



## Hi There!

I guess it was bound to happen sooner or later – but it isn't my fault. As a result of the introduction of GST it is necessary to increase the subscription rates, but only for Australian subscribers. Effective immediately the subscription rates, in Australia, for email and hard-copy subscriptions go up to \$27-50 and \$33-00 (in both cases an increase of 10%).

The builders have finally started on the extension to our house – we are putting on a new master bedroom and an office/dance studio that should be able to dance 5 squares – we hope that the building will be complete within the next three months. In conjunction with this we hope to have some small-scale dance weekends here, starting next year. Our intention is to hold four weekends in 2001 – A-level in March, Plus level in September, Learn Plus in a weekend in August and Introduction to A-level in October. Aussie and New Zealand subscribers should receive a flyer with this issue of Choreo-wise.

We have had a busy few weeks. We called at the APAC weekend in Kiama. Other callers were Barry Wonson, Jet Roberts and Peter Humphries. The numbers were way down but the standard of dance was way up and everyone had a great weekend. It seems that numbers are down at most functions this year – I suspect that it is a combination of the International Festival in Perth and the Olympic games in Sydney. People just don't have the time or the money to do everything.

The following weekend we went to the Woopi Squares Gala Weekend, featuring Jet Roberts. This was the first time I had seen Jet doing a weekend where the dance level was Mainstream – Jet said that it was the first time he had called a Mainstream Weekend for quite some time. Jet incorporated many A-level and C-level concepts and calls into the weekend, without dancers being aware of the level that they were dancing. If you have time I can only suggest that looking at higher levels really does give a big boost to your calling at Mainstream level.

On the first weekend in September I will be calling in Sydney at the Square Dance Society's monthly dance – certainly something that I am looking forward to.

On a personal note, it is certainly nice to have published three consecutive issues of Choreo-wise without any mistakes appearing. It would be nice to do it all the time but in an imperfect world where time is our one totally finite resource it just can't happen all the time.

At present C-Bar-C/Seven C's records have two pieces of music in the US waiting to be pressed. I have another at home waiting to be sent to the US and I have just received the music for G'day G'day – I have received a nice dancer reaction and expect the record to be pressed early next year. I don't know about you, but I do like being able to use Aussie music.

Kind regards until next time.

### **Glitches from Issue #26**

**"Three issues in a row without any errors – Absolutely disgusting!" – Bill Pendlebury**

## **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

## Flutter, Flutter - Peanut Butter

Looking over past issues of Choreo-wise, I was surprised to see that there had been no copies that had featured either Flutterwheel or Reverse Flutterwheel. They are a couple of great calls that lend themselves to good body-flow and many options I thought that it was time that I rectified that situation.

A Zero module that works from facing "normal" couples...

Facing couples  
**Star Thru**  
**Flutterwheel**  
**Sweep a Quarter**  
Facing Couples

And...

Facing Couples  
**Star Thru**  
**Reverse Flutterwheel**  
**Sweep a Quarter**  
Facing couples

And...

Facing Couples  
**Flutterwheel**  
**Sweep a Quarter**  
**Star Thru**  
Facing couples

And...

Facing Couples  
**Reverse Flutterwheel**  
**Sweep a Quarter**  
**Star Thru**  
Facing couples

When using this call from a Half-sashayed formation, I find that dancers will move into the call more smoothly if it is preceded by a Bend the Line...

B1c  
**Swing Thru**  
**Swing Thru**  
**Ladies Run**  
**Bend the Line**  
**Reverse Flutterwheel**  
**Sweep a Quarter**  
**Touch a Quarter**  
**Men Run**  
**Slide Thru**

B1c

And...

L1p  
**Right & Left Thru**  
**Pass the Ocean**  
**Ladies Run**  
**Bend the Line**  
**Reverse Flutterwheel**  
**Sweep a Quarter**  
**Right & Left Grand**

And now the Men lead in a Flutterwheel...

