



Hi There!

This month's cover features the 12 Apostles, a very popular tourist site along Victoria's Great Ocean Road – I've almost been there once – maybe next time I'll actually make it there – I hope that they are all still standing – apparently some of the rocks are starting to become quite badly eroded.

Thank you to Jeff Garbutt for his article on Singing Calls – the next issue will feature an article by George Kent on how to resolve a square.

This will be the last issue for a couple of months – the next issue will be written when I return to Australia in early July and hopefully will be posted out to you before the end of July. I hope to pick up a lot of good ideas while travelling through Europe and the US and look forward to being able to share my discoveries with you.

The biggest problem in life is possums in the roof – if any of you have foolproof solutions that will keep possums out of the roof please let me know.

In the mail yesterday I received some sample Hoedown music from Jack Berg. The music has a real Aussie flavour. There is didgeridoo on the introduction and closer as well as some cockatoo noises (well, they sound like cockatoos to me). We are looking for a name for the music – if you have suggestions that have an Australian/Aboriginal flavour to them please let me know

Kind regards until next time.

Glitches from Issue #34

Too early to tell at this point in time!

Abbreviations Often Used In Choreo-Wise:

SS = Squared Set (or Static Square)

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

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

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

Using Singing Calls In Your Program

How do you choose which singing call to do? And when? Is there a magic formula? Well after 10 years I can safely say that I haven't found any magic formula! And I bet there are callers around with more experience than me who haven't found the secret yet either.

But here are a few tricks that I have picked up.

Firstly, a program is essential. I know it's a pain. I know it doesn't guarantee success. But not programming will guarantee failure, maybe not the first night, or the second or third, but eventually "something will seem amiss." A program gives you some guidelines and some coherence. A program gives a much better chance of providing good variety, both choreographic and musical. And a program also allows one to better manipulate dancers emotions during the evening (i.e. controlling the highs and lows)

What do you think are the most important parts of the program? Well I reckon that the two most important parts are the start and the finish. The middle bits, of course, are important. But the start and finish are the most critical.

The first bracket (or tip) sets the mood for the night. It is an opening statement, "welcome to our dance, enjoy yourself and stay awhile". So go through your record box and pick out tunes that will make good "opening" numbers and make a list of them. The first bracket is important for another reason, we want to get dancers there on time. So if you have a reputation of great start brackets, more people will arrive on time. So start the evening firing on all cylinders.

The last bracket serves many purposes:

- It is the "wrap up" of the night's entertainment.
- It is time for winding down.
- Your last chance to really sell the dancing experience, and your calling, to the dancers.
- Dancers need to finish the night satisfied, happy, wanting more and hopefully still singing the words to your last song as they go out the door.

So, once again, go through your record box and make up a list of "closing" numbers. In picking out closing numbers remember to pick out different tempos. Some nights the dancers need a fast one to finish. Sometimes they need a romantic ballad to finish the night. So be prepared.

Now how about the rest of the night? Well I reckon that the entire dance program should be like a storybook. A typical book has chapters, pages, sentences and words. The words and sentences go together to make a coherent chain of events that form a chapter. The chapters all combine to form a coherent story that builds from start to finish. The story often has a theme, sometimes a hidden message, and generally a moral. But one thing is for sure – each sentence tends to lead onto to the next. Each paragraph leads on to the next. And each chapter can be woven together somehow. And so it should be that each song chosen should build upon the previous one somehow.

If you ever get a chance, go to a concert by a truly great entertainer, and watch how each song they use seems to build like pages in a story. A good example is Neil Diamond, his entire program flows from one song to another so smoothly. If we could capture that same technique, we'd be on a winner.

Now how do you use your singing calls? Do you get the most value from them? Most of the tunes we use tend to lose something in the translation to 64 beat figures at 128 beats per minute. So do some research into the original song. Kevin Kelly will tell you that he will always attempt to get hold of the original words and record of each song. He wants to capture the original feel of the song when presenting it. Keeping in mind that Square Dance Callers are not there to sing, as such. Sometimes, singing can detract from the dancing. After all, that is what the dancers relate to. You may also be fortunate to find videos of the original song. For instance I have copies of the videos "Al Jolson Story" and "Jolson Sings Again" and will sometimes study the performances of his classic numbers.

