour****& Spread****Ladies Trade****All Eight Circulate****Swing Partner**

Eight out of Thirteen...

SS

Heads Lead Right**Veer Left****Ladies Hinge****Diamond Circulate****Flip the Diamond****Ladies Follow Your Neighbour****Diamond Circulate****Cut the Diamond****Couples Circulate****Crossfire****Ladies Peel Off****Extend****Allemande Left**

Five out of Twelve (including four in a row)

...

SS

Heads Pass the Ocean**Ping Pong Circulate****Extend****Acey Deucey****Explode &****Load the Boat****Single Circle to an Ocean Wave****Men Trade****Men Run****Tag the Line****Face Left****Promenade**

Nine out of Nineteen...

SS

Heads Flutterwheel**Sweep a Quarter****Double Pass Thru****Track Two****Relay the Deucey****Linear Cycle****Load the Boat****Single Circle to an Ocean Wave****Men Trade****Explode &****Roll****Touch a Quarter**

Walk & Dodge
Chase Right
Hinge
Trade the Wave
Allemande Left

Five out of Eleven, but you could argue that it is Five calls in a row...

L1p
Touch a Quarter
Co-ordinate
Crossfire
Trade
& Roll
Spin the Top
& Spread
Trade the Wave
Recycle
Pass Thru
Right & Left Grand

Too many! I lost count...

B1c
Touch a Quarter
Follow Your Neighbour
& Spread
Trade the Wave
Men Follow Your Neighbour
Diamond Circulate
Flip the Diamond
Trade the Wave
Hinge
Walk & Dodge
Chase Right
Explode the Wave
Wheel & Deal
Double Pass Thru
Peel Off
Load the Boat
Single Circle to a Wave
Explode the Wave
Three-quarter Tag the Line
Centres Swing Thru
Others Trade
Extend
Explode &

L1p

I lied - fifteen out of twenty three.

Seven out of Nine...

B1c
Touch a Quarter
Explode the Wave
Chase Right
Explode &
Square Thru three-quarters
Allemande Left

The previous routine is very tuff - it requires dancers with a high degree of understanding to be successful. The reason is that the routine is switching quickly from parallel mini-waves to ocean waves and in the process is changing the axis upon which the dancers are working. The dancers will need to be able to see their formation switching before they execute the moves. But it is exciting material.

Singing Calls

Corner Progression

Heads Pass the Ocean
Ping Pong Circulate
Extend
Spin Chain & Exchange the Gears
Acey Deucey
Swing
Promenade

Heads Flutter Wheel
Sweep a Quarter
Double Pass Thru
Track Two
Linear Cycle
Load the Boat
Swing
Promenade

Heads Lead Right
Veer Left
Ladies Hinge
Diamond Circulate
Flip the Diamond
Acey Deucey
Ladies Run
Half-tag
Follow Your Neighbour
& Spread
Trade the Wave
Left Swing Thru
Men Cross-fold
Swing
Promenade

Heads Star Thru

& Spread
Pass Thru
Half-tag
Spin Chain The Gears
Explode &
Right & Left Thru
Ladies Lead - Double Pass Thru
Face Left
Promenade

A-Level

Slip, Slide, Swing & the other thing...

These are fun calls! They sound so similar and are so quick. I don't know if you find the same, but I often hear each call echoed as dancers repeat it to make it easier to work out what they should do.

I found that I had to call them a lot before I managed to only call Swing when I meant Swing. I now use "Swing 'em" when referring to the basic call - the Partner Swing.

I guess that the advantage of them over using Centres Trade, etc. is that as the calls dance very quickly, it allows better timing of the calls and smoother dancing if we can use commands that come out just as quickly.

My personal opinion is that I don't like to call Slide and follow it up with Slither - I feel that there is too much lateral movement for smooth dancing. I try to use Slither after an arm turn that has involved the End dancers - I also try to use Slide after calling an arm turn involving the Centre dancers.

A **SLIP** is the same as Centres Trade with an arm turn.

A **SWING** is the same as Ends and Adjacent dancers Trade with an arm turn.

A **SLIDE** is Ends and adjacent dancers swap places by trading Nose-to-nose.

A **SLITHER** is Centres trade Nose-to-nose.

