

CHOREO-WISE

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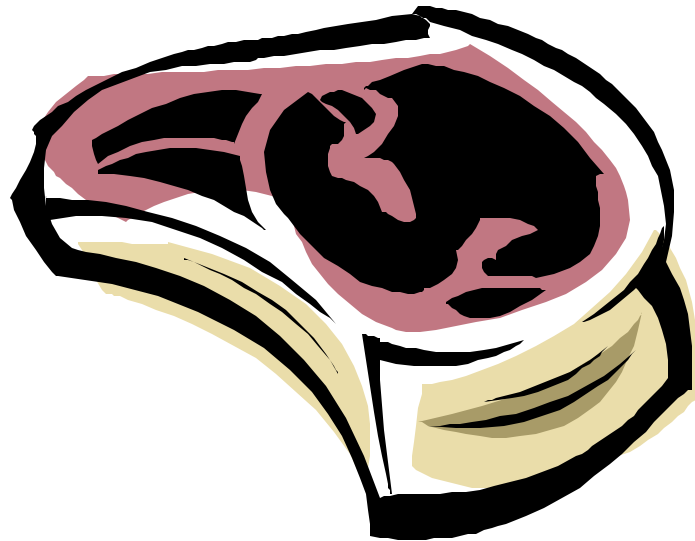
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Choreo-Wise

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Hi There!

It is great to finally see the arrival of the cooler weather – the summer has been longer and hotter than usual. I was quite a relief to hear, on radio, today is the coolest day so far this year.

We had our first full-weekend dance function here, two weeks ago. It was an Alevel weekend. We have mixed feelings about the weather. We had been hoping for cooler weather (while warm, it was cooler than it had been over the previous few weeks) but the storms and cyclonic weather up north meant that over a square of dancers who had booked in were unable to attend due to a combination of flooded roads and having had some of their roofs blown off the previous evening. The weekend went well. We have, however, decided to install air-conditioning straight away so that we don't have to sweat (if you'll pardon the expression) over what the weather will be like when we hold dances here at home.

The sound in the dance studio is an interesting situation. The ceiling is high and pitched – the angle of the pitch runs across the hall and the ceiling is lined with varnished pine. This means that the sound travels out from the speaker, hits the ceiling, and then deflects downwards. This has two implications. The first is that the sound spreads very evenly and it doesn't appear to be coming from any particular direction – the sound is just there, and the volume is very even throughout the hall. The second implication is that the volume needed to sound the hall is much lower than I am used to. It has taken me a while to get used to working with really low levels of sound – it should be good for my hearing, not being blasted at the front of the hall.

There are two downsides to this. The first is that sometimes the dancers lose orientation as to who is Heads and who is Sides – I suspect this is a combination of not having the sound appearing to come from a specific location at the front of the hall and also having the roof line run across the hall rather than up and down the hall. The second problem is that background noise from dancers not dancing also travels around the hall very effectively and this can make it hard for dancers to hear the call.

You may have heard the comment, "I usually try to take just one day at a time, but lately a few days have been ganging up on me." It's true; a lot of days have been ganging up on me. After three years of producing Choreo-wise and having a good record for getting each issue out on time, it is getting a lot harder. A combination of being very busy with the day job, trying to do a lot of work on the extension ourselves and a fairly hectic calling schedule is all starting to catch up. I still expect to post this issue in early April and post out the April and May issues in early May.

I hope that Never Ending Love (called by Mac Letson and me) will appear on the April releases tapes in the US, along with Why Don't You Spend The Night (called by Sharon Lacey and me) as part of a package CD that also contains a hoedown from the Heartland Studio of Jack Berg. The following month should see the appearance of The Eye of the Tiger (called by Jan & Colin Dandridge).

May the Bird of Happiness treat you kindly until next time you receive your copy of Choreo-wise.

Kind regards until next time.

Glitches from Issue #31 & #32

"The good news is that issues 31 & 32 seem to be free of errors – the bad news is I'm not happy because I have nothing to complain about!" – *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

Doing More With Separate!