Another idea is to give a song life in your introduction. A quick story about who did the song or what the song was about may help to give it meaning. (But make sure it is only a quick story.) For instance:

- (I'll be your baby tonight) - this number was originally done by Robert Zimmerman. But it didn't do so well for him until he changed his name to Bob Dylan. It was also done more recently by a group called "UB40". But the most famous version was performed by Burl Ives.
- (Tears in Heaven) - This next song got most of the Grammy awards in 1993. It was written in memory of the life of Eric Clapton's son.
- (I will always love you) - This song was used as the theme for two different movies. And I wonder if anyone can tell me which movies they were. (Answers - "Best Little Whorehouse in Texas" and "The Bodyguard".)
- (Any singalong) - This next song is a singalong, and if you know the words please join in. Oh, I just realised that there is no-one in this hall old enough to remember this song. Oh well, just in case your grandparents taught it to you, you can join in.

Also, learn to read the vibes of the dancers. Are you one of those callers who when using "Beautiful Noise" will turn the music way down. Have you ever noticed that the dancers want to make noise and not keep their own volume down? Does this tell you something? Could it be that the music itself lends itself to being heard? Well it does. The music is wonderful, and should not be subdued in any fashion. And if you're not convinced - go to a Neil Diamond concert and listen to how he does it. He doesn't subdue the volume at all - he really lets go with both the music and his voice. Try it at your club, and notice the reaction from your dancers.

So you've got 200 records. Great! Do you use them all, or do you always seem to use the same 5 or 6 every night? Dancers want variety, so try not to fall into that trap. Paul Bristow once said that he keeps a

card with each record. On that card he notes the date (and probably dance function) each time he uses it. This becomes a tool for him to know when he last used that tune. David Cox keeps a list on computer of each time I he calls a record so that he can cycle through the records regularly. Graham Rigby works through the alphabet – one night all his singing calls will start with the letter A, the next time all his singing calls will start with the letter B, and so on. He reckons it is an easy way to ensure that he will only do the same record twice every 12 months at most. (I wonder what does he do on "Q", "V", "X" and "Z" nights ? Whatever system works for you is fine, but discipline yourself to cycle through your collection.

Finally, if I could offer two pieces of advice:

Firstly, call from the heart. Try and capture the original meaning of the song.

Secondly, call for a purpose. Try to make a story out of your program.

by Jeff Garbutt

Jeff has been a caller in Western Australia for over 25 years. He is currently Secretary of the WA Callers Association and Editor of the ACF Newsletter, CallerLink. He recently released his first record on Down Under label.

Record Review

New Releases – May '00

By David Cox

- **Eye Of The Tiger**

Seven C's 117 / Colin & Jan Dandridge

It was a pleasure working with Colin & Jan on this, their first release. The music is exciting, up-tempo and very modern. The tune is the theme song from the movie, Rocky III. There are strong rhythm breaks at the start of the opener and middle break, as well as at the end of the closer. There is a 32 beat tag ending. Colin and Jan use different choreography in each figure. The overall effect is very powerful, modern music.

HEADS PASS THE OCEAN – EXTEND – HINGE – ALL EIGHT CIRCULATE – MEN RUN – RIGHT & LEFT THRU – DIXIE STYLE TO AN OCEAN WAVE – MEN CROSS-RUN – SCOOTBACK – SWING & PROMENADE

- **White Line Casanova**

Snow 403 / Bo Wallin

I was quite unfamiliar with the song but it is a trucking song with some very bright,

driving music. The instrumentation is standard Sting music – lots of harmonica, good percussion section, mandolin and guitar. There is a key change at the start of the closer. The melody is easy to follow and an easy key for most callers to use.

HEADS SQUARE THRU – DOSADO – SWING THRU – MEN RUN – HALF-TAG – SCOOTBACK – MEN RUN – SLIDE THRU – SWING & PROMENADE

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 March

| | |
|--------------------------------|--------------------|
| 1. Dancing On A Saturday Night | Aussie Tempos 1017 |
| 2. Little Miss Blue Eyes | Royal 1006 |
| 3. It'll Be Me | ESP 1053 |
| 4. Next Door To An Angel | Down Under 101 |
| 5. Torpedo | C-Bar-C 561 |

Best Sellers Information supplied by:

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BASIC

ZOOM!

