



Hi There!

We're Back!

I will give you a brief rundown on the trip – as we were travelling for two months even a brief rundown will take some space.

We flew out of Sydney on a wet Thursday afternoon – 10 hours in the plane to Bangkok. We waited an hour to change planes. Even at midnight it is unpleasantly humid in Bangkok. After another 10-hour flight we landed in Copenhagen. It is an attractive and comfortable airport. This is a good thing, as we had to wait about 7 hours for our connecting flight to Bilund, which is the main airport on Jutland (the mainland part of Denmark).

Our first dance was at the town of Give. The dance started at 2:00 in the afternoon and went through until 10:00. At Give the dancers dance “New Style” Square Dancing. This means that the dancers skip in time with the music rather than simply walking in time with the music.

In new style the callers don't do singing calls – it is all hoedowns. Because the dancers skip, they have large squares and execute large movements (a bit like our Bush Dancing). Up to the Middle & back is a legitimate call – one caller called it three times in a row, because dancers enjoy moving up to the middle and back. Dancers had a little trouble getting used to my vowels but eventually I got the hang of it.

I called two Plus sessions in a small hall. Initially dancers tried to skip, but they soon discovered that dancing intricate “Modern” style really needs smaller steps and smaller squares.

“New” style dancers are very relaxed.

The next day we visited Legoland and had a great day. On the Monday we caught the train for a 6-hour trip to Aarhus, which is on the east coast of Jutland.

At Aarhus we were scheduled to call Basic/Mainstream/Plus on the Tuesday evening, run a 10-hour callers seminar on the Wednesday and then call A-1/A-2 on the Thursday evening. It was a return to “Modern Western” Square Dancing, but I still had things to discover.

In Denmark, at split-level dances (and most dances are split level), the dancing is non-stop. There is a Basic bracket (they call them tips), immediately followed by a Mainstream tip, followed by a Basic tip, followed by a Plus tip – and so on. The dancers square up for the next tip as soon as the previous tip is finished. There might be one or two minutes between tips while the caller gets organised. It took a bit of getting used to – I was quite tired at the end of Tuesday evening.

I also started to modify my method of calling. I normally say Ladies and Men. It didn't work for me. Ladies sounded like Leaders and Men sounded like Then. It took me a few days before I could actually change my terminology to Girls and Boys. My “ay” vowel (as in Trade) was a source of endless mirth to the Danes. I also discovered that I needed to stop using helper words – helper words don't help if the dancers don't speak English. I started to limit myself to saying square dance calls – the dancers would work it out. My rhythm improved, as did my communication.

I also noticed that the Danes are very smooth dancers. There was no rushing – everyone was moving at the same tempo and was evenly spaced within the square. They have a couple of flourishes in Grand Squares and Weave the Ring that improves timing. The smoothness is, in a large part, due to executing a “hands-down” allemande and having an ocean-wave hold that is a little different to how we dance here in Australia.

On the Wednesday I spoke at a 10-hour callers seminar. I had been given topics that the callers wanted me to talk about. These talks were interspersed with the local callers doing a hoedown and receiving a critique. At the end of the seminar dancers came up and asked if I would call – we had a short dance – it is fabulous to be with people who love their dancing so much.

On Thursday night I called an A-1/A-2 level dance. The standard of dance was very high and the smoothness I had noticed on the Tuesday was still there. There were quite a few callers visiting, many of them had travelled substantial distances to be there. I was told that the material that I write in Choreo-wise is the same sort of material that I use at dances (what a relief!).

Sight-seeing in Aarhus included a harbour cruise, a visit to the remains of excavations of the Viking village that had been there over 1,000 years ago, a visit to an "old" village (where houses that were between 300 and 600 years old had been reconstructed) and visits to a couple of Lutheran cathedrals. Churches in Denmark all have a model battleship hanging from the ceiling.

Friday saw us catching the ferry from Jutland to Sealand (the island on which Copenhagen is located).

On the Friday night I called a Plus workshop in the small hall and shared some numbers with local callers in the main hall for the last couple of brackets.