Separate has a lot going for it but, from what I have seen, callers (as a group) don't use anywhere near enough variety to get full value out of it. Some of the following routines, while being very easy and straightforward, did cause dancers some hiccups, simply because the traffic patterns were new and unexpected.

The first few routines start from a Double Pass Thru formation. The centres will do some calls that have them finish in an Ocean Wave. The Trailing couples are asked to Separate – that is, turn their back on their partner and walk (a varying amount that should be specified by the caller) around the outside of the square. I ask them to Separate until they meet someone. I then ask everyone to do a Right & Left Thru – the courtesy turn should leave all dancers in facing lines of normal couples.

L1p
Pass Thru
Wheel & Deal
Centres Swing Thru
Outside Couples Separate
Meet Someone
Everyone Right & Left Thru
Star Thru B1c

And...

L1p
Square Thru three-quarters
Wheel & Deal
Centres Star Thru
Centres Backaway
Others Pass the Ocean
Same Ones Swing Thru
Others Separate
Meet Someone
Everyone Right & Left Thru
Pass the Ocean
All Eight Circulate B1c

Many years ago this was called a Divide – the outside couples would be asked to Divide and they would slide away from the person beside them and work around the outside of the square with the opposite person. We can get the same effect by using the call Separate. On the call Separate dancers should turn their back on each other and walk around the outside of the square a distance that is determined by the following call that applies to them.

SS
Heads Separate
Meet Someone & Star Thru
Double Pass Thru
Leaders California Twirl B1c

In the above routine, the Heads start to Separate, meeting the Opposite dancer behind the Sides, where they will Star Thru.

SS
Heads Separate
Sides Right & Left Thru
Heads Meet Someone & Star Thru
Centres Pass Thru
Star Thru
Pass the Ocean W1c

The timing and sequence of calls in the above routine is fairly important. If you call it as it is written above, the first three calls must come out fairly rapidly, one after the other – otherwise the Heads will have passed each other before they hear the call to Star Thru. It also has all dancers moving and doing different things simultaneously – it is for competent dancers. If calling to dancers not up to this all you have to do is swap over the calls on lines 2 and 3 and you can then take your time with the calls.

L1p
Pass Thru
Wheel & Deal
Centres Pass the Ocean
Centres Swing Thru
Others Separate – Pass One
Meet the Second
Everyone Right & Left Thru
Half-sashay
Star Thru
Trade By B1c



L1p
 Pass Thru
 Wheel & Deal
 Centres Pass the Ocean
 Centres Spin the Top
 Others Separate
 Meet Someone
 Everyone Right & Left Thru
 Star Thru

B1c

Spin the Top is a Mainstream call.

L1p
 Pass Thru
 Wheel & Deal
 Centres Right & Left Thru
 Others Separate
 Meet Someone
 Everybody Touch a Quarter
 Single File Circulate
 Face Right
 Men Pass the Ocean
 Ladies Pass Thru
 Ladies Face In
 Extend
 Men Run
 Right & Left Thru
 Pass the Ocean

W1c

The next routine relies on the dancers who are Separating to stop face to face when they meet someone...

L1p
 Pass Thru
 Wheel & Deal
 Centres Swing Thru
 Ends Separate -
 Stop When You Meet Someone
 Very Centres Run
 Centres Wheel & Deal
 Make a Line - Pass Thru
 Wheel & Deal
 Ladies Square Thru $\frac{3}{4}$'s
 Star Thru
 Promenade Home



This next dance routine will probably dance better if you can give the dancers some helper-words along the way...