LIP
Pass the Ocean
Swing Thru
Hinge
Slither
Bend the Line
Pass Thru
Wheel & Deal
Double Pass Thru
Face Left

Promenade Home

- B1c
- Dosado to an Ocean Wave**
- Slip**
- Swing**
- Slip**
- Men Run**
- Bend the Line**
- Slide Thru**
- Allemande Left**

When dancers are learning these calls it will help by adding descriptors such as “Ladies Slip”, or “Slip in the Middle”, or other things that make it easier.

The difficulty with these calls is that dancers have to work out two different things. They have to work out which dancers are involved in the call and what the call involves. It is these two factors, in rapid succession that creates the initial difficulty.

- B1c
- Touch a Quarter**
- Follow Your Neighbour**
- Slide**
- Slip**
- Recycle**
- Left Square Thru**
- On the 3rd Hand – Allemande Left**

It is amazing how much more difficult dancers find it to Follow Your Neighbour & Slide (as opposed to Spread).

- SS
- Heads Pass the Ocean**
- Extend**
- Hinge**
- Slither**
- Ferris Wheel**
- & Spread**
- Pass the Ocean**
- Walk & Dodge**
- Partner Trade**
- Slide Thru**

B1c

- L1p
- Pass the Ocean**
- Hinge**
- Centres Trade**
- Centres Run**
- Wheel & Deal**

Touch a Quarter
Slither
Wheel & Deal
Slide Thru

L1p

Hoedowning

How difficult is Difficult?

(part 2...)

Last month the Hoedowning page listed nine factors that can be expected to make it difficult for dancers to be successful. Factors 1-4 were looked at in detail. This month we continue by looking at the other 5 factors.

Keep in mind that the purpose of this article is to make it easier for the caller to anticipate where dancers may encounter difficulty with choreography. In this way the caller should be better equipped to stretch the dancers to the limit of their ability, without actually having them breakdown - which is the art of being a Square Dance Caller.

The following factors add difficulty:

1. using a call dancers have NOT heard before;
2. using a call dancers have heard, but not often enough to become familiar with;
3. using a known call from an unfamiliar formation;
4. using a known call from an unfamiliar gender arrangement;
5. making the dancers keep track of too many things at once;
6. requiring the dancers to make too many decisions at once;
7. using a combination of calls incorrectly anticipated by the dancers;
8. using choreography that doesn't feel "right" to the dancers;

9. using choreography that has poor body flow.

5. & 6. While these are different, it is practically to treat them together, as they both relate to the limitations of dancers' memories. The basic fact is that the more things a dancer has to remember or think or at the same time the more difficult it is.

This issue's material is difficult because it is asking dancers to think about more things. In the Once and a Half material dancers have to, not only complete the original movement but then start a second one and stop halfway through it.

The Slip, Slide, Swing & Slither material is difficult because dancers have to make two decisions at once - who are they and what should they do.

This is similar to calling Double Pass Thru and then Leaders Face In and Trailers Face Out - dancers have to work out if they are a Leader or a Trailer and then work out which way is In and which way is Out.

7. Dancers, in many cases, are used to particular combinations of calls. A good example is Double Pass Thru, Centres In and Cast-off Three-quarters. Try calling Centres In, Centres Trade, Ends Run - the first few times dancers are likely to become confuse as they will want to Cast-off because they are used to the first combination. Dancers may feel cheated if these combinations are used to the extent that the dancers feel they are always failing and can't understand why.

8. This is very similar to #4. Dancers are used to dancing from "normal" arrangements - if you create a line Men are next to Men and Ladies are next to Ladies, for many this won't feel right and they will oftentimes want to "fix" it for the caller.

9. The final factor, which will make choreography difficult, is when the caller uses combinations of moves that have bad body-flow and just don't fit together well. An example is Lead to the Right & Veer Right - not only is it difficult to dance, but even if you do dance it, it would feel uncomfortable. This is one area, that I feel, should be avoided at all costs. The other 8 factors of difficulty relate to a dancers experience, or lack thereof. The last one, no matter how often it is called,

is always going to be difficult and won't
be any pleasure, even when successful.