On the Saturday I called demonstrations squares in the main street with a German caller, Phillip Kamm. Then the Sun Wagon Festival started at 2:00 p.m. and went through until 10:00, with a dinner break. There was another German caller, Nils Trottmann. I had a two-hour A-2 session in the small hall and spent the rest of the time sharing brackets in the main hall with Phillip and Nils.

As I was leaving Denmark I was asked what I thought about having a good square dancing in front of the stage. How did they know? I had been aware that there was always a competent square dancing to my left in front of each stage – I hadn't realised that it is customary for dancers, if they think they are quite good to dance in front of the caller to make it easier for him to sight call. Why hadn't someone told me sooner?

In Denmark many of the people we met spoke very little English – as we left Denmark we had a small smattering of Danish language and were starting to recognise some words and sounds that were new to us.

On the Monday we flew from Copenhagen to Gothenburg (Sweden). In the Gothenburg area I called a Tuesday night Basic/Mainstream/Plus dance for the Western Airport Squares and a Wednesday night A-1/A-2 dance for Lerum Squares. On the Thursday evening I conducted a callers seminar in the same general area.

The first impression of dancing in Sweden is that it is not quite as smooth as dancing in Denmark. On the other hand, the dancers may be slightly more knowledgeable regarding the execution of calls. From memory, Square Dancing has existed in Sweden for about 20 years and in Denmark for about 12 years.

I was gaining in confidence at this stage and had a better idea of what I could expect to call successfully and what I thought I would have trouble with. It appears that dancers in Sweden use the English language more often than those in Denmark – nevertheless, I decided to not use helper words but just stick to the calls. Dancers were very friendly.

Because of the latitude and the time of the year we would be driving home from dances after 10:00 and there would be more daylight than back at home when we are actually driving to a dance.

The caller's seminar was quite different to the one that had been held in Denmark. The callers in Sweden are more experienced and tend to be dancing C-level programs. This meant that the seminar tended to involve much more discussion regarding choreography, and in particular definitions. The previous seminar had a higher focus on caller technique.

Houses and landscape in Sweden are TOTALLY different to houses and landscape in Denmark. While in the Gothenburg area we visited a maritime museum that has 13 different boats as part of the museum. We had a boat cruise around the harbour and old moat. We visited another cathedral – this one was quite unusual due to the use of large timber tree-trunks and each had its own style of carvings on it. We visited the Naas complex, which was one of the first properties in Sweden to be owned by a Jew – it is quite old and very beautiful.

From Gothenburg we flew to Stockholm where Bula Ericsson met us. We had been told by everyone we had met so far that they all knew and loved Bula – we fell in love with him within minutes of meeting him. Bula is the producer of Marble Records. We were taken on a quick tour through

Stockholm and were lucky enough to see the changing of the guard at the Royal Castle. It was refreshing to meet someone like Bula whose ideas on music and timing are very similar to mine.

While staying with Bula and his family at Katrinholm we were taken to visit a reconstructed stone-age village. We also were taken to listen to one of Bula's sons playing in a Stage Band.

We called two dances. On the Saturday we called Basic, Mainstream and Plus. On the Sunday we called A-1 and A-2. We found the dancing very similar to that in Gothenburg but numbers were a little smaller. Apparently we had arrived at the start of summer and dances tend to close down for a few weeks so that people can enjoy the summer weather while it lasts.

Before leaving Katrinholm we visited the local High School and spoke with students who were in English Language classes.

We travelled by train from Katrinholm to Halmstad where Bente Olsen met us. Bente is Danish but has been living in Sweden for quite some time.

Sight seeing included a walk through the city of Halmstadt, a visit to the local art gallery and walk through one of the most unusual forests that I have ever seen. In this forest there were patches of trees where the trunks were so twisted and knotted as to be virtually indescribable. It was as though some giant had twisted the trees into a knots as though they were made of string or wire.

I called a dance for the Happy Salmon Dancers of Halmstadt. The club has its own hall. Some dancers had travelled some distance to attend and I thought that the standard of dance was extremely good. If you want a good dance the next time you are in Sweden, visit Halmstadt.

From Halmstadt we travelled by bus to Falun, for the Swedish National convention. The bus trip took 9 hours so it didn't really matter that it was raining. When we arrived at Falun I saw a full-size ski jump – scary! I am now much more impressed when I watch people on television in ski-jump competitions.