L1p
 Pass Thru
 Wheel & Deal
 Centres Star Thru
 Ends Separate
 Pass One Person
 Stop When You Meet The Next
 Everyone Star Thru
 Pass Thru
 Circle to a Line

L1p

Singing Calls -

Corner Progression

Heads Separate
 Meet Someone - Star Thru
 Sides Right & Left Thru
 Centres Pass Thru
 Right & Left Thru
 Veer Left
 Couples Circulate
 Bend the Line
 Pass Thru
 Wheel & Deal
 Centres Square Thru three-quarters
 Swing & Promenade

Heads Pass the Ocean
 Centres Swing Thru
 Sides Separate - Meet Someone
 Everyone Right & Left Thru
 Pass Thru
 Bend the Line
 Pass Thru
 Wheel & Deal
 Centres Square Thru Three-quarters
 Allemande Left
 Swing & Promenade

Heads Promenade Halfway
 Heads Star Thru
 Double Pass Thru
 Ends Separate
 Centres California Twirl
 Everyone Star Thru
 Trade By
 Swing Thru
 Men Run
 Wheel & Deal
 Swing & Promenade

Mainstream

T-bone Scootback

I have been doing some work with T-bones recently – I have found that I have to be very careful with how I go about teaching the material – dancers find it unusual and different and something that they have to really think about. The key to the movement is that dancers must execute a 180-degree turn (i.e. they must finish with their back to the wall that they were facing initially).

To make it easier for dancers to be successful, I start off by calling Scootback from Mini-waves and from columns. The Mini-waves have the Ladies facing out initially. In the column I use a left-handed column with Men in positions #2 and #4. When I set-up my T-bone I can then tell the dancers that they only have to dance exactly what they had been dancing previously – and that they must turn half – and that they must be very precise with how and where they finish.

Module #1 – Mini-waves...

<p>B1c Touch a Quarter Scootback Men Run Right & Left Thru Slide Thru</p>	<p>B1c</p>
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Module #2 – Left-handed Column...

<p>B1c Slide Thru Right & Left Thru Half-sashay Left Touch a Quarter Scootback Single File Circulate Ladies Run Pass the Ocean Centre Men Trade Ladies Run Bend the Line Star Thru Wheel & Deal Centres Wheel Around</p>	<p>B1c</p>
--	------------

Module #3 – also using Left-handed Columns...

<p>B1c Slide Thru Right & Left Thru Half-sashay Left Touch a Quarter Scootback Single File Circulate Split Circulate Ladies Run Outsides Cloverleaf Centres Pass the Ocean Centres Swing Thru Turn Thru</p>	<p>B1c</p>
---	------------

Dancers may now be ready to try out a Tbone Scootback – they will be dancing the traffic patterns that you have already established – you may need to remind them of this...

<p>B1c Touch a Quarter Men Face Right Scootback All Eight Circulate Men Face In Scootback Men Run Pass the Ocean All Eight Circulate Swing Partner</p>
--

In the first of the All Eight Circulates, the Men dance as though they are in a column (doing a Single File Circulate) – the Ladies dance as though they are part of an Ocean Wave (the End Ladies walk across to remain on the End, while the Centre Ladies walk across to remain in the Centre).

And...

<p>B1c Touch a Quarter Men Face Right Split Circulate All Eight Circulate Scootback Split Circulate Men Face In Ladies U-turn Back</p>	<p>L1p</p>
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I have found that dancers frequently have trouble with this sort of T-bone material (initially). I try not to take it too far or work it too hard – I just drill it a few times until they can dance it competently. I think what makes it difficult, is that dancers are working independently or their partners, and at a perpendicular angle.

The next few routines use a Wave/Line of 6 dancers – the routines are fairly easy to dance – make sure you give the dancers sufficient helper words so that they can go through the routines confidently...