B1c  
**Swing Thru**  
**Ladies Run**  
**Couples Circulate**  
**Bend the Line**  
**Flutterwheel**  
**Star Thru**  
**Trade By**

B1c

Keep in mind that in the above sequence the Ladies run from the end position to the centre position - converting the wave into a line.

And...

L1p  
**Pass the Ocean**  
**Ladies Cross-run**  
**Men Trade**  
**Men Run**  
**Bend the Line**  
**Flutterwheel**  
**Sweep a Quarter**  
**Right & Left Grand**

I think that dancers, in general, find it much more difficult to dance these calls from mixed arrangement of same sex arrangements. Be gentle, give the dances a bit more time and a helping word is possible...

B1c  
**Touch a Quarter**  
**Centres Trade**  
**Centres Run**  
**Bend the Line**  
**Circle Left**  
**Men Forward & Back**  
**Men Flutterwheel**  
**Men Reverse Flutterwheel**  
**Ladies Forward & Back**  
**Ladies Flutterwheel**  
**Ladies Reverse Flutterwheel**  
**Men Pass Thru**  
**Separate 'round 1 to a Line**  
**Circle Left**  
**Same Sex Allemande Left**  
**Swing Partner**

The next routine is quite difficult to dance successfully - it requires dancers to think hard about who is doing what and which hand should be used. One of the reasons is that as we are changing the groups of four, there is no real body-flow to help give an idea...

B1c  
**Swing Thru**  
**Leaders Run**  
**Ladies Flutterwheel**  
**Everyone Flutterwheel**  
**Everyone Reverse Flutterwheel**  
**Men Reverse Flutterwheel**  
**Everyone Reverse Flutterwheel**  
**Centres Star Thru**  
**Ends Face In** B1c  
**Allemande Left**

Here's a nice get-out to a Right & Left Grand...

L1p  
**Right & Left Thru**  
**Pass the Ocean**  
**Men Cross-run**  
**Men Trade**  
**Left Swing Thru**  
**Ladies Cross-run**  
**Right & Left Grand**

Note that when the Men Cross-run they are moving across to the far centre position - if this is a new traffic pattern they may be hesitant - give them a helper work if you can.

**Singing Call - Corner Progression**

**Heads Right & Left Thru**  
**Flutterwheel & Sweep a Quarter**  
**Pass Thru**  
**Star Thru**  
**Right & Left Thru**  
**Flutterwheel & Sweep a Quarter**  
**Pass Thru**  
**Trade By**  
**Swing**  
**Promenade**

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**Heads Lead Right**  
**Touch a Quarter**  
**Centres Trade**  
**Swing Thru**  
**Centres Run**  
**Bend the Line**  
**Reverse Flutterwheel**  
**Star Thru**  
**Double Pass Thru**  
**Leaders Trade**  
**Allemande Left**  
**Swing**  
**Promenade**

**Singing Call - Right Hand Prog.**

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**Heads Half Square Thru**  
**Touch a Quarter**  
**Centres Trade**  
**Centres Run**  
**Bend the Line**  
**Reverse Flutterwheel**  
**Flutterwheel**  
**Star Thru**  
**Pass Thru**  
**Swing Thru**  
**Swing**  
**Promenade**

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**Heads Touch a Quarter**  
**Centres Circulate**  
**Centre Men Run**  
**Centres Pass Thru**  
**Touch a Quarter**  
**Centres Trade**  
**Ends Run**  
**Couples Circulate**  
**Bend the Line**  
**Flutterwheel & Sweep a Quarter**  
**Pass Thru**  
**Swing & Promenade**

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# Mainstream

## Are You Home?

The outside couples are dancing a disconnected Wheel & Deal.

I've had requests for some Return to Home material. This issue will feature this in the Mainstream section - next issue will look at RTH get-outs at Plus level.

