



Hi There!

In my commentary last month I reprinted an article by Al Stevens about the importance of giving dancers the opportunity to dance and enjoy Mainstream before moving to the Plus level. As a follow up to this I would like to thank Canadian subscriber, Nick Turner, for contacting me with some concerns he had about comments that I made in the commentary for issue 3.7.

Nick was concerned about my comments regarding Jet Roberts and his use of A-level and C-level calls at a Mainstream dance weekend, and about my comments about implementing higher-level calls to give dancers a "buzz". Nick was concerned that these comments might be misconstrued as to indicate that I was advocating that dancers should be introduced to higher levels and that callers should be looking at calling these levels.

What I was advocating is that, as callers, by being aware of the calls in some of the higher levels we can use this information to get ideas that will improve our calling at Mainstream and allow us to introduce traffic patterns and combinations of calls that we may not have thought of otherwise.

Examples of this are included in this issue. From a Zero Box you can call Swing Thru, Men Run, Tag the Line, Men Stop When You Meet, Men Swing Thru. Directionally you have called the Plus move, Three-quarter Tag and then added a Swing Thru. Alternatively, you have called the C-level concept of Interrupt/Replace and you have interrupted a Tag the Line and replaced the final part of the Tag the Line with a Swing Thru. However, you have done so only using Mainstream calls. I think that this is good Mainstream calling. The material is smooth and danceable, it is also interesting and, in my opinion, a little different from the majority of calling.

There are many other examples with I could run through. The bottom line is that I think it is beneficial for dancers to become thoroughly competent at Mainstream before advancing to higher levels. I strongly feel that callers can call better and more interesting material at Mainstream if they have knowledge of some of the calls that appear in higher levels. I also feel that this will allow dancers to become better dancers at Mainstream, and find the transition to a higher level smoother and more rewarding, if and when dancers decide that they would like to go to the next level.

I hope that I haven't caused to many misconceptions with my comments in issue 3.7. I wholeheartedly agree with the sentiments expressed by Al Stevens in the previous issue, as callers we should be doing our homework to ensure good quality dancing and plenty of variety to allow dancers to enjoy challenge and surprises at whatever level they wish to dance. It is possible to add variety and surprise within whatever program we call without having to move dancers into higher-level programs.

As it is, the year is flying past us and I expect that by the time you receive this you will, at the very least, be in the process of working out what Christmas functions you will going to, or maybe even have attended one or two of them.

Kind regards until next time.

Glitches from Issue #28

Page 333 - 6th routine - add Pass the Ocean after Right & Left Thru - *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

Using Four Ladies Chain as a Motif

A fairly easy way to give a hoedown some personality to make it memorable is to start off each sequence the same way, but then add some variety to how you follow up. I have seen Jet Roberts take this approach and it gives the hoedown a nice flavour through this use of a theme. One of Jet's hoedowns that I particularly remember had each sequence begin with Four Ladies Chain, Heads Pass the Ocean, Ping Pong Circulate and then it was different every time.

The following sequences all start off with a Four Ladies Chain followed by a Heads Flutterwheel - at that point I try to use quite a few different calls so that each one will be unexpected.

SS
Four Ladies Chain
Heads Flutterwheel
Heads Sweep a Quarter
Double Pass Thru
Leaders Trade B1c

SS
Four Ladies Chain
Heads Flutterwheel
Heads Sweep a Quarter
Zoom
Centres Right & Left Thru
Centres Pass Thru B1c

SS
Four Ladies Chain
Heads Flutterwheel
Sides Lead Right B1c

SS
Four Ladies Chain
Heads Flutterwheel
Heads Square Thru
Swing Thru
All Eight Circulate
Right & Left Grand

SS
Four Ladies Chain
Heads Flutterwheel
Heads Pass Thru
Separate 'round 1 to a Line
Everyone Star Thru
Centres Pass Thru
Star Thru
Reverse Flutterwheel L1p

SS
Four Ladies Chain
Heads Flutterwheel
Heads Pass the Ocean
Extend
Ladies Run
Bend the Line
Centres Right & Left Thru
Everyone Pass Thru
Bend the Line
Everyone Star Thru
Ends California Twirl
Centres Swing thru
Ends Face In
Right & Left Grand

SS
Four Ladies Chain
Heads Flutterwheel
Sides Half-sashay
Heads Star Thru
Double Pass Thru
Face In
Pass Thru
Bend the Line
Pass the Ocean
Swing Thru
Men Run
Bend the Line L1p

In the above routine it may time out better if you call the Sides Half-sashay before calling the Heads Flutterwheel.