For such a simple call, it can be surprising how much fun you can have playing around with the call "Zoom".

Remember that Zoom is danced by Tandem Couples - the Lead dancer does a full 360 degree turn away from the centre, to finish where the Trailing dancer was standing. The Trailing dancers simply step ahead to fill the place vacated by the Lead dancers. The Trailing dancers do not turn - they simply step straight ahead.

One of my pet hates when I am dancing is to have the caller say Heads Star Thru and then Zoom. To my way of thinking, this is really bad body-flow for the Heads - after they do a quarter turn one way (because of the Star Thru) they then do another quarter turn the other direction (as a result of the Zoom). I would prefer the body flow of Heads Pass Thru, Separate and stand behind the Sides.

Many times you will hear callers say, "Centres Zoom" when they really mean everyone do a Zoom. In the first couple of routines it really is the Centres who are doing the Zoom - and they stay in the centre...

SS
Heads Touch a Quarter
Centres Circulate
Centres Zoom
Centres Split the Outside Couple
Lady go Left - Man go Right
Make a Line
Star Thru
Centres Left Square Thru $\frac{3}{4}$'s B1c

In the above routine, I call the Centres Circulate before calling the Zoom so as to give better body flow. Also, the Tandem

Couple splitting the Sides single file works quite nicely but will cause a little confusion if dancers aren't used to the call from this situation.

And...

SS
Heads Left Touch a Quarter
Centres Circulate
Centres Zoom
Centres Split the Outside Couple
Man go Right - Lady go Left
Make a Line
Star Thru
Centres Left Square Thru $\frac{3}{4}$'s B1c

If we use the call, Half Zoom, the Lead dancers turn out 180 degrees, and the Trailing dancers do half a Circulate, so that they finish side-by-side with the dancer who had been in front of them previously. When called from parallel mini-waves, the result will be an Ocean Wave...

SS
Heads Touch a Quarter
Centres Circulate
Centres Half-Zoom
Extend
Left Swing Thru
Men Run Left
Box the Gnat
Right & Left Thru
L1p

When called from a right-hand mini-wave the result will be a left-hand ocean wave.

When called from a left-hand mini-wave, the result will be a right-hand ocean wave...

SS
Heads Left Touch a Quarter
Centres Circulate
Centres Half-Zoom
Extend
Swing Thru
Ladies Run
Box the Gnat
Right & Left Thru
L1p



We can also call Zoom for just one sex...

B1 c

Circle to a Line

Pass Thru

Wheel & Deal

Just the Men Zoom

Double Pass Thru

Leaders U-turn Back

Swing Thru

Men Run

Square Thru three-quarters

Allemande Left

Or just the Ladies...

B1 c

Swing Thru

Men Run

Ferris Wheel

Just the Ladies Zoom

Double Pass Thru

Face In

Pass Thru

Wheel & Deal

Ladies Pass The Ocean

Centre Ladies Trade

Centre Ladies Run

Ladies Bend the Line

Ladies Pass Thru

Star Thru

Promenade Home

And...

B1 c

Swing Thru

Men Run

Ferris Wheel

Just the Ladies Zoom

Double Pass Thru

Face In

Pass Thru

Wheel & Deal

Zoom

Men Swing Thru

Extend

**All Eight Circulate
Swing Partner**

Next issue will continue the material looking at Zoom - specifically, more Half-Zoom and Zoom from a completed Double Pass Thru formation.

Another formation where Zoom can be, but is rarely, called is from the end position of a two-faced line or ocean waves...

B1c
Swing Thru
Men Run
Ladies Trade
Men Zoom
Ferris Wheel
Zoom
Right & Left Thru
Zoom
Centres Pass Thru B1c

And...

B1c
Swing thru
Men Circulate
Ladies Zoom
Men Run
Ferris Wheel
Zoom
Swing Thru - Three Hands
Extend W1c

Singing Call - Corner Progression

Heads Square Thru
Touch a Quarter
Centres Trade
Centres Run
Ferris Wheel
Zoom
Double Pass Thru
Ladies U-turn Back
Star Thru
Ladies Trade
Partner Trade
Promenade

Heads Square Thru Half
Touch a Quarter
Centres Trade
Centres Run
Couples Circulate
Ferris Wheel
Zoom
Pass Thru
Star Thru
Ladies Trade
Partner Trade

Mainstream

What Do We Call After Walk & Dodge?