Feature Concept

Disconnected & Concentric Waves & Lines

Disconnected waves and lines are a concept that is defined at Challenge level. Even though it exists at Challenge level, I find that the concept is fairly straightforward and Basic, Mainstream and Plus level dancers can work the routines without any great difficulty, once the concept is explained.

A disconnected wave or line is that formation where the four dancers concerned are not all adjacent. For example, from a Zero Box call Pass the Ocean - the Ladies have a disconnected Wave that is split by the two very centre Men.

Concentric calls work around the middle of the square. They are based upon two formations working around this centre point.

These are really interesting, versatile and useful concepts - so expect more material on this topic next month!!!!

Concentric Bend the Line...

<p>B1c Touch a Quarter Centres Trade Swing Thru Spin the Top Ladies Run Concentric Bend the Line Centres Swing Thru Turn Thru Swing Partner</p>

In this routine the Centre Two-faced Line does a Bend the Line while the disconnected Two-faced line made up by the outside couples does a disconnected Bend the Line on the outside.

Concentric Wheel & Deal...

B1c
Pass the Ocean
Grand Swing Thru
Men Run
Concentric Wheel & Deal
Double Pass Thru
Leaders Trade
Star Thru

L1p

From a Grand Two-face Line...

L1p
Pass Thru
Men Run
Centres Trade
Swing Thru
Spin the Top
Men Run
Concentric Wheel & Deal
Zoom
Swing Thru
Centres Cast-off Three-quarters
Allemande Left

Please note that it is Centres Cast-off (all four of them) - ***NOT*** Very Centres!!!!

Concentric Recycle...

B1c
Touch a Quarter
Split Circulate
Centres Trade
Spin the Top
Grand Swing Thru
Concentric Recycle
Centres Star Thru & Backaway
Others Lead Right
Allemande Left

And a bit of disconnected material...

L1p
Pass the Ocean
Hinge
Centres Trade
Spin the Top
Centre Ladies Run
Ladies Disconnected Bend the Line
Men Linear Cycle
Men Pass Thru
Swing Partner

July 2000 Record Review . . .

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WHAT A FRIEND WE HAVE IN JESUS

Elite 1029 / Mac O'Jima /
Mainstream

No doubt you've heard this song sung Sunday morning on an intersection in your suburb by the Salvation Army band. Now you have an opportunity to present it at your club. The instrumental is up to the usual high standard expected from Elite, and easy to call. A key modulation at the beginning of the Closer gives the dance an extra lift to go out with. Mac's vocal is very well presented (maybe with a little divine assistance?). The Minor figure is a simple routine that allows good use of the original lyrics, while the Main Figure choreography is a well used, straight forward sequence which should not cause problems for most M/S Dancers.

#13 on our June 00 catalogue tape.

FIGURE: Heads Promenade $\frac{1}{2}$, Square Thru, R & L Thru, Veer Left, Couples Circulate, $\frac{1}{2}$ Tag, Scootback TWICE, Corner Swing, Prom.

TODAY I STARTED LOVING YOU AGAIN

RR-128 / Wade Driver / Basic (+)

Although this one is a re-release from many years ago, it has been one of the most successful records released by Wade, and is well worthy of a second review. The music is recorded in a 4/4 rhythm and has female vocal backing during various sections. The dance has a nice layback feel, and is an excellent *mood swing* number. The Minor Figure choreography includes "Curlique", but if you don't wish to use it, replace the "Curlique, Boys Run" with "Turn Your Partner Right". If you don't already have the record, you should check it out.

#30 on our June 00 catalogue tape.

MINOR Fig.: Circle Left, Left Allemande, Do-Sa-Do, Men Star Left, Curlique, Boys Run, Left Allemande, Prom.

FIGURE: Heads Prom. $\frac{1}{2}$, Square Thru, R & L Thru, Veer Left, Ferris Wheel, Square Thru $\frac{3}{4}$, Corner Swing, Prom.

RAINDROPS ARE FALLING ON MY HEAD

JP/ESP-7010 / Bill Harrison /
Mainstream

This is an old tune (from the 60's) with new instrumentation. Originally released as a Square Dance by J-bar-K when the song was on the "pop" charts. This new release is attractive, and will find it's way into many Callers' record cases. Instrumentation is nice & clean, with a good "feel". Bill always does a good job on vocals, and this one is no exception. Minor Fig. is a simple, standard routine, which allows use of the original lyrics. Main Fig. is one that Dancers could do with their eyes closed.