SS
Four Ladies Chain
Heads Flutterwheel
Sides Half-sashay
Sides Star Thru
Swing Thru
Men Run
Bend the Line
Right & Left Thru
L1p

SS
Four Ladies Chain
Heads Flutterwheel
Sides Half-sashay
Heads Pass the Ocean
Extend
Swing Thru
Men Run
Star Thru
Dive Thru
Pass Thru
Star Thru
L1p

SS
Four Ladies Chain
Heads Flutterwheel
Sides Half-sashay
Sides Pass the Ocean
Extend
Centres Run
Couples Circulate
Bend the Line
Star Thru
Pass Thru
Star thru
Pass Thru
Bend the Line
Star Thru
Circle Four - Three-quarters L1p

SS
Four Ladies Chain
Heads Flutterwheel
Sides Pass Thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Ladies Square Thru $\frac{3}{4}$'s
Star Thru
Wheel & Deal
Sweep a Quarter
L1p

SS
Four Ladies Chain
Heads Flutterwheel
Sides Half-sashay
Heads Box the Gnat
Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Men Pass the Ocean
Very Centres Run
Men Bend the Line
Double Pass Thru
Face Right
Bend the Line
L1p

SS
Four Ladies Chain
Heads Flutterwheel
Sides Half-sashay
Sides Pass Thru
Separate 'round 1 to a Line
Pass the Ocean
Men Circulate
Ladies Trade
Swing Thru
Men Run
Ferris Wheel
Zoom
Pass Thru
B1c

Singing Call - Corner Progression

Four Ladies Chain
Heads Flutterwheel
Heads Half-square Thru
Swing Thru
Men Run
Ferris Wheel
Centres Star Thru & Backaway
Others Lead Left
Swing & Promenade

Four Ladies Chain
Heads Flutterwheel
Sides Half-sashay
Heads Half-square Thru
Swing Thru
Men Run
Pass Thru
Wheel & Deal
Centres Star Thru & Backaway
Others Lead Left
Swing & Promenade

Mainstream

Stop When You Meet!

I am finding it easier and easier to interrupt calls as the dancers are moving. At the Mainstream a couple of calls that allow this easily are Double Pass Thru and Tag the Line. To make it easier for dancers to see the formations I make a point of using this type of calling after having set-up a gender arrangement that has either the Male or Female dancers as the Trailers. I can use the call "Men/Ladies Stop When You Meet" - I suspect that if mixed gender couples were meeting, to say "Trailers Stop" wouldn't have quite the same impact or effectiveness.

To use the call Tag the Line BUT Trailers Stop when you meet makes it dance the same as a Three-quarter Tag the Line.

B1c
Swing Thru
Men Run
Tag the Line
Men Stop When You Meet
Men Swing Thru
Ladies Trade
Extend
Men Run L1p

L1p
Pass the Ocean
Swing Thru
Men Run
Tag the Line
Men Stop When You Meet
Centre Men Run
Men Bend the Line
Ladies Face In
Touch a Quarter
Circulate
Men Run
Centres Pass Thru B1c

B1c
Right & Left Thru
Half-sashay
Swing Thru
Ladies Run
Tag the Line
Ladies Stop When You Meet
Ladies Swing Thru
Men U-turn Back
Extend
Split Circulate
Men Run L1p

L1p
Pass the Ocean
Ladies Run
Tag the Line
Ladies Stop When You Meet
Ladies Swing Thru
Men Face Right
Ladies Cast-off Three-quarters
Bend the Line
Pass Thru
Wheel & Deal
Centres Wheel Around B1c

The same sort of material can be used in conjunction with a Double Pass Thru...

