



Hi There!

I hope that you have all had a pleasant, safe and healthy festive season. For those of you who asked – YES, the picture on the cover of the previous issue was not Santa Claus, it was (in fact) Jack Berg.

The festive season has been extremely hot here in Medowie – With many days being in the high 30's (Celsius). This is the time of year that we would be quite happy living in the northern hemisphere and watching the snowflakes falling.

We have had a busy time working on the dance studio that is being built as an extension onto the house. The builders haven't quite finished as I am writing this. However, we have been busy painting as much as we can. This is quite a big job as some of the walls are well over three metres in height. We started off using ladders, but things have been going much better since we have been using scaffolding. When we designed the room, we felt that a high ceiling would give us better sound quality – we are itching to get into the room for a dance to check out how it sounds. Quite apart from all that we have had many technical problems with printers, monitors and other stuff and for this reason are a little behind schedule – but expect to have five issues in the mail before we leave for Europe, in May, and will have five more issues out between July and December.

Our plans for 2001 include once a month dances at Wyong and Kendall (plus level), once a month at Lake Munmorah (A-level), once a month here at home (workshop stuff, varying levels), once a month learning A-1 at Bonny Hills and a weekly Dance here at home (Mainstream). We are also holding four dance weekends here at home during the year – A-level in March, Teaching Plus in August, Full Plus in September and Introduction to A-level in October. It will be interesting to see how it goes.

We won't be attending any Square Dance weekends away from home this year, apart from a trip to Gulgong in November – our building plans and trip overseas in May, June and July are all we can commit ourselves to.

On top of that Steve Turner will be running a callers school here in January 2002 – and sharing the calling at a Mainstream weekend, here, immediately following the callers school.

It looks like being quite a year!

Index Continued

Solid Gold

Chaka Hoedown (V.4)

Don't Stop (V.18)

Down On The Corner (V.5)

Square Tunes

Someday Soon (V.19)

Stampede

Ode To Chet (V.10)

Sting

Mighty Quinn (V.1)

People Like Me (V.10)

Tarheel

Juanita Jones (V.12)

Glitches from Issue #30

p. 354 – second routine – delete final “everyone Square Thru” to avoid double use of right hand (Colin)

p. 355 – third routine – change “Everyone Extend” to “Everyone Step Ahead” (Colin Dandridge)

p. 359 – last routine – add “Very Centres Trade” after Spin the Top (Bill)

p. 361 – fourth routine – add “Walk & Dodge” after Touch a Quarter (Bill)

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

3x1 & Inverted Circulates

I think that it is fair to say that the majority of times that we call Circulate that dancers are all moving the same way around the square (i.e. we call Circulate from Waves, Columns and Two-faced Lines). Circulate can also be called from Lines Facing In or Facing Out. It can also be called from Inverted and 3x1 Lines.

This issue is looking at a whole range of choreographic options involving 3x1 and Inverted lines. What better place to start than here in the basic pages, where we will look at some of the options available - unless those who dance to you are familiar with this type of material, it may be a good idea to walk-through and explain how Circulate works.

If dancers pass other dancers coming from the position that they are going, they should pass right shoulders.

A Zero module that works with any facing Lines of four is...

Facing Lines
Pass Thru
All Eight Circulate
Facing Lines

This concept can also work from lines facing in - in this case, All Eight Circulate is equivalent to calling Pass Thru...

L1p
Right & Left Thru
Half-sashay
All Eight Circulate
U-turn Back
L1p

From an Inverted Line - with the Centres Facing out...

B1c
Star Thru
Right & Left Thru

Centres Pass Thru
All Eight Circulate
All Eight Circulate
Swing Original Partner

And from an Inverted Line, with the Centres Facing in...

SS
Heads Star Thru
Double Pass Thru
Face In
Ends Pass Thru
All Eight Circulate
Centres Trade
Everyone Pass Thru
Wheel & Deal
Ladies Swing Thru
Men Half-sashay
Extend
Swing Partner

The following routine uses a 3x1 formation, with the Centres Facing in - set-up using only Basic calls...

B1c
Touch a Quarter
Centres Trade
Centre Men Run
All Eight Circulate
Centre Lady Run
Ferris Wheel
Double Pass Thru
Face Left
Promenade Home

This next routine also uses a Swing Thru from a 3x1 formation - those who can turn half right, then those who can turn half left...