SS
 Heads Pass the Ocean
 Very Centres Cross-run
 New Very Centres Cast-off $\frac{3}{4}$'s
 Sides Pass the Ocean
 Wave of Six – Swing Thru
 Centre Men Hinge
 Four Men Run
 Everyone Bend the Line
 Circle Left
 Ladies Forward & Back
 Ladies Pass the Ocean
 Ladies Turn Thru
 Everyone Star Thru
 Promenade Home

SS
 Heads Pass the Ocean
 Very Centres Cast-off $\frac{3}{4}$'s
 Sides Pass the Ocean
 Men Circulate
 Ladies, as a couple, Run Right
 Line of Six – Half-tag
 Same Six Trade
 Line of Four – Bend the Line
 Others Face In
 Pass the Ocean
 Extend
 Right & Left Grand

There are some interesting effects in the above routine. The Very Centres Castoff with a left-hand. Because of this, after the Sides Pass the Ocean the Ladies are side-by-side and facing the same direction as each other. The Ladies should work as a couple as they Run right (this is an A-level concept that fits easily into a Mainstream program). Technically the Extend is a Plus call due to the formation it is being called from. I think Mainstream dancers can do this. If you prefer, you can call Step Ahead instead of Extend.

SS
 Heads Pass the Ocean
 Very Centres Cast-off $\frac{3}{4}$'s
 Sides Pass the Ocean
 Men Circulate
 Keep Circulating - Don't Stop
 Ladies Bend the Line
 Ladies Slide Thru
 Look for Partner – Swing Them

The Slide Thru in this routine is a same sex Slide Thru. The Ladies should Pass Thru and then Face Left – this puts them in a position to move smoothly into a swing with their partner.

SS
 Heads Pass the Ocean
 Centres Recycle
 Centres Veer Left
 Very Centres Cast-off $\frac{3}{4}$'s
 Sides Pass the Ocean
 Wave of Six – Swing Thru
 Original Heads Pass Thru
 Line of Six – Tag the Line
 Face Left
 Very Centres Hinge
 Everyone Bend the Line
 Circle Left
 Swing Partner

Singing Calls -

No Change of Partner

Heads Separate
 Meet Someone and Star Thru
 Sides Right & Left Thru
 Centres Pass Thru
 Right & Left Thru
 Veer Left
 Ferris Wheel
 Double Pass Thru
 Cloverleaf
 Double Pass Thru
 Leaders Separate
 Everyone Swing Partner
 Promenade

Heads Pass the Ocean
 Very Centres Hinge
 Sides Right & Left Thru
 Very Centres Hinge
 Centres Recycle
 Centres Square Thru Three-quarters
 Allemande Left
 Weave the Ring
 Swing
 Promenade

Heads Right & Left Thru
 Heads Dixie Style to a Wave
 Very Centres Cast-off $\frac{3}{4}$'s
 Sides Pass the Ocean
 Wave of Six – Swing Thru
 Swing Thru again
 Outside Ladies Step Ahead
 Centre ladies Cross-fold
 Everyone Swing Partner
 Promenade

Plus

Chase Right

I can't believe it! Here we are at Issue #33 and this is the first time that I have featured Chase Right (to the best of my memory – when you get to my age your memory isn't what it used to be). As well as looking at Chase Right I will also feature some material that uses Chase Left. To make it easier and smoother for dancers, it is a good idea to say Left Chase so that they know which direction they will be moving before they start to react to the call. It is also fair to say that Chase action dancers more smoothly when it follows something that lends itself to a turning motion. To call a Chase directly after a Pass Thru can have a rather severe turning action for the dancer who does the U-turn and leads the Chase across to the other side. I sometimes use the combination myself but, in general, try to avoid it.

Let's start out nice and simple...

B1c Touch a Quarter Walk & Dodge Chase Right Hinge Ladies Trade	W1c
--	-----

In this routine the Men lead the Chase...

B1c Touch a Quarter Split Circulate Walk & Dodge Chase Right Hinge Men Trade Men Run Wheel & Deal	B1c
---	-----

The next two routines feature a Chase Left...

B1c Left Touch a Quarter Walk & Dodge Left Chase Hinge <it's a Lefty> Fan the Top Men Run Bend the Line Single Circle to a Wave	B1c
---	-----

Ladies will be leading the Chase in this routine...

B1c Touch a Quarter Follow Your Neighbour Left Swing Thru Hinge Walk & Dodge Left Chase Cast-off Three-quarters Men Trade Men Run Wheel & Deal Left Touch a Quarter & Roll	B1c
--	-----

While it is most common for Chase Right to be called when lines are facing out, it is possible to call it from a Trade By formation...