SS
Heads Star Thru
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
Double Pass Thru
Men - When You Meet -Swing Thru
Ladies U-turn Back
Extend
Men Run L1p

B1c
Touch a Quarter
Centres Trade
Centres Run
Ferris Wheel
Double Pass Thru
Ladies Stop When You Meet
Ladies Swing Thru
Men Trade
Extend
Ladies Fold
Double Pass Thru
Face Right

Bend the Line L1p

B1c
Touch a Quarter
Scotback
Centres Trade
Centres Run
Ferris Wheel
Double Pass Thru
Men Stop When You Meet
Men Swing Thru
Ladies U-turn Back
Men Turn Thru
Swing Partner

In the next couple routines the dancers who meet execute a Spin the Top while the others Cloverleaf...

L1p
Pass the Ocean
Hinge
Ladies Fold
Double Pass Thru
Ladies Stop When You Meet
Men Cloverleaf
Ladies Spin the Top
Ladies Swing Thru
Ladies Turn Thru
Star Thru
Promenade Home

L1p
Pass the Ocean
Hinge
Centres Trade
Swing Thru
Split Circulate
Men Fold
Double Pass Thru
Men Stop When You Meet
Ladies Cloverleaf
Men Spin the Top
Centre Men Run
Men Wheel & Deal
Men Pass Thru
Square Thru
On the Third Hand – Swing
Promenade

Note the gender arrangement for the Square Thru at the finish – the Men are in the Centre, facing the Ladies on the outside. Some dancers may need a

reassuring work here to make it work smoothly.

The next couple of routines ask the dancers to “finish like a Scotback” – the idea is that those in the middle will Turn Thru while the outsides will do a U-turn Back and all dancers will step to a Right-hand Ocean Wave.

L1p
Pass the Ocean
Hinge
Split Circulate
Men Fold
Double Pass Thru
Men Stop When You Meet
Everyone Finish Like A
Scotback
Men Run L1p

L1p
Pass the Ocean
Cast-off three-quarters
Centres Trade
Swing Thru
Split Circulate
Ladies Fold
Double Pass Thru
Ladies Stop When You Meet
Everyone Finish Like A
Scotback
Cast-off Three-quarters
Ladies Trade
Recycle
Slide Thru L1p

Singing Call – Corner Progression

Heads Pass thru
Separate ‘round 1 to a Line
Pass Thru
Wheel & Deal
Double Pass Thru
Men Stop When You Meet
Men Spin the Top
Ladies Cloverleaf
Extend
Men Run
Pass the Ocean
Recycle
Pass Thru
Swing
Promenade

Note that there is insufficient time to have the line dance forward and back – the dancers should form the line and move straight into the Pass Thru – it dances smoothly and times well.

Ladies Stop When You Meet
Ladies Swing Thru
Extend
Scotback
Men Run

L1p

Plus

More Stop When You Meet!

I am going to continue the concept started in the Mainstream pages. At Plus level this concept can easily be extended to the Calls Linear Cycle and Chase Right. For clarity sake I again make sure that it is a single sex that meets in the middle so as to make it easier for callers to cue and for dancers to see who is involved.

B1c
Touch a Quarter
Walk & Dodge
Chase Right
Men Stop When You Meet
Ladies Roll
Men Linear Cycle
Men Pass the Ocean
Cut the Diamond W1c

B1c
Touch a Quarter
Walk & Dodge
Chase Right
Men Stop When You Meet
Ladies Roll
Men Explode the Wave
Everyone Acey Deucey
Men Pass the Ocean
Cut the Diamond
Explode & L1p

B1c
Swing Thru
Hinge
Walk & Dodge
Chase Right

Once the dancers become familiar with this type of material it shouldn't be necessary to continue to ask dancers to stop when they meet - it will dance smoother to say things like "Men/Ladies When You Meet - Swing Thru" so that the dancers move directly into the next call.