B1c
Touch a Quarter
Centres Trade
End Lady Run
All Eight Circulate
Swing Thru
Those Who Can - California
Twirl
The Other Men Run
Everyone Pass Thru

Wheel & Deal
Double Pass Thru
Leaders California Twirl
Star Thru L1p

SS
Heads Flutterwheel
Heads Touch a Quarter
Sides Squeeze In Between
All Eight Circulate
Face Right
Centre Men Run B1c

Another neat way to create inverted lines is to give different calls to each sex...

SS
Heads Square Thru
Sides Half-sashay
Ladies Touch a Quarter
Men Left Touch a Quarter
All Eight Circulate
Centres California Twirl
Everyone Star Thru
Centres Square Thru $\frac{3}{4}$
Ends U-turn Back
Pass Thru
Swing Partner

We have a slight problem in the above routine, in as much as the Men are asked to do a Left Touch a Quarter after the Heads have danced a Square Thru - we are asking the active men to use their Left hand twice in succession. The way to fix this is to let the men come to a stop before calling Left Touch a Quarter. The break in flow will also give them a better chance to dance the Left Touch a Quarter.

This next routine has better body flow...

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Leaders U-turn Back
Men Touch a Quarter
Ladies Left Touch a Quarter
All Eight Circulate
Ends Run
Pass Thru
Wheel & Deal

Men Pass Thru
Swing Partner

B1c
Touch a Quarter
Centres Trade
Centres Run
Ferris Wheel
Ladies Squeeze In
Ladies Pass Thru
Everyone Trade
Men Trade
Everyone Pass Thru
Wheel & Deal
Centres Square Thru $\frac{3}{4}$
Same Sex Allemande Left
Swing Partner

SS

Heads Star Thru
Double Pass Thru
Leaders Face Right
Trailers Face In
Centres Pass the Ocean
Swing Thru
Very Centres Run
Centres Bend the Line
All Eight Circulate
End Lady Run
Men U-Turn Back
Couples Circulate
Bend the Line
Circle Right
Men Forward & Back
Men Square Thru
Swing Partner

Singing Call - Corner Progression

Heads Star Thru
Double Pass Thru
Leaders Face Out
Centres Face In
All Eight Circulate
Centres Run
Pass Thru
Wheel & Deal
Zoom
Ladies Swing Thru
Very Centres Trade
Extend
Swing
Promenade

Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Men Squeeze In
Men Pass Thru
All Eight Circulate
Ladies Run
Pass Thru
Wheel & Deal
Pass the Ocean
Very Centres Run
Centres Bend the Line
Pass Thru
Swing
Promenade

Mainstream

3x1 & Inverted Tag the Line

Moving into "full" Mainstream we have some new calls that make it much easier and smoother to create Inverted and 3x1 lines - as well as some other calls that work nicely from these two formations.

In particular, we will be looking at routines using Tag the Line and Half Tag the Line from these formations. Combinations that I expect would be unfamiliar for most dancers.

L1p

Right & Left Thru
Dixie Style to a Wave
Men Walk & Dodge
Tag the Line
Face Right
Couples Circulate
Chain Down the Line
Flutterwheel
Sweep a Quarter

B1c

L1p

Pass the Ocean
Cast-off three-quarters
Centres Trade
Swing Thru
Centres Run
Wheel & Deal
Slide Thru
Tag the Line
Cloverleaf
Centres Star Thru
Centres Promenade One Quarter
& Face In
New Centres Turn Thru
Allemande Left

Please note that dancers are executing a Slide Thru with the same sex. The men must face right after passing each other -

the ladies must face left after passing each other – the result will be an inverted line. It may be a wise decision to walk-through this type of Slide Thru before calling it, or at least give the dancers some help when you initially call it. It might even be a good idea to work with the Slide Thru before introducing the Tag the Line variations – your dancers will thank you.

Half Tag the Line can also work from a 3x1 formation...

SS
Heads Star Thru
Double Pass Thru
Centres In
Cast-off Three-quarters
Centres Pass the Ocean
Same Centres Hinge
Everyone Half-tag
Ladies Circulate
Right & Left Grand

If you decided to call Extend, rather than Ladies Circulate, it works as a return to home routine.