I will use the #1 Man as my primary man. In some the set-ups I will refer to the quadrant the Primary Man is in to make it resolve to home - I number the quadrant based on the lady's home position in that quadrant (e.g. Heads Square Thru would be B1c-4; Heads Lead Right & Circle to a Line would be L1p-1).

SS  
Heads Promenade Halfway  
Heads Lead Right  
Circle to a Line  
Right & Left Thru  
L1p-2  
Pass Thru  
Wheel & Deal  
Centre Ladies Walk  
Centre Men Dodge  
Centres Face In & Backaway  
You're Home



SS  
Heads Lead to the Right  
Circle to a Line L1p-1  
Pass the Ocean  
Spin the Top  
Men Run  
Outside Couples - Wheel & Deal  
Others Bend the Line  
You're Home

SS  
**Heads Pass the Ocean**  
**Centre Ladies Trade**  
**Extend**  
**Swing Thru**  
**Men Run**  
**Couples Circulate**  
**Bend the Line** L1p-4  
 4  
**Touch a Quarter**  
**Circulate Once and a Half**  
**Ladies Cast-off Three-quarters**  
**Centre Men Hinge**  
**Centre Ladies Run Left**  
**Centres <to the right> Wheel & Deal**  
**Others Bend the Line**  
**You're Home**

B1c-4  
**Swing Thru**  
**Men Run**  
**Couples Circulate**  
**Half Tag**  
**Face Right**  
**Pull By**  
**Centres Left Touch a Quarter**  
**Centres Walk & Dodge**  
**Everyone U-turn Back**  
**You're Home**

B1c-4  
**Circle to a Line**  
**Right & Left Thru**  
**Pass Thru**  
**Wheel & Deal**  
**Centres Half-sashay**  
**Centres Face In - Backaway**  
**You're Home**

B1c-4  
**Touch a Quarter**  
**Scotback**  
**Scotback**  
**Ladies Run**  
**Lines Forward & Back**  
**Ends Step Ahead & Face In**  
**You're Home**

In this routine, the Grand Double Pass Thru has the Columns of 4 moving forward until the original ends of each column have moved past each other...

L1p-4  
**Pass the Ocean**  
**Hinge**  
**Centres Trade**  
**Swing Thru**  
**Spin the Top**  
**Hinge**  
**Ladies Fold**  
**Grand Double Pass Thru**  
**Face Right**  
**Very Centres Hinge & Slide Apart**  
**New Very Centres Hinge**  
**Line of Four - Tag the Line**  
**Same Ones Face Right**  
**Everyone Bend the Line**  
**You're Home**

B1c-4  
**Swing Thru**  
**Leaders Run**  
**Pass Thru**  
**Tag the Line**  
**Face In**  
**Pass Thru**  
**Wheel & Deal**  
**Zoom**  
**Centres Face In & Back Away**  
**You're Home**

Oftentimes, you may find that you don't have to tell the centres to face in and back away - just telling them that they are home will have the same effect.

B1c-4  
**Star Thru**  
**Slide Thru**  
**8 Chain Two**  
**Pass Thru**  
**Trade By**  
**Swing Thru**  
**Leaders Run**  
**Pass Thru**  
**Wheel & Deal**  
**You're Home**

# Plus

## Hit The Delete Key!

B1c-4  
Touch a Quarter  
Scootback  
Scootback  
Leaders Run  
Pass Thru  
Tag the Line  
Centres In  
Cast-off Three-quarters  
Pass Thru  
Tag the Line  
Face In - Ends Do It Twice  
You're Home

B1c-4  
Touch a Quarter  
Scootback  
Scootback  
Leaders Run  
Pass Thru  
Tag the Line  
Centres In  
Cast-off Three-quarters  
Pass Thru  
Tag the Line  
Cloverleaf  
You're Home

B1c-4  
Swing Thru  
Men Run  
Ladies Trade  
Men Circulate  
As Couples - Cast-off  $\frac{3}{4}$ 's  
Centres <As Couples> - Cast-off  $\frac{3}{4}$ 's  
Everyone Bend the Line  
You're Home