B1c

**Touch a Quarter
Split Circulate
Follow Your Neighbour
& Spread
Men Trade
Hinge
Walk & Dodge
Chase Right
Ladies When You Meet -
Very Centres Trade
Very Centres Run
Ladies Crossfire
Ladies Walk & Dodge
Touch a Quarter
Men Trade
Men Run
Half-tag
Face Right
Pass Thru
Right & Left Grand**

L1p

**Pass the Ocean
Linear Cycle
Ladies When You Meet -
Swing Thru
Extend
Hinge
Centres Trade
Centres Run
Couples Circulate
Wheel & Deal**

B1c

SS

**Heads Pass the Ocean
Ping Pong Circulate
Extend
Linear Cycle
Ladies When You Meet -
Swing Thru
Extend
Scootback
Men Run**

L1p

L1p

**Right & Left Thru
Half-sashay
Pass the Ocean
Linear Cycle
Men When You Meet -
Spin the Top
Men Recycle
Men Back Away
Ladies Pass the Ocean
Very Centres Trade
Extend
Hinge
Centres Trade
Centres Run
Wheel & Deal**

B1c

In the next routines the dancers will be asked to dance a Follow Your Neighbour action - this will be a Cast three-quarters for those in the middle, while the outsides will dance the Fold/Turn & Roll Action...

B1c

**Touch a Quarter
Walk & Dodge
Chase Right
When the Men Meet
Everyone Finish a -
Follow Your Neighbour
Trade the Wave**

W1c

B1c

**Pass the Ocean
Fan the Top
Linear Cycle
When the Ladies Meet
Everyone Finish a -
Follow Your Neighbour
& Spread
Extend
Right & Left Grand**

L1p

**Pass the Ocean
Ladies Run
Tag the Line
When the Ladies Meet -
Linear Cycle
Men Cloverleaf
Double Pass Thru
Peel Off
Ladies Load the Boat
Men Pass the Ocean
Men Turn Thru
Swing Partner**

In the following routine we go one step further by asking those who meet to dance the Follow Your Neighbour & Spread while the other dancers will Extend - the final result is a Diamond formation...

SS
Heads Pass the Ocean
Extend
Ladies Trade
Swing Thru
Linear Cycle
Men When You Meet -
Follow Your Neighbour
Men Spread
Ladies Extend
Flip the Diamond
All 8 Circulate Once and a Half
Right & Left Grand
You Should Be Home

Singing Call -
Right-hand progression

Heads Pass the Ocean
Ping Pong Circulate
Very Centres Trade
Extend
Linear Cycle
Ladies - when you meet -
Swing Thru
Extend
Follow Your Neighbour
Recycle
& Roll
Swing
Promenade

Heads Pass the Ocean
Swing Thru
Recycle
Pass Thru
Swing Thru
Walk & Dodge
Chase Right
Men - when you meet -
Spin the Top
Men Explode &
Double Pass Thru
Men Face Right
& Roll
Swing
Promenade

A-Level

A-1 Right & Left Grand Get-outs!

The following are some A-level routines using Right & Left Grand get-out modules.

Turn & Deal...

L1p
Pass the Ocean
Swing Thru
Men Run
Turn & Deal
Right & Left Grand

Cast a Shadow...

L1p
Pass the Sea
& Mix
All Eight Circulate
Spin Chain & Exchange the Gears
Men Run
Cast a Shadow
Right & Left Grand

L1p
Pass the Ocean
Acey Deucey
Men Run
Cast a Shadow
Right & Left Grand

Chain Reaction

L1p
Pass Thru
As a Couple - Face Right
Ferris Wheel
Centres Make a Wave
Chain Reaction
Right & Left Grand

Clover & Anything...

B1c
Pass In
Right & Left Thru
Half-sashay
Pass Thru
Ends Quarter In
Clover & <Everyone>
Right & Left Grand

Cycle & Wheel...

L1p
Pass the Ocean
Swing Thru
Ladies Circulate
Men Walk & Dodge
Cycle & Wheel
Right & Left Grand

Transfer the Column...

L1p
Pass the Ocean
All Eight Circulate
Swing Thru
Men Run
Tag the Line
Quarter In
Touch a Quarter
Transfer the Column
Right & Left Grand

Split Square Thru...