I know that there are many callers who have concerns about which calls to use after Walk & Dodge. The problem is that, as a general rule, no dancer who has lateral movement should receive a call that moves them in the direction opposite to that lateral movement.

I suspect that there are no calls at Basic or Mainstream that allow this rule to be observed. At Plus level, Chase Right is an excellent follow-up call as it allows the dodging dancer to continue the lateral movement with a smooth turn in the same direction as the dodge. At A-level, Right Roll to a Wave allows the same continuation of the dodging direction.

Unfortunately it is not a perfect world, and at Mainstream every single follow-up call is going to be a bit jerky for someone. On the positive side, the Lead dancers are used to being jerked around and probably anticipate a Partner Trade and so make allowance for this in the way that they dance the dodge.

Anyway, I thought I might look at some of the options available to us as a follow-up call.

The first routine uses a follow-up that isn't really a call. Face Right is not on any list, but is sometimes used as a follow-up call to a Tag the Line or Double Pass Thru. The dancers may need to be asked to slide together after the Face Right...

| |
|-----------------------|
| L1p |
| Pass the Ocean |
| Hinge |
| Walk & Dodge |
| Face Right |
| Single File Circulate |
| Men Run |
| Swing Thru |
| Ladies Circulate |
| Right & Left Grand |

And from left-hand mini-waves...

L1p
Slide Thru
Left Touch a Quarter
Walk & Dodge <a lefty>
Face Left
Single File Circulate
Ladies Run
Pass the Ocean
Spin the Top
Swing Thru
Recycle B1c

When called from parallel ocean waves, Walk & Dodge plus Dodgers Trade is an equivalent to All Eight Circulate. With this follow-up call, only two dancers have to turn against the direction of lateral movement...

B1c
Make a Wave
Walk & Dodge
Dodgers Trade
Swing Thru
Men Run
Couples Circulate
Wheel & Deal B1c

And...

B1c
Eight Chain Two
Dosado to an Ocean Wave
Walk & Dodge
Dodgers Trade W1c

When called twice in succession, it is a Zero Module...

B1c
Make a Wave
Walk & Dodge
Dodgers Trade
Walk & Dodge
Dodgers Trade W1c

Having the Centres of an out-facing line U-turn Back should give good body-flow...

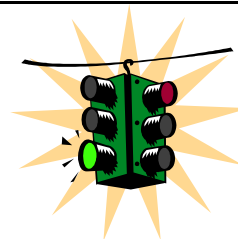
B1c
Touch a Quarter
Walk & Dodge
Centres U-turn Back

Ends Run
Pass the Ocean
Ladies Cross-run
Allemande Left

As an aside, the one thing that can fix bad body-flow is bad timing - by bad timing, I mean bringing dancers to a stop before giving them the next call. Sometimes bad timing can actually be quite good timing.

This next routine is a module that converts a Zero Line to a Zero Box. It uses a Grand Walk & Dodge - the idea is that the six dancers looking at someone's back will Walk while the two dancers facing out will dance the Dodge...

L1p
Touch a Quarter
Grand Walk & Dodge
Ends Cloverleaf
Centres Hinge
Extend
Centres Trade
Everyone Walk & Dodge
Partner Trade
Pass the Ocean W1c



When calling Walk & Dodge from a Half-sashayed mini-wave, U-turn Back is a nice follow-up call as it gives a "normal" finishing formation...

L1p
Pass the Ocean
Hinge
Split Circulate
Walk & Dodge
U-turn Back
L1p

In this next routine, the Cast-off three-quarters is danced from a 3x1 line - it is a good routine...

L1p
Square Thru Three-quarters
Courtesy Turn
Dixie Style to a Wave

Men Walk & Dodge
Cast-off Three-quarters
Men Pass the Ocean
Men Hinge
Recycle

B1c

This routine has some interesting features...