The convention was attended by 1600 – two of them Aussies (it was nice to see the Aussie flag flying outside of the convention centre). The floor was a soft rubberised compound. Many of the female dancers were sneakers/joggers while dancing. Jenny found that this type of footwear worked well on this type of floor. Swedish Television, who is preparing a documentary on Square Dancing, interviewed us.

On a different note, at the Swedish National Convention only 7 callers were programmed. The seven callers are all employed for the weekend – and no one else appears on the program. There were 5 callers from Sweden, 1 from the United States and 1 from Germany. There were 4 halls in use from 10:00 in the morning until 9:00 at night. One hall is Basic/Mainstream, one is Plus, one is A-level and one is C-level.

From Sweden we flew to Germany where we were met by Al Stevens. In the same way that we had been told that everyone loves Bula, we had been told that everyone knew and loved Al Stevens. Now we understand – we are Al Stevens fans – he is one of the nicest people that you could ever meet.

Al took us sight seeing at the Kloster at Maulbron and to the ruins of Heidelberg Castle, where we stood on the world's largest wine barrel. We tasted a fine variety of meals in Yugoslav, Greek, Italian and American restaurants and Italian Ice-cream Parlours. We had our first ever meal in a Hard Rock Café. They have two different Elvis Presley Burgers – the Elvis "the early years" burger is, of course, low fat.

I shared three dances with Al. We called at Al's Plus-level club where the dancers had just finished learning the Plus program. We called at the Diggers Club, which is a Mainstream club where Al calls regularly. We also shared the Snoopy II dance at Lahr – this is an annual dance, which has dancing on the Saturday afternoon and evening. I was surprised to have "Bloody Red Baron" requested – what I shame I hadn't thought to bring it with me – Jenny and I had actually decided that was the one record that I would NOT take to Germany.

As always, everywhere we went the standard of dance was good and the dancers were very friendly. The Diggers' Treasurer had been authorised to buy ice-cream for the callers, but I had offered to pay. Erich paid secretly and then told me to go and pay. Even with three staff at the counter, it took 10 minutes before they understood that I wanted to pay for the dessert and could make me understand that I didn't have to.

It was sad to be leaving Germany and leaving good friends whose company we had enjoyed very much.

We flew into Prague and, as usual, had happy Square Dancers waiting to look after us. In general we found dancers in the Czech Republic younger than any other country we had visited. The majority of dancers we met would probably average early 30's (or maybe younger). They dance really well and react so quickly to calls that I felt that I was under pressure – I had trouble keeping up with them. The highlight of the dancing in Prague was calling Tie Me Kangaroo Down and having the dancers do a Kangaroo Hop instead of a regular Promenade.

Prague is a unique city – it has an olde world charm, in the city centre. The laneways are very narrow and twisty. Other places around the city are in the process of being upgraded/renewed. As well as having a walk around the centre of Prague we visited Prague Castle and Karlstejn Castle.

From Prague we flew to Washington D.C., where we were met by Nick Cline. We found Washington a very impressive city. Like Canberra, it was designed and built specifically as a national capital. The result is that all major buildings and monuments have large spaces around them to make them stand out. We found Arlington Military Cemetery to be the most impressive of the sites we visited, although the Iwo Jima monument was a close second.

Our first dance was an experience. Nick's motor blew-up and we had to call a taxi. We had no address and it took some time to find out where we should be going. The taxi-driver had very limited skills with English language and I had to help him with the alphabet so that he could locate the name of the street in the index. I also had to find the street in the directory and also give directions to him while we were driving. We arrived at the dance, maybe 35 minutes late.

After being introduced to the dancers and about to start to call, the fire alarm sounded and everyone had to evacuate the building. 40 minutes later after the fire brigade had declared that it was a false alarm we went back inside and actually started the dance. The dance standard was very mixed as many of the dancers at this Plus-level dance had learnt their Basic, Mainstream and Plus programs in the previous 6 months – that's right, some had been dancing for only six months and were finished their Plus. In Denmark some of the dancers had been dancing for 3 years at Basic before learning their Mainstream. The Danes seemed to have a much better grasp of the Basic, Mainstream and Plus calls.