B1c
Touch a Quarter
Centres Trade
Centres Run
Couples Circulate
Tag the Line
Peel Off
Pass Thru
Ends Bend
Split Square Thru
Right & Left Grand

Quarter Thru

B1c
Right & Left Thru
Veer Left
Acey Deucey
Half Tag
Quarter Thru
Right & Left Grand

Hoe-downing

Tempo & Square Dancing

In Issue #27 the hoedown page was entitled "How Good Is Your Timing". The focus of that article was specifically looking at the relationship between the time that the caller gave a call, relative to how close dancers were to completing the call that they were currently dancing. It also mentioned variable factors that can have influence on the caller making a decision as to when to give the dancers the next call.

Tempo & Square Dancing is about quite a different topic - it is looking at the speed of the music and factors that relate to this.

I think that it would be fairly accurate to say that most Square Dance music is recorded between 128 b.p.m and 132 b.p.m. (in dancer terms, that is just over 2 dance steps every second). It is considered that this speed is comfortable and smooth. Some music is recorded well outside this range. Some examples are The Flintstones (Silver Sounds) which is recorded at 137 b.p.m., The Devil's In The Phone Box (Rockin M) recorded at 146 b.p.m., Running Bear (Silver Eagle) recorded at 106 b.p.m. and I Saw Mommy Kissing Santa Claus (Lamon) recorded at 111 b.p.m.. If you have any of these records and use them at 45 r.p.m. you will notice that in the case of the fast music the dancers take small steps and don't look to be moving smoothly; in the case of the slower music the dancers will appear to be moving at less than walking pace, and again, without smoothness.

Quite apart from the genuine tempo of the music, which will have a big influence on how dancers perceive the smoothness and excitement of the dance, how callers use music will also have an impact on the dancer reaction.

If callers use a lot of patter, it will make the music/dance seem faster. If callers use less patter it will make the music/dance seem slower. Callers can make the music seem quicker without changing the tempo of the music. In the same way, when doing straightforward material, callers can add excitement by adding a lot of fill-in words. When doing more intricate material, it will make the dance seem slower with less patter (and in this situation, may also make it a more successful dance).

Each of the following lines or patter takes four beats of music - you might like to try calling them to the same piece of music and gauge the difference:

1. Bow to you partner and corners all;
2. Circle to the left go 'round the hall;
3. Circle to the left, go 'round the land;
4. Now hit the corner with a Left Allemande;
5. Now how about a Right & Left Grand;
6. Take each and every girl, but every other hand;
7. Meet your partner, say "How de do";
8. Then Promenade all eight of you.

The next version, even when called at the music is at the same tempo, will seem slower:

1. Bow to your partner;
2. Bow to your corner too;
3. Join hands, circle left;
4. With your corner, Allemande Left;
5. Come Back, Right & Left Grand;
6. Meet your partner, Dosado;
7. Promenade, head for home;

I think that it is advantageous for callers to be able to use both styles of calling, so that they can use the one most suited to the occasion they find themselves in.

As a matter of interest, I try to run my music at around 127 b.p.m. - I think that this is smoother and more comfortable to dance. The down side is that the slower you run the tempo, the more careful you have to be with the timing of your calls to ensure dance smoothness. A faster tempo gives you a larger margin of error regarding the timing of your calls.

Don't be afraid to experiment with tempo to find what suits you best - but give a thought to the dancer - if the music is at a fast tempo too often, the dancers may get tired early and not enjoy the last few brackets - assuming they get on the floor.

Feature Call

Release Recycle

This month's feature call was originally written in 1980 and, for a while, was a Callerlab Quarterly Selection. It has the advantage that it can be called to a Mainstream floor directionally, rather than being taught as a discrete call, if the caller so desires.

A Release Recycle is danced from a Quarter Tag formation. On the call Release Recycle, the Ends of the Wave and the Outside dancer in the Beau's position extend to the next dancer, and then all dancers do a Recycle action to finish in a Double Pass Thru formation.