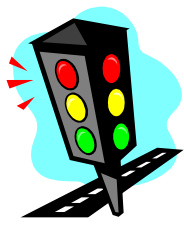
L1p
Square Thru Three-quarters
Courtesy Turn
Dixie Style to a Wave
Men Start – Swing Thru
Ladies Walk & Dodge
Men Run
Men Walk & Dodge
Cast-off Three-quarters
Slide Thru
If You Can – Pass Thru
Allemande Left

Notice that the Swing Thru is called from a Left-hand wave – the Men Start and then all dancers turn half by the left. The Men Run into the Centre – this allows good body-flow for the dodging centres. The Slide Thru is danced with the same sex – the result is a strange column.

Singing Calls – Corner Progression

Heads Square Thru
Dosado
Touch a Quarter
Scotback
Walk & Dodge
Partner Trade
Pass the Ocean
Men Run
Ferris Wheel
Pass Thru
Swing
Promenade

Heads Right & Left Thru
Heads Dixie Style to a Wave
Extend
Men Walk & Dodge
Everyone Cast-off Three-quarters
Men Pass the Ocean
Centre Men Trade
Ladies Circulate
Men Swing Thru
Men Hinge
Allemande Left
Promenade



Plus

T-bones:

Peel the Top & Follow Your Neighbour

As I mentioned at the start of this issue, T-bone material is not easy and should only be called in workshop situations to dancers who want genuinely challenging material and want to have a better understanding of how calls can work from different situations. One of the things that makes it challenging is that dancers are working in isolation and must dance each step very precisely.

It is challenging material to dance, but simply follows the definitions and applies them to different formations and situations.

B1c

Touch a Quarter

Scotback

Ladies Roll

Peel the Top

Flip the Diamond

Men Trade

Allemande Left

I have selected this as the starting formation as it has the Ladies using a Left-hand (which is the hand that they would normally use for a Peel the Top). Also the call finishes with parallel diamonds. The trouble spot will be that the Men, after they have danced a Peel Off, will be reluctant to also move up a quarter, as their part of a Fan the Top – for some reason the Peel Off feels as though that is all that needs to be done. Also, depending on how full the hall is, there may be a slight crush as the centre Men pass each other.

In the next routine, the Ladies cast using a right-hand, but the Men will be moving to their right, the usual direction for Men to move as they Peel the Top. The finishing formation will, this time, be a right-hand diamond...

B1c

Left Touch a Quarter

Ladies Roll

Peel the Top

Flip the Diamond

Acey Deucey

Right & Left Grand

Alternatively, you might decide to start with just two couples working in the middle...

SS

Heads Pass the Ocean

Centres Swing Thru

Centres Hinge

Ladies Roll

Centres Peel the Top

Centres Flip the Diamond

Extend <to a Lefty wave>

Left Swing Thru

Ladies Run

Ferris Wheel

Centres Wheel Around B1c

Follow Your Neighbour can also be called from a T-bone formation. The definition remains the same – Trailing dancers Extend and Cast Three-quarters, while the Lead dancers Fold & Roll...

B1c

Right & Left Thru

Half-sashay

Left-touch a Quarter

Men Roll

Follow Your Neighbour

Flip the Diamond W1c

In this routine the Ladies Fold to the Left and then Roll. The Men Extend, with a right-hand, and Cast Three-quarters. The finishing formation is a right-hand Diamond.

In this routine the finishing formation is a left-hand Diamond...

B1c

Touch a Quarter

Men Roll

Follow Your Neighbour
Flip the Diamond
Fan the Top
Explode &
Spin the Top
Explode &
B1c

If you like the idea of having two couples working in the centre you might like this next routine...

SS
Heads Spin the Top
Centres Cast-off Three-quarters
Men Roll
Centres Follow Your Neighbour
Centres Flip the Diamond
Extend <to a Lefty wave>
Left Swing Thru
Scotback <a Lefty>
Ladies Run Left
L1p

Of the two calls, I find that the Follow Your Neighbour dances more smoothly from a T-bone, than does the Peel the Top. Please use this material with discretion.

On a different thread altogether...

SS
Heads Pass the Ocean
Centre Men Fold
Centres Peel the Top
Sides Pass the Ocean
Everyone Recycle
L1p

And...