B1c
Right & Left Thru
Half-sashay
Left Touch a Quarter
Centres Walk & Dodge
Half-tag
Swing Thru
Right & Left Grand

B1c
Swing Thru
Men Run
Tag the Line
Ladies Face Out
Men Face In
All Eight Circulate
Tag the Line
Men Cloverleaf
Ladies U-turn Back
Ladies Left Touch a Quarter
Men Squeeze In
Men Pass Thru
Everyone Half-tag

Cast-off Three-quarters

Men Trade

Men Run

Ferris Wheel

Centres Pass Thru

B1c

L1p

Right & Left Thru

Half-sashay

Centres Spin the Top

Same Centres Hinge

All Eight Circulate

Tag the Line

Cloverleaf

Double Pass Thru

Leaders Trade

Swing Partner

SS

Heads Pass Thru

Separate 'round 1 to a Line

Pass Thru

Bend the Line

Centres Spin the Top

Same Centres Cast-off $\frac{3}{4}$'s

All Eight Circulate

Everyone Half-tag

Recycle

Swing Thru

Ladies Circulate

Right & Left Grand

Again, replacing the Ladies Circulate with an Extend makes this a perfect return to home routine. Also, if your dancers are not used to the concept of the centres of a line dancing a Spin the Top, you can precede the call with Ends Dosado, which makes it easier for the Centres to not only see who they are but to note who they are working with.

SS

Heads Star Thru

Double Pass Thru

Face In

Centres Pass the Ocean

Centres Hinge

Men, as a Couple, with the Ladies

Swing Thru

Centres Walk & Dodge

All Eight Circulate

Half-tag

Centres Trade

Men Run

Right & Left Thru

L1p

At one point we have a 3x1 line, with the Men side by side and facing the same direction as each other. At this point, the idea is that the Men will work as a couple while the Ladies will work as individuals. With this in mind the formation functions as a three-handed wave and dancers execute a Swing Thru - those who can (the men, as a couple, and the centre lady) turn by the right, and then those who can (the men, as a couple, and the original end lady) turn by the left. It works well, but may need a walkthrough.

Singing Call – Corner Progression

Heads Half-square Thru

Swing Thru

Men Cross-run

Ladies Walk & Dodge

Half-tag

Scotback

Men Run

Pass the Ocean

Ladies Trade

Everyone Step Thru

Swing

Promenade

Heads Promenade Half-way

Sides Half-sashay

Heads Lead to the Right

Slide Thru

All Eight Circulate

Half-tag

Swing Thru

Turn Thru

Swing

Promenade

Heads Pass Thru

Separate 'round 1 to a Line

Pass Thru

Wheel & Deal

Double Pass Thru

Ladies Face In

Men Face Out

All Eight Circulate

Men Pass the Ocean

Men Cast-off Three-quarters

Tag the Line

Face Right

Ladies Trade

Wrong-way Promenade



3x1 & Inverted Three-quarter Tag

In the same way that we can Tag or Half-tag from a 3x1 or Inverted Line, we can also do a Three-quarter Tag the Line from the same formations.

Let's start with a get-out module from a Zero Line...

L1p
Pass Thru
Centres Chase Right
Everyone Three-quarter Tag
Leaders Cloverleaf
Centres Fan the Top
Centres Swing Thru
Extend
Right & Left Grand

And how about another one?

L1p
Pass the Ocean
Trade the Wave
Men Follow Your Neighbour
Flip the Diamond
Ladies Walk & Dodge
Three-quarter Tag the Line
Everyone Trade
Extend
Men Run
Square Thru Three-quarters
Allemande Left

On the call, Everyone Trade, the Men will trade by the right with the adjacent man, while the ladies will Partner Trade with the adjacent lady.

A true zero from a Zero Line...

L1p
Centres Pass Thru
Three-quarter Tag the Line
Leaders Trade & Roll
Centres Explode &

This routine features the centres in an ocean wave - when the ends face in all dancers can do a Right & Left Thru on their side of the square...