B1c Pass Thru Chase Right Men Run	B1c
--	-----

And...

L1p Right & Left Thru Half-sashay Left Touch a Quarter Walk & Dodge Left Chase Cast-off Three-quarters Fan the Top Extend Allemande Left

A quick and slick set-up for a Zero Wave is...

SS Heads Pass Thru Chase Right Hinge Extend	W1c
---	-----

A nice asymmetrical routine follows – it is fairly easy for dancers – make sure you look at this before you try it at a dance...

SS
Heads Square Thru
Everyone Half-square Thru
Tag the Line
Face the Music
Bend the Line
Pass Thru
Chase Right
Leaders/Outfacers Run
Star Thru
Those Who Can –
Right & Left Thru
Others California Twirl B1c

For this to work, lines must be running across the hall after the Tag the Line, otherwise dancers will not turn to face the correct direction to allow the routine to work.

It is possible to call routines where the Centres dance the Chase Right/Left...

SS
Heads Right & Left Thru
Sides Star Thru
Double Pass Thru
Face Right
Centres Walk & Dodge
Ends Circulate
Centres Chase Right
Half-tag W1c

And...

SS
Heads Square Thru
On the 3rd Hand – Slide Thru
Double Pass Thru
Face Left
Centres Walk & Dodge
Ends Circulate
Centres Left Chase
Ferris Wheel
Double Pass Thru
Track II
Men Run
Slide Thru B1c

The next routine has the some dancers working through a Diamond formation. It also gives us some more material from a wave of six dancers...

L1p
Touch a Quarter
Circulate Once and a Half
Ladies Trade
Ladies Roll
Ladies Pass Thru
Men Diamond Circulate
Ladies Chase Right
Centre Men Hinge
Column of Six – Circulate
Column of Six – Hinge
Ladies Trade
Wave of Six – Swing Thru
Ladies Hinge
Men Flip the Diamond
Outside Six – Circulate
All the Men Run Right
Look at a couple
Everyone Pass Thru
Swing Partner

The final Pass Thru is danced on a diagonal – if the dancers are given a chance to orient themselves, this should be no problem at all.

Singing Call –

Corner progression

Heads Promenade Halfway
Sides Touch a Quarter
& Spread
Centres Pass Thru
Centres Chase Right
Everyone Ferris Wheel
Double Pass Thru
Face In
Pass the Ocean
Swing Thru
All Eight Circulate
Swing & Promenade

Right-hand progression

Heads Swing Thru
Centres Hinge
& Spread
All Eight Circulate
Centres Chase Right
Everyone Ferris Wheel
Zoom
Double Pass Thru
Track II
Centres Trade
Swing & Promenade

A-level

Different Sex – Different Call

This month we look at utilizing calls that can allow one gender to do one call, while the other gender does a different call.

In the situations where one call takes more time the other, it promotes smooth dancing and good timing to give the longer call first. This is particularly important in the situations that the two genders will get together for the second part of each call.

One/Three quarter Thru...

B1c
Touch a Quarter
Centres Trade
Men Three-Quarter/
Ladies One-Quarter Thru
Men Run
Pass the Ocean
All Eight Circulate W1c

L1p
Pass the Ocean
Hinge
Centres Trade
Ladies Three-quarter/
Men One-quarter Thru
All Eight Circulate
Swing Partner

Right Roll/single Circle to a Wave...