### Singing Call - Right-hand Progression

Heads Flutterwheel  
Heads Star Thru  
Double Pass Thru  
Face In  
Pass Thru  
Ends Cross-fold  
Spin Chain Thru  
Ladies Circulate  
Recycle  
Pass Thru  
Swing  
Promenade

A Challenge level concept that I have been making good use of recently is that of deleting a part or a multi-step call. I have been deleting the final part of several calls. The reason that I have been deleting the final part is that it allows me the most time to talk to the dancers, as they are moving, explaining what it is that they have to do. For this sort of material to work, it is essential that dancers be aware of the various parts that go to make up a multi-step call.

Some of the calls that I have used are: -  
Load the Boat - Centres don't do the last part (or ends);  
Linear Cycle - no-one do the last part  
Spin Chain the Gears - Ladies/Men don't do the last part  
Relay the Deucey - Ladies/Men don't do the last part  
Peel the Top - ends or centres don't do the last part  
Co-ordinate - from a normal situation, Men don't move up.

At Mainstream the call Spin Chain Thru - don't do the last part also works well.

The last part of the Spin Chain Thru is the centres turning three-quarters (in this case, Ladies turning by the left)...

SS  
Heads Lead Right  
Swing Thru  
Spin Chain Thru - BUT,  
Ladies Don't Do The Last Part  
Ladies Explode the Wave  
Ladies Chase Right  
Men Circulate  
Bend the Line

L1p

In a Linear Cycle, the last part is the Peel to the Right...

**B1 c-4**

**Touch a Quarter  
Split Circulate  
Centres Trade  
Linear Cycle – BUT  
No-one Peels Right  
Track Two  
Ladies Trade  
Hinge  
Follow Your Neighbour  
Allemande Left  
You're Home**

In a Load the Boat, the final part for the Centres is the Pass Thru. The final part for the Ends is the Face In...

**L1 p-4**

**Load the Boat – BUT  
Centres Don't Pass Thru  
Centres Swing Thru  
Extend  
Swing Thru  
Ladies Run  
Centres Touch a Quarter  
Centre Ladies Run  
Everyone Right & Left Grand  
You're Home**

**L1 p**

**Load the Boat – BUT  
No-one Does the Last Part  
Centres Touch a Quarter  
Centres Walk & Dodge  
Wheel & Deal  
Ladies Swing Thru  
Men Half-sashay  
Ladies Turn Thru  
Star Thru  
Promenade**

The last part of a Spin Chain the Gears is the Centres Turn three-quarters...

**B1 c**

**Spin Chain the Gears – BUT  
Ladies Don't Do the Last Part  
Ladies Explode the Wave  
Men Circulate  
Ladies Trade and Roll  
Men Face In  
Ladies Pass Thru  
Star Thru and Promenade Home**

After the Men Roll at the end of a Spin Chain the Gears, they should be facing the Lady who would normally finish next to them...

**B1 c**

**Spin Chain the Gears  
Ladies Don't Do the Last Part  
Men Roll  
Ladies Trade the Wave  
Scootback  
Men Face Right  
Diamond Circulate  
Flip the Diamond  
Swing Thru  
All Eight Circulate 1 ½  
Right & Left Grand**

Also note that the Scootback from a Quarter Tag formation finishes with those starting in the wave, coming back to the wave, while those who were on the outside finish in the same position but facing the opposite direction.

**B1 c**

**Swing Thru  
Ladies Fold  
Peel the Top – BUT  
Men Don't Move Up  
Cut the Diamond  
Allemande Left**

**B1 c**

**Relay the Deucey – BUT  
Ladies Don't Do the Last Part  
Ladies Trade the Wave  
Everyone Diamond Circulate  
Flip the Diamond  
Extend  
Outsides Cloverleaf  
Centres Explode the Wave  
Allemande Left**

When the Men don't do the last part of a Co-ordinate it means that they won't move up to become the end of a two-faced line...