SS
Heads Touch a Quarter & Spread
All Eight Circulate
Three-quarter Tag the Line
Centres Spin the Top
Ends Face In
Everyone Right & Left Thru
Pass the Ocean
Trade the Wave
All Eight Circulate
Allemande Left

A conversion module that takes a Zero Box to a Zero Line...

B1c
Touch a Quarter
Centres Trade
Trade the Wave
Centres Walk & Dodge
Acey Deucey
Three-quarter Tag the Line
Centres Swing Thru
Leaders Trade
Extend
Ladies Trade
Linear Cycle L1p

B1c
Touch a Quarter
Centres Cross-run
Trade the Wave
Centre Lady Run Right
All Eight Circulate
Three-quarter Tag the Line
Centres Swing Thru
Leaders Trade & Roll
Centres Linear Cycle

Everyone Pass Thru
Wheel & Deal
Ladies Square Thru $\frac{3}{4}$'s
Men Reach & Courtesy Turn the Ladies
Flutterwheel
Sweep a Quarter B1c

Steve Turner found last issue's material using Chase Right/Left interesting and has sent in the following comments/material...

"I like the concept of CHASE with ends and centres separated. Why didn't I think of that?"

"Your module may be better timed if the ladies chased left before the men chasing right to a Left Allemande." (I agree regarding timing - I listed them the other way around as I felt that there would be a higher chance of success by starting with the Chase Right - it is a judgement call - there is no right or wrong answer. DGC)

"It would also make a great get-out to home if your module started with all across from home."...

SS
Heads Pass Thru
Heads Trade & Backaway
Sides Pass the Ocean
Extend
Explode &
Right & Left Thru
Ladies Lead - Double Pass Thru
Centres In
Ladies Left Chase - outside
Men Chase Right - inside
Allemande Left
And You Should Be Home

"The module with the men starting Dixie Grand also works well from a corner line and finishing with L.A. and find your partner and you're home."

While executing the Allemande Left, some dancers will turn half while other will turn a full turn...

SS
Heads Square Thru
Half-square Thru
Wheel & Deal
Double Pass Thru
Peel Off
Pass Thru Wheel & Deal
Men start - Dixie Grand
Allemande Left
Look for Partner
And You Should Be Home

The next two routines are get-out modules using Three-quarter Tag from out-facing lines...

B1c
Half-square Thru
Three-quarter Tag the Line
Swing Partner
B1c
Circle to a Line
Pass Thru
Wheel & Deal
Double Pass Thru
Peel Off
Pass Thru
Three-quarter Tag the Line
Right & Left Grand

Singing Call – Corner progression

Heads Pass the Ocean
Recycle
Shake Right Hand
Pull By
Left Touch a Quarter
Centres Walk & Dodge
Three-quarter Tag the Line
Leaders Cloverleaf
Centres Hinge
Centres Walk & Dodge
Swing Thru
Extend
Swing
Promenade

By calling Centres Shake Right Hand and Pull By, you are almost certainly ensuring a smooth and successful flow into the Left Touch a Quarter.

Heads Square Thru Three-quarters
Separate 'round 1 to a Line
Pass Thru
Centres Chase Right
Acey Deucey
Three-quarter Tag the Line
Ends Cloverleaf
Centre Men Run
Centres Bend the Line
Double Pass Thru
Face In
Slide Thru
Swing
Promenade

A-Level

Double Down! The New QS!

CallerLab has selected a new Quarterly Selection for the A-level. It is called Double Down. I have received a positive reaction from dancers when I have used it. While it has been introduced at the A-level, the call is built around a combination of Split and All Eight Circulate, and so would fit easily into a Basic or Mainstream evening. It is a call that involves all eight dancers in the dance action.

Definition

Starting Formation: Ocean Waves, Two-faced Lines.

Dance Action: The end facing in and adjacent dancers Split circulate twice, while the others do their part of an All Eight Circulate.

Ending Formation: Ocean Waves ends in Ocean Waves. Two-faced Lines end in Facing Lines.

The first module has Men together and Ladies together to make it possible for the caller to give helpful cues...

B1c
Touch a Quarter
Centres Trade
Double Down
Centres Trade
Men Run
Square Thru
Trade By
Star Thru

L1p

And from a Two-faced line...