SS
Heads Touch a Quarter
Ladies Single Circle
Men Right Roll
Everyone Make A Wave
Centres Trade
One Quarter Thru
Men Run
Wheel & Deal B1c

B1c
Right & Left Thru
Veer Left
Cross-over Circulate
Ferris Wheel
Centres Touch a Quarter
Centres Box Counter Rotate
Men Single Circle
Ladies Right Roll
Everyone Make A Wave
Explode &
Touch a Quarter
Ladies Peel Off
Centre Men Spread
Everyone Pass In
Centres Swing Thru
Centres Turn Thru
Allemande Left

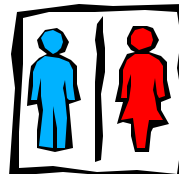
Mini Busy/Wheel & Deal

SS
Heads Pass In
Double Pass Thru
Face Right
Men Mini Busy
Ladies Wheel & Deal
Men Recycle
Men Pass Thru
Swing Partner

Ferris Wheel/Turn & Deal

SS
Heads Pass In
Double Pass Thru
Face Right
Men Ferris Wheel
Ladies Turn & Deal
Men Swing Thru
Extend
Cross-over Circulate
Left One Quarter Thru
Extend
Allemande Left

An alternative ending could be, instead of extending to an Allemande Left – **Recycle, Veer Right, Trade Circulate, Wrong Way Promenade.**



Singing Calls

Cloverleaf Motif

Singing Calls – Corner progression

Heads Square Thru three-quarters
Cloverleaf
Double Pass Thru
Cloverleaf
Centres Swing Thru
Swing Thru again
Extend
Swing & Promenade

Heads Square Thru
Right & Left Thru
Veer Left
Couples Circulate
Ferris Wheel
Centres Star Thru
Centres Pass Thru
Cloverleaf
New Centres Pass Thru
Swing & Promenade

Heads Promenade Three-quarters
Sides Square Thru
Cloverleaf
Centres Touch a Quarter
Centres Circulate
Centres Hinge
Extend
Swing Thru
Men Trade
Swing & Promenade

Heads Promenade three-quarters
Sides Right & Left Thru
Double Pass Thru
Cloverleaf
Centres Touch a Quarter
Centres Circulate
Centres Hinge
Extend
All Eight Circulate
Swing Thru
Men Trade
Swing & Promenade

Heads Lead Right
Swing Thru
Men Trade
Men Run
Tag the Line
Face In
Pass Thru
Wheel & Deal
Double Pass Thru
Cloverleaf
Look for Corner
Swing & Promenade

Heads Square Thru
Swing Thru
Men Run
Tag the Line
Cloverleaf
Ladies Square Thru three-quarters
Swing & Promenade

Heads Square Thru
Slide Thru
Pass the Ocean
Ladies Run
Men Trade
Tag the Line
Cloverleaf
Men Square Thru Three-quarters
Swing & Promenade

Four Ladies Chain One-quarter
Heads Lead Left
Veer Right
Bend the Line
Right & Left Thru
Half-sashay
Centres Square Thru $\frac{3}{4}$'s
Ends Star Thru
Men Cloverleaf
Star Thru
Promenade

Heads Square Thru
Swing Thru
Men Run
Ferris Wheel
Centres Slide Apart
Sides Square Thru
Heads Pass Thru
Heads Cloverleaf
Swing & Promenade

The final routine is by Brian Hotchkies – the Cloverleaf feels funny but works fine.



Having Fun

I suspect that it is very true that sometimes we, as callers, become so involved with the choreography we intend to use that we forget that the main objective is for dancers to have fun.

Often times, the fun can come from dancers being surprised! We, as callers, can rely on dancer memory causing dancers, from time to time, to anticipate what the next call will be.

We can use this anticipation to surprise the dancers.

As an example, look at the next two pieces of choreography.

Beginners dance...

SS
Head Ladies Dosado
Side Ladies Dosado
Head Men Dosado
Side Men Shake Hands

Because the three previous sets of dancers have all been asked to do a Dosado in the centre of the square, most times the Side Men will go into the Centre expecting to do what everyone else has done. The fact that you give them a different call will surprise them and generate fun for the whole square.

The next routine uses a more sophisticated routine...

B1c
Touch a Quarter
Centres Trade
Men Trade
Ladies Trade
Centres Trade
Scotback
Men Run
Slide Thru

B1c

I like to use this routine three times, in fairly quick succession. I might make small changes – such as “Ladies Trade, Men Trade”, or even just call “Same Sex Trade”.