# A-Level

## Playing With Disconnection & Concentricity

Last issue had Disconnection featured. I will continue this theme, specifically looking at its use with A-level.

B1c  
Spin the Top  
Cast-off Three-quarters  
Co-ordinate - BUT  
Men Don't do the Last Part  
Ladies Spread  
Men Flip the Diamond  
Ladies Face In  
Extend  
Hinge  
Ladies Trade  
Recycle  
Star Thru L1p

In this the Ladies are the ones who don't move up...

SS  
Heads Half-square Thru  
Split the Outside Couple  
Separate 'round 1 to a Line  
Touch a Quarter  
Co-ordinate - BUT  
Ladies Don't Move Up  
Centre Ladies Spread  
Men Cast-off Three-quarters  
Centre Men Hinge  
Same Men Run  
The Other Line - Tag the Line  
Same Ones Face Right  
Everyone Wrong Way Promenade

### Singing Call - corner progression

Heads Pass the Ocean  
Trade the Wave  
Extend  
Left Swing Thru  
Ladies Run  
Bend the Line  
Dixie Style to a Wave  
Men Cast-off Three-quarters  
Flip the Diamond  
& Roll  
Swing  
Promenade

L1p  
Grand Swing Thru  
Men Run  
Ladies Hinge  
Ladies Counter Rotate  
Those Who Can Pass Thru  
Line of Four - Wheel & Deal  
Centres Pass Thru  
Peel & Trail  
Pass Thru  
Three-quarter Tag the Line  
Swing Partner

B1c  
Pass the Sea  
Grand Left Swing Thru  
Ladies Run Left  
Men Hinge  
Men Box Counter Rotate  
Those Who Can - Star Thru  
All the Ladies Face In  
Those Who Can - Star Thru  
Line of Four - Bend the Line  
Ends Counter Rotate - outside  
& Roll  
Centres Pass In  
Everyone Pass Thru  
Step & Slide  
Peel & Trail  
Pass the Ocean  
Ladies Start - Swing Thru  
Men Run L1p



L1p

**Grand Swing Thru**

**Men Run**

**Triple Trade**

**Centre Men Run**

**Ladies Explode &**

**Touch a Quarter**

**Men - in your line - Half-tag**

**Men Box Counter Rotate**

**Right Roll to a Wave**

**Pass & Roll Your Neighbour  
& Spread**

**Slip**

**Single Wheel**

**Right & Left Grand**

L1p

**Touch a Quarter**

**Circulate Once and a Half**

**Centre Men Hinge**

**Ladies Box Counter Rotate**

**Column of Six - Circulate**

**Six by Two Acey Deucey**

**Ladies Half-tag**

**Men Box Counter Rotate -  
outside**

**Checkmate the Column**

**As Couples Extend**

**In the Line - Bend the Line**

**Others <Do Your Part> Turn & Deal  
Allemande Left**

L1p

**Square Thru - on the Third Hand**

**Grand Swing Thru**

**Men Run**

**Ladies Hinge & Slide Apart**

**Ladies do the Ends Part -**

**Cast a Shadow - BUT don't  
Spread**

**Column of Six Circulate**

**In the Wave - Linear Cycle**

**Ends Trade**

**& Roll**

**Pass Thru**

**Step & Slide**

## **First Couple Left, Next Right L1p**

There's some good material here - I hope that you enjoy it!

# How Good Is Your Timing?

Being a Square Dance Caller is, in many ways, reminiscent of being a juggler. We have so many balls that we are trying to keep in the air that it is sometimes difficult to focus on all of the balls.

Some of the balls have names like Calls, Formations, Body-flow, Resolution, Get-outs, Set-ups, Modules, Choreography and TIMING.

On the occasions that we decide to focus on timing it is made more difficult because there is no objective criteria that we can use to determine what makes absolutely perfect timing.

Timing can be a very important factor, both in terms of dancing comfort and in terms of dancer success.