SS
Heads Star Thru
Double Pass Thru
Face Right
Double Down
Touch a Quarter
Men Run
Swing Thru
Turn Thru

Swing Partner

CallerLab has suggested the following modules...

B1c

Right & Left Thru

Veer Left

Double Down

Pass Thru

Wheel & Deal

Centres Pass Thru

Allemande Left

And...

B1c

Swing Thru

Scotback

Hinge

Double Down

Right & Left Grand

And...

SS

Heads Pass the Ocean

Extend

Double Down

Hinge

Centres Trade

All Eight Circulate

Right & Left Grand

Singing Call – Corner progression

Heads Pass the Ocean

Ping Pong Circulate

Centre Ladies Trade

Swing Thru

Extend

Double Down

Hinge

Centres Trade

Scotback

Hinge

Extend

Swing & Promenade

Heads Pass the Ocean

Ping Pong Circulate

Swing Thru

Extend

Centres Run

Double Down

Pass Thru

Wheel & Deal

Zoom

Swing Thru

Extend

Swing & Promenade

Hoe-downing

Oh Dear! Where Did I Put That Corner?

The Confessions of a
“Would-be If He Could-be” Sight Caller

(reprinted from CallerLink)

After nearly 25 years I can still remember the first time I called – I can remember the date and the music and the choreography – it was a singing call. But my real love has been calling hoedowns. To be honest I find calling hoedowns much more exciting than calling singing calls – I guess because it is more challenging to try to take dancers beyond the limit of their capability and to the very edge of my own capability.

Looking back over the last 25 years my approach to calling hoedowns has changed dramatically, and I hope that you will find it interesting and/or informative to go through the changes with me.

Stage One – Mental Image

Being a Square Dance Caller is like learning to communicate with dancers using a brand-new language. I started calling after having been dancing for two and a half months. I didn't have a great range of calls or a great deal of understanding regarding the finer points of calling hoedowns. The first method I used to keep track of a square was “Mental Image” – i.e. as I was calling I would dance the routines through in my mind to keep track of where everyone was. It was fairly limiting. As long as I did nothing out of the ordinary and kept things nice and simple it worked really well.

BUT I WANTED MORE.

I wanted the ability to be able to put together really intricate and unusual combinations of calls.

Stage Two – Modules

During Stage One I didn't really have to do any homework – I would just make up something on the spot. Modules mean homework – and preparation should mean that you perform better. Modules do work (I still use some now), but modules have a limitation as well – you have to remember them. I could remember quite a few then (more than I can remember now) but even then I couldn't remember as much as would have liked to.

I WANTED MORE.

Now that I had quite a few intricate and unusual routines, I wanted to have access to a larger number than my memory could cope with.

Stage Three – Cue Cards

The only way that I could work out to increase my memory was not to use it, but rather, write down the material on cards that I could read at dances, as I was calling. It was a great solution; I now had access to a lot of interesting material. I purchased a set of Barry Wonsou cue-cards and a set of Hilton cue cards (I now had access to the choreography of some of the best callers in the world) – I also wrote a lot of my own and researched many more. I didn't have to worry about my memory, and yet I still wasn't really 100% happy with the result. I still managed to find a couple of drawbacks to the cue-card system. The first drawback is that if you are reading the cards it is difficult to watch the dancers at the same time. This can result in bad timing – it can result in you missing combinations that have bad body-flow – it can result in you not noticing that some squares have broken down. Perhaps even more importantly, you might lose a lot of interaction with the floor and this means that your personality is not coming across to the dancers the way that you would like it to.

I WANTED MORE.

I wanted to be more responsive to what was going on out on the dance floor, and to do that I needed to be watching the dancers most of the time, if not all of the time.