Then I call...

B1c
Touch a Quarter
Centres Trade
Men Trade
Ladies Trade
Centres Circulate
Scotback
Men Run
Reverse Flutterwheel
Sweep a Quarter
Veer Right
Promenade

I try to give the calls at the normal rate – I don't do anything to try to trick the dancers. The effect is devastating. Because of dancer anticipation the Centres start to trade and then realize what the call was. Every time I've used this routine I have got a fabulous reaction from the dancers.

If you have routines like this that allow great interaction between caller and the dancers, please let me know so that I can share them with others.

Another aspect of creating fun is, without a doubt, the music that we use. As Square Dance callers trying to entertain dancers, we are manipulating both the emotions and intellects of those who dance to us. I use choreography to challenge dancer intellect – I use music to manipulate dancer emotions.

I believe that a night at a square dance should be a “roller-coaster ride” where the dancers feelings are changing all the time. It is not good to try to keep emotions on a real high all the time, or the dancers will tire too quickly. I don't think it is a good idea to make the choreography highly challenging for the whole night. I feel that dancers need some time to dance in a relaxing manner and enjoy the movement to music; otherwise they will be mentally exhausted well before the end of the evening.

There are several pieces of music that I particularly like to use to create a real sense of fun amongst dancers and others that I particularly like to use to create a sense of excitement. Sunny (MacGregor) is one that I use to surprise the dancers. At the very start of the music, just after the musical introduction, the music cuts out for two beats of music. I use this by saying “Circle Left” and then saying absolutely nothing until the music cuts in again. The effect on a floor can be devastating. Dancers hear music, they hear the call, they start to move, and then... NOTHING! Not a sound. Many times I have seen dancers literally tripping over themselves as they try to circle left without any music. And then the music cuts in and the effect of the surprise is dramatic, and creates fun.

I hope you have fun creating fun!

Record Review

New Releases – March '01

By David Cox

After a few months with few releases and very few interesting releases, March sees the release of quite a few records, some on new labels. Roll on April!

- **Love Is In The Air**

Tennysheoe 2000 / Fred Jones

The music is very true to the original tune by John Paul Young. The music has very little melody in the Introduction but the melody line gets stronger as the tune progresses. Fred Jones does a fabulous job on the called side. It has a high pitch and may suit female callers.

HEADS SQUARE THRU – DOSADO TO A WAVE – LADIES TRADE – RECYCLE – VEER LEFT – FERRIS WHEEL – PASS THRU – TOUCH A QUARTER – SCOOTBACK – SCOOTBACK – SWING & PROMENADE

- **Dancing On A Saturday Night**

Aussie Tempos 1017 / Jerry & Tony

The tune is very modern and has a strong beat and a bright melody – Jerry and Tony have done a good job on the called side. The choreography is simple, yet different, showing the difference between 2 Ladies and 4 Ladies Chain from facing lines.

HEADS PROMENADE HALFWAY – SIDES HALF-SQUARE THRU – CIRLCE TO A LINE – RIGHT & LEFT THRU – 2 LADIES CHAIN – 4 LADIES CHAIN – ROLL PROMENADE

- **Who Let The Dogs Out**

Red Boot 3086 / Don Williamson

If you are looking for records that are a little different, this one could be for you. The tune is a fairly standard country style piece of music – but it does have dog sound effects throughout the record.

HEADS PROMENADE HALFWAY – HEADS SQUARE THRU – RIGHT & LEFT THRU – VEER LEFT – FERRIS WHEEL – CENTRES RIGHT & LEFT THRU – PASS THRU – SWING & PROMENADE

- **Who's Cheating Who**

Sting 801 / James Wyatt

This is one of the new generation Sting records, now owned by Paul Bristow. The instrumentation is bright and exciting, and with lots of solid beat. The band uses all the usual instruments – drums, guitar and some good harmonica work. The music has a strong “boom-chuck” that is good to move to.