SS
Heads Pass the Ocean
Centres Cast-off Three-quarters
Centres Follow Your Neighbour
& Spread
Ping Pong Circulate
Extend
Swing Thru
Men Run
Pass the Ocean
Ladies Trade
W1c

This is a nice get-out module...

L1p
Turn Thru
Wheel & Deal
Men Roll
Ladies Peel Off
Ladies Do Your Part - Bend the Line
Centres Pass the Ocean
Cut the Diamond
Hinge
Men Start - Left Swing Thru
Left Swing Thru
Right & Left Grand

And...

L1p
Pass Thru
Wheel & Deal
Ladies Roll
Men Diagonal Double Pass Thru
Men Peel Off
Men Do Your Part - Bend the Line
Centres Pass the Ocean
Everyone Diamond Circulate
Centres Hinge
Men Run
Pass Thru
Wheel & Deal
Dixie Grand
Turn the Next One Left -
Promenade

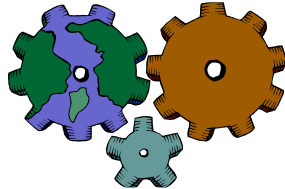
Singing Calls - No Progression

Allemande Left
All Eight Spin the Top
Wrong Way Right & Left Grand
All Eight Spin the Top
Turn Thru
Allemande Left
Swing
Promenade

Heads Swing Thru
Centre Ladies Fold
Peel the Top
Extend
Swing Thru
Men Run
Acey Deucey
Half-tag

Hinge
Men Trade
Turn Thru
Allemande Left
Swing
Promenade

Heads Touch a Quarter
Centres Walk & Dodge
Pass Thru
Trade By
Spin Chain & Exchange the Gears
Extend
Swing
Promenade



A-Level

Variety with Pair Off

I actually enjoy it when you make suggestions regarding the type of material that appears in Choreo-wise.

Bente Olsen asked to look at, amongst other calls, Pair Off. You can actually do a lot more than just call it from a squared set.

Let's have a look and see what I'm talking about...

SS
Heads Right & Left Thru
Sides Pass In
& Roll
Backout - All Circle Left
Men Pair Off
Swing Partner

From an eight Chain Thru Formation, a Pair Off is danced by all dancers doing a Quarter Out...

SS
Heads Pair Off
Everyone Pair Off
& Roll
Right & Left Grand

One of my favourite uses is from a Double Pass Thru formation. In this situation, the Centres Pair Off and then Step Ahead while the Trailing Dancers then step into the middle and Pair Off, to finish standing behind the dancers who had been Centres only moments before...

Have fun using Pair Off!

L1p
Pass Thru
Wheel & Deal
Pair Off
Peel Off
Bend the Line
Pass Thru
Wheel & Deal
Pair Off
Peel Off
Bend the Line
Pass Thru
Wheel & Deal
Pair Off
Peel Off
Bend the Line
Allemande Left

Dancers tend to enjoy this routine. I usually will call it several times. Initially giving them lots of time to think about what they are doing, and last time through at full dance tempo.

In many situations, Pair Off can be used in place of Quarter Out. By using it more often, we can give dancers variety very easily...

SS
Heads Pass In
Centres Pass Thru
Everyone Pass Thru
Clover &
Centres Pair Off
Pass Thru
Clover &
Centres Pair Off
Touch a Quarter
Cross-over Circulate
Left One Quarter Thru
Courtesy Turn
As Couples - Face Left
Ladies Slither W1c

SS
Heads Star Thru
& Spread
Ends Load the Boat
Centres Pair Off B1c

Feature Call

One Now... & One Later

A nice gimmick from quite a few years ago is called "One Now & One Later". The idea is that you will use a call and say, "One Now & One Later". The dancers still owe you one more of that call. When you say, "It's Later", they need to recall which call they owe you and then dance it.

It possibly adds more impact to the call if you use, "It's Later", just before an Allemande Left or a Right & Left Grand...