Stage Four – Sight Calling

Sight calling is the ability to be able to call a combination of figures, extemporaneously, and then successfully resolve the squares by being able to remember who was with whom and being able to move dancers around to achieve a successful resolution. When using sight resolution, the actual resolution process is the easy part – the difficult part is to be able to think on your feet and put together good flowing combinations of calls. For many years I have called most of my hoedowns relying on sight resolution. I believe that sight calling gives callers some great advantages. It allows the caller to immerse himself or herself in whatever is happening on the floor. If there is a hiccup you can change the choreography to suit any given situation – it allows great flexibility – it allows you to experiment as you are calling and discover new combinations that occur to you as a result of what you are seeing. But even sight-calling has a couple of potential drawbacks. The first drawback is that it is very easy for a sight caller to fall into the bad habit of calling the same sort of material every single bracket. It is crucial that callers relying on sight resolution methods have a definite plan of what sort of material they intend to use each bracket so as to ensure good variety throughout the evening. The second (and this has been what I have found most difficult) is that it can be very difficult to remember who is supposed to be where. The problem is not matching people with their partners, but rather, putting the couples in correct sequence. After many years I have finally come across the way to make it easy to remember. I used to just call material and only try to sort out a resolution when I wanted to get dancers home. What I have been doing lately is making a point of getting my key male dancer next to their original corner – AND KEEPING THEM THERE. The moment I give a call that separates them I then use calls to put them together again. By keeping the Primary Man next to their corner it is easy to remember sequence. When I am ready to resolve I try to match partners together. When the Primary Man is with his partner and can do an Allemande Left with his Corner (who has been with him for most of the routine) it is resolved.

Between you and me, this system works for me – it could work for you as well. After the first routine is resolved I then watch a second square for the next routine, again keeping the Primary Man with his corner most of the time – that then gives me two squares that I can use to resolve.

Singing Calls

Now my only regret is that I didn't work out such an easy way to remember the sequence of the dancers years ago.

I don't have much space but I have room for just a few routines that I have been working on - I hope that they work well for you! The routines do start out across the square from home.

Singing Call – Corner progression

Heads Promenade Halfway
Sides Pass the Ocean
Extend
Hinge
Centres Trade
Swing Thru
Scootback
Men Run
Slide Thru
Swing
Promenade

Heads Promenade Halfway

December/January '00/'01

By David Cox

- G'day G'day

Seven C's 116 / Dave Tucker

While I can't say that Seven C's works exclusively on producing Aussie songs, they do have a good strike rate. This is a well-known song that was originally performed by Slim Dusty. Jack Berg's Heartland Band has done a nice job capturing the feel of the original song. The music features an accordion and mandolin as well as a "kangaroo-type" sound during the closer. The music has a different sort of rhythm to move to - I have had a very positive reaction from dancers and callers alike when I have used this music. If you like Slim Dusty's song you will like this record!

HEADS SQUARE THRU - SWING THRU - MEN TRADE - MEN RUN - BEND THE LINE - RIGHT & LEFT THRU - STAR THRU - PASS THRU - ALLEMANDE LEFT - SWING - PROMENADE

Sides Pass the Ocean

Extend
Hinge
Centres Trade
Swing Thru
Scootback
Split Circulate
Ladies Fold
Men Pass Thru
Swing
Promenade

Heads Promenade Halfway
Sides Pass the Ocean
Extend
Hinge
Centres Trade
Swing Thru
Cast-off Three-quarters
Ladies Trade
Recycle
Swing
Promenade

- I Saw Her Standing There

Global 935 / Jerry Jestin

Jerry calls this record really well - he sounds as though he is having a ball. This tune was initially performed by the Beatles - I have a strong liking of Beatles music. I have used it as a singing call and also as a hoedown - I think I actually prefer it as a hoedown. As with most Global music I have sped it up by 2% to get it to 128 bpm. Jerry uses a variety of choreography on the called side of the record and it is well worth listening to.

HEADS PROMENADE THREE-QUARTERS - SIDES SQUARE THRU THREE-QUARTERS - CIRCLE TO A LINE - FORWARD & BACK - TOUCH A QUARTER - SINGLE FILE CIRCULATE - MEN RUN - PASS THRU - ALLEMANDE LEFT - SWING - PROMENADE

Record Review

- **Lil Red Rodeo**

Alliance 113 / Vernon Jones

A country style song – Vernon sings deep and sounds very good. The same band that plays music on the Global label plays the music.

FOUR LADIES CHAIN THREE-QUARTERS – HEADS PROMENADE HALF-WAY – HEADS LEAD RIGHT – SWING THRU – MEN RUN –T AG THE LINE – LADIES GO LEFT – MEN GO RIGHT – ALLEMANDE LEFT – PROMENADE

- **Shake Like An Earthquake**

Hi Hat 5248 / Dan Nordbye

This was originally released on the Eureka label. The music has a strong R&B feel to it with plenty of saxophone. It is exciting music. The choreography is very ordinary.