HEADS SQUARE THRU – RIGHT & LEFT THRU – VEER LEFT – COUPLES CIRCULATE – FERRIS WHEEL – DOUBLE PASS THRU – LEADERS TRADE – SLIDE THRU – SQUARE THRU ¾'S – SWING & PROMENADE

- **Disco "D" Hoedown**

Disco Duck Productions 2001 (CD)

This is a new label and a new concept. Jack Berg owns “Disco Duck Productions”. The music comes on a CD and contains three different hoedown tunes. All the tunes have a strong disco flavour and are bright and highly percussive. The music should appeal to younger dancers in particular but all dancers in general.

Best Sellers from February

1. I Saw Her Standing There	Global 935
2. Down On The Corner	Crown 142
3. Finally Friday	Global 309
4. I Like It Like That (Golden Oldie)	Rhythm 207
5. It Must Be Love	ESP 924

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:

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MY HEART SKIPS A BEAT
Mac2433 / Wayne West / Mainstream

The instrumental is actually a re-release of music that first appeared about thirty-five years ago. It was one of the most popular dances of that time and could have been found in almost every Caller's box of "favourites". Frank Messina's music is as good today as it was then, and has that *touch of magic* that will appeal to many of today's Callers as well. Wayne has done a very impressive job on the flip side – and your heart will *skip a beat* too when you hear his wonderfully warm vocal rendition of this old favourite. Choreo is straightforward and well timed without any tricks. If you'd like to check it out, it was #9 on our January/February 2001 catalogue tape.

Figure: Heads Promenade Halfway, Sides Square Thru, R & L Thru, Eight Chain Six, Corner Swing, Prom.

DOWN ON THE CORNER
Crown142/Matt Worley/Basic



A song made popular many years ago by Creedence Clearwater Revival. The rhythm is slightly different from the original "pop" song, but still very enjoyable to dance. Matt's vocal is well done, and worthy of a *spin*. Minor figure features a simple "Ladies Prom., Swing, Circle, Allemande, Weave & Prom." sequence. Major figure is an easy routine that should not pose problems for basic Dancers who have had a little experience.
#5 on our Jan/Feb 2001 catalogue tape.

Figure: Heads Square Thru, Do-Sa-Do, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Swing Thru, Boys Trade, Corner Swing, Prom.

THE PARTY IS OVER
Kalox1335/Wayne West/Mainstream

This instrumental is also a re-release (originally on Long Horn) from the sixties. If you don't already have it in your collection, you certainly should check it out! In my opinion this record should be in every Caller's box. It's a great number to end the night when you don't want to leave 'em swinging from the rafters, or if you've ended the night with a driving dance and the Dancers are all wanting more. I will occasionally use it in such situations, and turn the hall (and stage) lights off. If you have not tried this technique before, give it a go some time – it can be very effective. Wayne's vocal is good (as always), but the fidelity on the vocal side is not quite as *clean* as it could be. The Minor figure uses a simple "Ladies Chain, Rollaway, Circle, Allemande & Weave" routine. The only Mainstream figure used is *Slide Thru*. If this were to be changed to *Star Thru* the dance would be Basic. It's featured on our March 2001 catalogue tape.

Figure: Heads Prom. ½, Square Thru, R&L Thru, Pass Thru, Trade By, Slide Thru, Square Thru ¾, Corner Swing, Prom.

OH WHAT A BEAUTIFUL LOVE SONG
Crown148/Steve Jacques/Plus

A tune that's not new to Square Dancing, but never-the-less worthy of another run. This version features a new instrumental, and vocal by Steve. Tune should be well known to most Callers, and is easy to call. Minor figure features a "Grand Square", which allows good use of the song's original lyrics. Major figure is simple, yet interesting.
#6 on our Jan/Feb 2001 tape.

Figure: Heads Prom. ½, Sides Square Thru, Swing Thru, Boys Run, Ferris Wheel, & Spread, Star Thru, Centres Pass Thru, Corner Swing, Prom.