To call directionally from a Quarter Tag formation with normal couples on the outside and Ladies as the Very Centres a caller could say - "Men Extend, Everyone do your part - Recycle".

| | |
|---|-----|
| <p>L1p Pass Thru Wheel & Deal Centres Make a Wave Release Recycle Centres Pass Thru Star Thru</p> | L1p |
|---|-----|

| | |
|--|-----|
| <p>L1p Ends Slide thru Centres Spin the Top Release Recycle Zoom Pass Thru</p> | B1c |
|--|-----|

| | |
|---|--|
| <p>B1c Swing Thru Men Run Ferris Wheel Centres Sweep a Quarter Same Ones - Pass the Ocean Release Recycle Pass Thru</p> | |
|---|--|

The next routine adds to the call by the inclusion of a Sweep a Quarter. This would give an off-set formation, so all dancers are asked to slide to the left to give fully facing lines...

SS
Heads Pass the Ocean
Release Recycle
Everyone Sweep a Quarter
Everyone Slide to the Left
Centres Box the Gnat
Centres Pass the Ocean
Ends Slide Thru
Extend W1c

B1c
Square Thru
Tag the Line
Cloverleaf
Centres Swing Thru
Release Recycle
Double Pass Thru
Centres In
Centres California Twirl
Ends U-turn Back
Everyone Star Thru
Ends Face In
Everyone Allemande Left

Singing Call – Corner Progression

Heads Square Thru
Swing Thru
Men Run
Ferris Wheel
Centres Sweep a Quarter & Backaway
Other Four Pass the Ocean
Release Recycle
Zoom
Square Thru Three-quarters
Pass Thru
Swing
Promenade

Heads Lead Right
Circle to a Line
Forward & Back
Centres Spin the Top
Ends Star Thru
Release Recycle
Pass Thru
Swing Thru
Recycle
Swing
Promenade

Note that the recycle is from a half-wave – the Ladies proudly lead the way across while the Men follow.

Record Review

New Releases – October '00

By David Cox

- **Spinning Wheel**

Seven C's 115 / Barry Wootten

This is an old tune that has been unavailable for some time – it has a nice sing-along flavour to it. The music is clean with a simple orchestration that features drums, organ, tuba, guitar and chimes. It is a pretty piece of music, played by Jack Berg's Heartland Band. If you haven't heard Barry previously, you will be impressed with the smooth professional sound of his call – I wish him well with his first release. Barry uses different choreography on the record – both routines feature stars.

HEADS SQUARE THRU – STAR RIGHT – HEADS STAR LEFT – RIGHT & LEFT THRU – TOUCH A QUARTER – WALK & DODGE – PARTNER TRADE – REVERSE FLUTTERWHEEL - PROMENADE

- **Gung-hoe**

Seven C's 114 / David Cox

I feel that this record features a very exciting instrumentation – the band features drums, cymbal, fiddle and electric guitar. The music has a very solid beat yet has lots of life with plenty of high notes coming through the beat. The music has the melody of Love's Gonna Live Here, except for a 32 beat break in the middle that features the melody of Sugarfoot Rag. The called side features material from the Plus program – very solid dancing with no Square Thrus, Right & Left Grands of Promenades (and only one Swing) – good material to dance.

- **Aussie Christmas (6 White Boomers)**

Aussie Tempos 1016 / Steve Turner

The tune should be well known in Australia – it was written by Rolf Harris many years ago and has been preformed often. The music by Aussie Tempos is excellent, with a strong beat and plenty of melody. The music features quite an

array of instruments – I have detected a Jew's Harp, horns, guitar, glockenspiel/chimes, drums and organ (so far, but I bet that there are more). The music also has music breaks from time to time. Steve's choreography is different but not difficult – I don't know that it would take a full 64 beats, but this will allow a "fudge" factor for dancers who may find it confusing – a nice job all round!

HEADS SQUARE THRU – ON THE THIRD HAND TOUCH A QUARTER – MEN RUN – CIRCLE TO A LINE – SQUARE THRU – ON THE THIRD HAND MAKE A WAVE – SPIN THE TOP – SWING – PROMENADE

- **Iko Iko**

Sounds 2K 2007 / Larry Shipman

This is a bright piece of music with a strong calypso flavour and a latin-type rhythm. As you would expect with this type of music, there is a strong percussion section, cymbals and drums. The music sounds like fun and makes you want to move along.