HEADS SQUARE THRU – DOSADO – SWING THRU – MEN RUN – BEND THE LINE – RIGHT & LEFT THRU – PASS THE OCEAN – RECYCLE – SWING – PROMENADE

Best Sellers from December

1. Help Me Rhonda	Royal 323
2. Morning Sun	ESP 1051
3. Data Base/Millennium	Chaparral 123
4. Cold Cold Heart	Buckskin 1265
5. Dance Time In Texas	Royal 702

Best Sellers from January

1. American Pie	Royal 325
2. G'day G'day	Seven C's 116
3. Washington Swing	4 –Bar-B 6093
4. I Don't Know Why	Silver Sounds 219
5. My Heroes	Global 934

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@bigpond.com

The Professional Tape & Record Service

Record Review For Callers, Cuers & Dancers by Brian Hotchkies

Brian & Lorraine
8 Kato Close
Kanwal, NSW 2259
Australia

Phone/FAX: 02/4392-0336 (International: +61+2+4392-0336). Email: bah@idl.net.au

COLD COLD HEART

Buc-1265 / Jim Snyder / Mainstream

An old Hank Williams' tune, which has been done several times in the past as a Square Dance, some of which were very good. This new version is excellent, and should find its way into many Callers' record cases. Minor Figure features a simple "Grand Square" routine, while the Major Figure is interesting mainstream, and although it's been done before, it isn't one of those "not again" sequences. If you'd like to check it out, it's #03 on our December 2000 catalogue.

FIGURE: Heads Square Thru, Do-Sa-Do, Swing Thru, Boys Run, ½ Tag, Walk & Dodge, Partner Trade, Pass The Ocean, Recycle, Corner Swing, Prom.

IT MUST BE LOVE

ESP-924 / Steve Kopman / Plus

This is a Don Williams' tune that was released as a Square Dance about twenty years ago on the Windsor label. Most people should know the melody, but if not, it's easy to learn, and well worth the effort. Instrumentation arrangement is excellent and a joy to work with. Minor Fig. features a "Four Ladies Chain, Roll-Away, Circle, Roll-Away, Circle, Allemande & Weave" routine. Personally, I would prefer to start with a "Grand Square", or "Circle Left", so that the Caller can use some of the original lyrics straight off. Major Fig. is a simple, Plus sequence, and is well called by Steve. #10 on our Dec. 2000 tape.

FIGURE: Heads Square Thru, Do-Sa-Do, Swing Thru, Spin The Top, Square Thru ¾, Chase Right, Corner Swing, Prom.

G'DAY G'DAY

7C's-116 / Dave Tucker / Basic & M/S

This is a good Aussie song, which has never been recorded as a Square Dance previously. This one should especially appeal to Australian Callers. Instrumental has been well recorded and features several parts of the melody from the original song. Rhythm is unusual, and is fun to call & dance. Dave has provided a selection of Basic choreography on the cue sheet, and calls additional variations (some Mainstream) on the vocal side. Intro. Break & Closer are similar, but vary slightly. Make sure you check this one out.

It's #19 on our Dec. 2000 tape.

FIGURE: Heads Square Thru, Swing thru, Boys Trade, Boys Run, Bend The Line, R & L Thru, Star Thru, Pass Thru, Allemande Left, Swing, Prom.

AMERICAN PIE

Roy-325 / Tony & Jerry / Basic

How long has this tune been popular? After not having it available as a "Square" for all these years, we've now got two versions in as many months? However, this one is my choice of the two. "Royal" always seem to come up *trumps* when it comes to Square Dance Music production, and of course Jerry & Tony's vocals are always inspiring. When you buy this record, my bet is that you'll play the vocal right through several times. Choreo is simple, and allows good use of the original lyrics. #18 on our Dec. 2000 catalogue tape.

FIGURE: Heads Prom. 1/2., Square Thru, R & L Thru, Veer Left, Ferris Wheel, Square Thru ¾, Corner Swing, Prom.