If we are trying to achieve dancer comfort, it is important that we give dancers the next call only a couple of beats before they finish the call they are dancing. This allows them to move smoothly from one call to the next. If we give the dancers the call too soon it will make them want to rush the call they are on to get to the next one so that they don't fall too far behind the call. On the other hand, if we give the call too late the dancers will come to a stop, making the transition from one call to the next very jerky - and totally destroying any chance of rhythmic movement.

If we are using fairly intricate choreography, we might decide that there are times that giving the call too late is actually desirable, as it will give dancers a better chance of success, as they can consolidate their formation before moving onto the next call.

From the point of view of timing aiding in dancer success, consider the following scenarios. Dancers "normally" execute a Scootback and a Follow Your Neighbour from a Right-hand mini-wave, with the Men facing in and the Ladies facing out.

**Hoe-downing**

From a square set, call Heads Pass the Ocean, Swing Thru & Extend. At this point in time, Men are together and Ladies are together. If we call Swing Thru the finishing arrangement will be "normal" mini-waves, ready for a Scootback or a Follow Your Neighbour. If we call the Scootback or Follow Your Neighbour immediately after the call of Swing Thru, it will cause the dancers problems. The reason being, that two Men will be ready to move into the middle for the next call while the other Men will be facing out as they work to complete the Swing Thru - it won't feel right. In this sort of situation, it is very important to hold the call of Scootback or Follow Your Neighbour until all the Men are ready to move into the centre at the same time as each other.

There are a lot of variable factors that will impinge on your judgment as you try to make your timing as good as it can be. Some of these factors are listed below:-

1. a small number of dancers in a large hall will take longer to execute each call than a large number of dancers in a smaller area. Squares will expand if there is empty space around them. They will contract if the floor is crowded. If calling in a relatively empty hall, give the dancers more time to execute calls.
2. Dancers who are learning will take longer to execute a call than dancers who are familiar with the call. The reason in this case is reaction time. As dancers are confronted with new material it will take them longer to process the information before commencing or executing the call.
3. All that is said in point 2 for dancer experience is true in the case of the level of difficulty.

I guess the bottom line is, by being aware of the above we can better adjust our timing to suit our own circumstances at any given time.

# Feature Concept

## We Are Still Disconnecte d!

I've been playing around with the Disconnected/Concentric concepts a fair bit over the last few months and I still have some ideas that I would like to share with you. I hope that you are enjoying them. I find the more I use it the better I get with my word use and the more the dancers dance it, the smoother that it becomes. These concepts do come from the C-1 level. I usually dance the material first and then tell the dancers that they are dancing C-1 - it gives them a real boost!

L1p

**Pass the Ocean**  
**Cast-off Three-quarters**  
**Centres Trade**  
**Spin the Top**  
**Grand Swing Thru**  
**Centre Men Run Right**  
**Ladies Bend the Line**  
**Ladies Touch a Quarter**  
**Centre Men Cross-run**  
**New Centre Men Trade**  
**Column of Six Circulate**  
**Centre Ladies Cross-fold**  
**Everyone Swing Partner**

B1c

**Swing Thru**  
**Ladies Circulate Once and a Half**  
**Men Trade Once and a Half**  
**Wave of Six - Swing Thru**  
**Centre Men Run Right**  
**Men Bend the Line**  
**Men Touch a Quarter**  
**Centre Six Circulate Once and Half**  
**Ladies Bend the Line**  
**Men Cast-off Three-quarters**  
**Centre Men Trade**  
**Centre Men Run**

**Men Bend the Line**  
**Men Pass Thru & Swing Partner**

L1p  
**Touch a Quarter**  
**Circulate Once and a Half**  
**Centre Men Trade**  
**Same Ones Slide Apart**  
**Ladies Cast-off Three-quarters**  
**Centre Ladies Trade**  
**Centre Ladies Run right**  
**Men Circulate**  
**In the Line - Men Run Right**  
**Same Men Run Left**  
**Ladies - Through the Men -**  
**Disconnected Half-tag**  
**Centre Men Slide Apart**  
**Ladies Slide Together**  
**Ladies Trade & Roll**  
**Ladies Left Touch a Quarter**  
**Look for Partner - Swing**