L1p
Pass Thru
Wheel & Deal
Zoom - One Now, One Later!
Centres Pass Thru
Star Thru
Flutterwheel
Pass the Ocean
Swing Thru
Men Run
Ferris Wheel
Centres Right & Left Thru
Centres Half-sashay
It's Later!
Everyone Allemande Left

B1c
Swing Thru - One Now, One Later!
Ladies Circulate
Men Trade
Men Run
Bend the Line
Pass the Ocean

Ladies Trade
It's Later!
Right & Left Grand

B1c
Slide Thru
Right & Left Thru
Pass Thru
Tag the Line
Cloverleaf - One Now, One Later!
Double Pass Thru
It's Later
Look for Partner -
Right & Left Grand

B1c
Left Touch a Quarter - One Now, One Later!
Centres Trade
Centres Run
Wheel & Deal
It's Later
Allemande Left

L1p
2 Ladies Chain - One Now, One Later
Pass the Ocean
Swing Thru
Men Run
Chain Down the Line
It's Later
Promenade Home

L1p
Right & Left Thru
Slide Thru
Touch a Quarter - One Now, One Later!
Centres Trade
Centres Run
Tag the Line
Face Right
Wheel & Deal

It's Later
Right & Left Grand

I hope that you have some fun with this one
- it seems to lend itself to interaction
between the floor and the stage.

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by Brian Hotchkies

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SHANGHAI BREEZES **SSR-221 / Evan Pauley / Plus**

This is a very smooth piece of music with an oriental appeal (originally performed by John Denver). Evan's vocal is very professional and well worth playing all the way through. Alternative lyrics are provided (and called on the vocal side) for the minor figures. Choreo is unique & very interesting. Instrumental has a key modulation at the start of the Closer, which gives the dance a *finishing lift*. The only Plus basic used is "Roll". By changing this to "Turn & Face", the dance could legally be called at M/S level. Minor figure features Grand Square. Choreo was featured earlier this year in the "Search For The Great Singing Call Figure" (Jan/Feb 2001 tape). #14 on our March 2001 latest release tape.

FIGURE: Heads Touch $\frac{1}{4}$, Girls Pass Thru, Centres R & L Thru, Others Trade &, Roll, Centres Slide Thru, All Pass Thru, Tag The Line, Leaders Trade, Swing Thru, Girls Turn Back, Prom.

I WRITE THE SONGS **GM-116 / Doug Bennett / Mainstream**

Although the tune has been recorded as a Square Dance several times before, this version is very well recorded, and many Callers will find it appealing. Instrumentation & fidelity are up to the usual high standard that we expect from the hand of Doug. Two major figures are called on the flip side (both M/S), but only one is printed on the cue sheet. Key changes at the beginning of the Middle Break & Closer help *spice* this one up. #8 on our March 2001 latest release tape.

FIG #1: Heads prom. $\frac{1}{2}$, Sq. Thru, R & L Thru, Slide Thru, Sq. Thru, Trade By, Corner Swing, Prom.

FIG #2: Heads Sq. Thru, Do-Sa-Do to an O/W, Girls Trade, Single Hinge, Girls Fold, Double Pass Thru, Cloverleaf, Boys Sq. Thru $\frac{3}{4}$, Corner Swing, Prom.

KATIE WANTS A FAST ONE

ESP-1055 / Gary Shoemake / Basic

Gary Shoemake continues to record top class vocals – this time on the ESP label. The tune was not familiar to me, but it's easy to get hold of, and should not be difficult for most Callers to handle. The instrumental is just super (as are most from ESP), with very good fidelity. It has a rhythm variation during the middle break, which Gary uses for Grand Square, but it's of the type that should not get in your way if you wanted to do something else. All choreography is very straightforward with no tricks.

#5 on our March 2001 latest release tape.

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

IT MIGHT AS WELL BE SPRING

GM-117 / Doug Bennett / Mainstream

This is an old melody (I think from a motion picture) that most people (my age?) should recognise. To the best of my knowledge it has never previously been produced as a Square Dance, but now that it has, it should find it's way into many record cases. Once again Doug has come up with a record that has excellent instrumentation and fidelity. A key modulation at the beginning of the Closer allows the Caller to increase the excitement level at that stage if he/she wishes. Two major Mainstream routines are called on the flip, but only one is printed on the cue sheet.

#9 on our March 2001 latest release tape.

FIGURE: Heads Prom. $\frac{1}{2}$,
Pass The Ocean, Extend,
Swing Thru, Boys Trade, Hinge,
Split Circulate (X 2), Boys Fold,
Double Pass Thru,
Girls Turn Back, Swing, Prom.