#21 on our June 00 catalogue tape.

FIGURE: Heads Square Thru, Do-Sa-Do, Swing Thru, Spin The Top, R & L Thru, Square Thru $\frac{3}{4}$, Corner Swing, Prom.

WHAT YOU DO TO ME

Platinum-107 / Jerry Biggerstaff /
Mainstream

This is a great tune with dynamic music that will get the crowd "jumping". The tune has been done previously by Ranch House & Chaparral. This new version has a key modulation at the beginning of the Middle Break, and a rhythm variation for the first 32 beats of the Closer.

Don't miss hearing this one!

Two Minor Figures are supplied & called on the flip, both are simple and allow use of original lyrics. Major Figure is good, but misprinted on the "idiot sheet", so make sure you check out Jerry's vocal for correct choreography.

#25 on our June 00 catalogue tape.



FIGURE: Heads Square Thru, Do-Sa-Do, Touch $\frac{1}{4}$, Walk & Dodge, Partner Trade, Boys Walk, Girls Dodge, Scootback (twice), Corner Swing, Prom.

Record Review

New Releases – July '00 By David Cox

- **Square Dancing Man**
CBC-803 / David Cox

After nearly two years as a Record Label Owner/Producer, I've finally produced a record with me doing the calling. I've actually been playing around with this one for over 18 months and the dancer reaction is fairly good – many dancers have spoken to me after I've called this number and commented on the lyrics. Dancers do listen to lyrics and these ones, lamenting the financial difficulties of being a Square Dancing Man, create a lot of fun. The music is bright and has a strong beat, as well as a rhythm variation and key change at the start of the closer. The choreography features Recycle from a Left-hand wave, followed by a Veer Right to a Promenade – nice flow and different.

HEADS PROMENADE HALFWAY – PASS THE OCEAN – EXTEND – LADIES TRADE – SWING THRU – MEN RUN – BEND THE LINE – RIGHT & LEFT THRU – DIXIE STYLE TO A WAVE – MEN TRADE – RECYCLE – VEER RIGHT - PROMENADE

- **Calcutta**
Marble 202 / Leif Ekblad

I was unfamiliar with the melody but it is very catchy. Both the lyrics and the music have a lot of life. The music is very unusual and distinctive. There are traffic sound effects and a strong rhythm break for the Grand Square in the Middle Break and Closer. The choreography is also a little different – not difficult, just a little different. A good job in all departments.

HEADS PROMENADE HALFWAY – HEADS SQUARE THRU – BOX THE GNAT – PULL BY TRADE BY – BOX THE GNAT – SWING THRU – SWING THRU – SWING – PROMENADE

- **Loose End Drag**
Aussie Tempos 115 / Nev McLachlan

Nev has done a great job on this record. His vocal is clear and full of life – the choreography also is a little different. The music has a very solid beat but not a strong melody line – it is up to the caller to provide the melody to this Dr. Hook number. Another record that is strong in all departments.

HEAD LADIES CHAIN – HEADS RIGHT & LEFT THRU – SIDES FACE & STAR THRU – HEADS PASS THRU & CLOVERLEAF – EIGHT CHAIN FOUR – SWING – PROMENADE

- **Sexy Hoedown**
Yellow Rose 103 / Hoedown

There is a pop song called “I’m Too Sexy For My ?”. This hoedown is based on that tune and has occasional background vocals that do not distract from the music. The music has excellent beat and rhythm – for a record that has very little melody it is surprising how much lift and life is in the music.

Best Sellers from May

1. Coming Round The Mountain	Aussie Tempos 1013
2. Old Time Preacher Man	Royal 813
3. Can't Take My Eyes Off You	ESP 1046
4. Bubbles (Round Dance)	Chaparral 604
5. Take Me Out To The Ballgame	TNT 284

Best Sellers from June

1. A Little Bit More	Aussie Tempos 1014
2. My Maria	Royal 237
3. I'd Really Love To See You Tonight	Global 804
4. Raindrops Keep Falling On My Head	JoPat 7010
5. Unicorn Song	Alliance 111

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