You will notice that this issue, the disconnection is occurring in Waves/Lines of Six people. For this to be successful, dancers need to be solid with Basic and Mainstream calls - specially, being able to Trade/Circulate Once and a Half, Cross-runs and Cast-off Three-quarters. They also need to have the ability to trust the caller and hold their position with great precision. None of this is hard, it just requires dancers to have been given the opportunity to learn how to dance competently.

B1c  
**Touch a Quarter**  
**Fan the Top**  
**Grand Swing Thru**  
**Centre Men Run Left**  
**Ladies Disconnected Fan the Top**  
**Men Bend the Line**  
**Men Roll**  
**Cut the Diamond**  
**Extend**  
**Right & Left Grand**

B1c  
**Right & Left Thru**  
**Veer Left**  
**Acey Deucey Once and a Half**  
**Centre Ladies Run**  
**Line of Six - Tag the Line**  
**Same Ones Face Right**  
**Ladies Bend the Line**  
**Men Flip the Diamond & Roll**  
**Men Touch a Quarter**  
**Extend**  
**Men Run**

L1p

# Record Review

## New Releases – August '00

By David Cox

- Sail Away

Rhythm 134 / Wade Driver

It's nice to see Rhythm Records, which have been unavailable for some time, being repressed. This is a Kenny Rogers song with excellent harmony vocals throughout the entire record. This is a smooth love song.

HEADS PROMENADE HALFWAY – HEADS SQUARE THRU – RIGHT & LEFT THRU – HALF-SASHAY – BOX THE GNAT – SQUARE THRU THREE-QUARTERS – TRADE BY – SWING - PROMENADE

- That Don't Impress Me Much

Sounds 2000 2006 / Chris Froggatt

I like to see modern music being used for Square Dancing. This is a song that is performed by Shania Twain. Chris has modified the lyrics to reflect Square Dancing. My personal preference is to use more of the original lyrics from the song. The music has a good, solid, bright beat. I have sped mine up by 2%, which gives it even more life.

HEADS PROMENADE HALFWAY – HEADS PASS THE OCEAN – EXTEND – LINEAR CYCLE – LOAD THE BOAT – TOUCH A QUARTER – FOLLOW YOUR NEIGHBOUR & SPREAD – SWING - PROMENADE

- The Devil's In The Phone Box

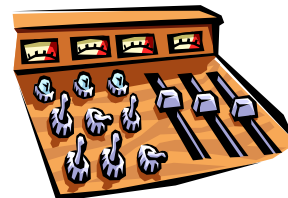
Rocking M 2005 / Mike Bramlett

This record is quite interesting. On the positive side the music is excellent – with a slightly gospel theme. It is very bright with a strong Rock & Roll flavour. On the negative side, it has been recorded at such a fast tempo as to be virtually

undanceable. I have slowed the music by 15% (i.e. to approx. 38 rpm) to get it to dance tempo. The music is still quite good at that tempo, but not as lively as when you play it at 45 rpm.

HEADS PROMENADE HALFWAY – HEADS SQUARE THRU – RIGHT & LEFT THRU – HALF-SASHAY – BOX THE GNAT – SQUARE THRU THREE-QUARTERS – TRADE BY – SWING - PROMENADE

- Only Here For A Little While



Chaparral 819 / Scott Smith

This is a new tune by Chaparral. I like it and its gospel flavour. There is nice use of rhythm variations in the middle break and closer. I wonder how many other tunes Chaparral has stored away, waiting to be released.