HEADS SQUARE THRU – DOSADO – TOUCH A QUARTER – FOLLOW YOUR NEIGHBOUR - & SPREAD – RELAY THE DEUCEY – SWING - PROMENADE

Best Sellers from September

| | |
|--------------------------------|----------------|
| 1. Sonya's Hoedown | Rocking M 2007 |
| 2. Popeye | Rocking m 2006 |
| 3. Just When I Needed You Most | Royal 110 |
| 4. If You've Got The Money | Global 307 |
| 5. There, I Said It Again | Global 203 |

Best Sellers from August

| | |
|--------------------------------------|--------------------------|
| 1. Picking Strings | Black Mountain Valley 29 |
| 2. Tonight The Heartache's On Me | Hi Hat 5245 |
| 3. Heartaches Have To Say I Love You | Royal 106 |
| 4. When There's A Fire In Your Heart | Crown 147 |

Best Sellers Information supplied by:

Steve & Susan Turner

Turner's Record & Tape Service

104 Cogill Road

Buderim 4556 Queensland

Ph – 07 5445 1540

Fax – 07 5476 5648

Mobile – 0417 092928

Email – turnertempos@iprimus.com.au

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IF YOU'VE GOT THE MONEY

GM-307 / Darryl Lipscomb / Mainstream

This is a popular tune that has been done several times in the past. This Global version is an excellent production, sporting a great instrumental and vocal, top class fidelity, and two key modulations (Break & Closer), a feature not included on previous versions. All choreography is standard & straightforward. #5 on our August 2000 catalogue tape.

FIGURE: Heads Square Thru, Do-Sa-Do, Swing Thru, Boys Run, Bend The Line, R & L Thru, Pass The Ocean, Recycle, Corner Swing, Prom.

LIVINGSTON SATURDAY NIGHT

C-2401 / Ken Burke / Mainstream

This is typical "Chaparral" music, with nice rolling rhythm, and a good lift. The instrumental was originally released on the "Road Runner" label in 1980. Most callers should not have any trouble learning, and calling this one. Choreo is standard, but interesting, and is called well by Ken on the flip side. Alternative choreography is supplied for Middle Break & Closer. It's featured on our September tape.



FIGURE: Heads Square Thru, Do-Sa-Do, Swing Thru, Boys Run, Half Tag, Scootback, Boys Run, Slide Thru, Corner Swing, Prom.

COMING AROUND THE MOUNTAIN

BMV-28 / Instrumental

This record has been released for use as a hoedown / patter, and is instrumental both sides (the flip is "Sugar foot Hoedown"). No cue sheet is supplied, but the tune is well known, and should be easy for most callers to use as a singing call. Aussie Tempos produced a very good version of this tune earlier in the year with a *flip* vocal by Sir William McHardy, which you should also check out, but this new one is well worth giving a spin – and it comes with a very usable hoedown instrumental on the flip.

New Releases

By: me (Brian Hotchkies)

LOVE YOU MORE THAN I CAN SAY: Pio-137

This is a nice change of pace dance, with a very interesting figure stolen from Jon Jones, featuring "Left Square Thru $\frac{3}{4}$ ".

YOU WERE ALWAYS ON MY MIND: BM-208

This is another love song / lay-back type of dance. The figure features "Scootback" from a $\frac{1}{4}$ Tag formation – two variations supplied & called.

SIX WHITE BOOMERS: Pio-138

Christmas is almost here, & this lively, "Aussie theme", Christmas square is one you'll want to add to your *nativity* collection. Choreo is Basic and features interesting "Stars".

IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS:

An old Bing Crosby song that has never previously been done as a square, and is the second of three Christmas dances I'm releasing this season. Choreo is straightforward and well timed.

I SAW MOMMY KISSING SANTA CLAUS:

Christmas is just *not Christmas* without this one! The Basic choreo features "same sex" square thru, and offers interesting variations.