HEADS PROMENADE HALFWAY – HEADS PASS THE OCEAN – EXTEND – LADIES TRADE – SWING THRU – MEN RUN TAG THE LINE – LOVERLEAF – SINGLE CIRCLE – REAR BACK – PASS THRU – SWING - PROMENADE

## Best Sellers from July

1. Loose Ends Drag	Aussie Tempos 1015
2. Calcutta	Marble 202
3. Red Roses For A Blue Lady	ESP 1047
4. Gone Away	Elite 1030
5. Born To Be Blue	Global 1005

## 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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## **ALL WRAPPED UP IN YOU**

GM-210 / Mike Bramlett / Mainstream

This is a very popular dance from many years ago on the Rhythm label. It's a love song, and for this new release, Doug Bennett (owner of Global Records) has recorded an up-dated instrumental that will appeal to many Callers. Mike uses two Mainstream Figures: In the first, the only M/S figure used is Slide Thru, and could easily be made Basic by using Star Thru. The second is a very interesting routine (printed below) featuring Fan The Top & Courtesy Turn. First time Mike calls this Fig., he allows the dancers more reaction time by leaving out the Do-Sa-Do. I personally would leave it out all the time as the dance flows very nicely without it. If you'd like to check it out, it's #10 on our July 2000 catalogue tape.

**FIGURE:** Heads Promenade  $\frac{1}{2}$ , Lead Right, Touch  $\frac{1}{4}$ , Fan The Top, Pass Thru, Wheel & Deal, Zoom, Girls Swing Thru, Turn Thru, Courtesy Turn, (keep her) and Prom.

## **RED ROSES FOR A BLUE LADY**

ESP-1047 / Elmer Sheffield Jr. / Plus

I always think of Wayne Newton when I hear this tune. It has been done several times as a Square Dance in the past. Elmer's version is moderately "up tempo", and features great music with a key modulation at the beginning of the closer. Calling is excellent (as always). Minor Figure is simple, yet interesting, and allows good use of the original lyrics. Major Figure choreography is a little out of the ordinary, but should not pose problems for Dancers who understand their Basis. #8 on our July 2000 catalogue tape.

**FIGURE:** Heads Slide Thru, R & L Thru, Pass Thru, Left Touch  $\frac{1}{4}$ , Men Run, Box The Gnat, Square Thru  $\frac{3}{4}$ , Chase Right, Corner Swing, Prom.

## **BURY THE HATCHET**

YR-306 / Nick Hartley / Basic

The "Yellow Rose" record label is not new, but it has been very quiet for many years. We've just received two new releases: A double instrumental Patter (Sexy Hoedown), and this Singing Call. Music is well recorded and has good fidelity. Nick's vocal is very professional and worth checking out. Minor Figure features a Grand Square, Allemande & Weave routine. Major Figure is Basic and should not pose any problems for most groups. #26 on our July 2000 catalogue tape.

**FIGURE:** Heads Square Thru, Do-Sa-Do, Swing Thru, Boys Trade, Boys Run, Bend The Line, Star Thru, Dive Thru, Square Thru  $\frac{3}{4}$ , Corner Swing, Prom.

## **I WANT TO SING**

C-2301 / Tim Crawford / Basic

The instrumental for this record was originally released in Dec. 1988 on the Chaparral label, with vocal by Jerry Hagg. This new vocal by Tim is a first class, simple, straightforward, Basic routine. The instrumental is very interesting. The Intro. & Middle Break are recorded in 4/4 time, while the four figures & Closer are in 2/4 time, creating a dramatic effect. This tends to provide an element of surprise for the Dancers, and a higher than usual excitement level to the dance. All of this is highlighted by a key modulation at the beginning of the Closer. If you don't already have this instrumental, it's one you should at least check out. It is #6 on our July 2000 tape.

**FIGURE:** Heads Square Thru, Do-Sa-Do, Swing Thru, Boys Trade, Boys Run, Bend The Line, Fwd. & Bk., Sq. Thru  $\frac{3}{4}$ , Corner Swing, Prom.