The following night we called another Plus dance in West Virginia where the dance standard was quite good. The theme of the night was an "Out-back Adventure" – we were given a souvenir Kangaroo – it is the only Kangaroo in our house.

The next day we visited the Gettysburg Civil War National Park. An interesting way to fill in a day.

From Washington D.C. we went to Niagara Falls (Canada). We enjoyed the natural beauty of the falls but didn't dance in Canada as the Square Dance season had finished until the end of summer.

Next we headed to Galena, Illinois – the home of Chicago Country Records and the Heartland Band of Jack & Jimmy Berg.

In the next issue I will continue the travelogue with the details of Galena, the US National Convention and the Hamilton Hi-level Hoedown (New Zealand).

Kind regards until next time to all my friends and subscribers!!!

Glitches from Issue #34

P. 404 – third routine – please disregard, it doesn't work;

P. 408 – All references to "Chain By" in the choreography are incorrect – the figure is called "Chain & Turn".

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)



Singing Calls - Al Stevens Style

While in Germany I was lucky enough to meet with, stay with and call with Al Stevens. Al has been calling for over 40 years. He has been a full time caller for nearly 20 years. Al was the first caller outside of the USA to receive CallerLab Caller-Coach Accreditation – Al runs many caller schools and seminars each year. He is also a Member of the Board of Governors of CallerLab. I am trying to talk him into visiting Australia.

He gave me a copy of his CD – “40 Years”. The following singing call routines have been taken from the CD – I hope that you enjoy them.

Singing Call - Corner Progression

**Heads Promenade Halfway
Heads Square Thru
Dosado
Right & Left Thru
Veer Left
Couples Circulate
Ladies Scootback
Men Fold
Swing
Promenade**

**Heads Promenade Half-way
Heads Lead Right
Swing Thru
Men Run
Bend the Line
Forward & Back
Right & Left Thru
Pass Thru
Tag the Line
Girls Go Left – Men Go Right
Corner Swing
Promenade**

Heads Square Thru
Dosado
Swing Thru
Spin the Top
Spin the Top
Men Run
Half-tag the Line
Scootback
Swing
Promenade

Heads Touch a Quarter
Centre Men Run
Box the Gnat
Swing Thru
Ladies Trade
Ladies Run
Ferris Wheel
Centres Swing Thru
Scootback
Swing
Promenade

Heads Promenade Half-way
Heads Half-sashay
Heads Square Thru
Dosado to an Ocean Wave
Centres Trade
Men Scootback
Ladies Trade
Swing
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
Men Trade
Promenade

Heads Pass the Ocean
Extend
Scootback
Walk & Dodge
Walkers Trade
Chain Down the Line
Flutterwheel
Slide Thru
Pass Thru
Allemande Left
Promenade

Heads Promenade Half-way
Heads Square Thru
Dosado
Swing thru
Men run
Couples Circulate
Chain Down the Line
Promenade

Heads Lead Right
Circle to a Line
Star Thru
Pass thru
Trade By
Right & Left Thru
Ends Half-sashay
Eight Chain three
Swing
Promenade

Heads Lead Right
Pass the Ocean
Ladies Run
Half-tag the Line
Single File Circulate
Hinge
Fan the Top
Men run
Half-tag the Line
Scootback
Scootback
Swing
Promenade

Heads Half-sashay
Heads Left Square Thru
Left Swing Thru
Men Trade
Square Thru
Trade By
Swing
Promenade

Four Ladies Chain Three-quarters
Heads Right & Left Thru
Sides Lead Right
Dosado
Swing Thru
Hinge
Centres Trade
Recycle
Star Thru
Promenade

Heads Square Thru
Dosado
Swing Thru
Men Run
Chain Down The Line
Half-sashay Once and a Half
Double Pass Thru
Men U-turn Back
Swing
Promenade

Heads Square Thru
Swing Thru
Men Run
Bend The Line
Pass Thru
Partner Trade
Right & Left Thru
Half-sashay Once an a Half
Men Pass Thru
Swing
Promenade

Heads Pass Thru
Separate 'round 1 to a Line
Forward & Back
Pass Thru
Tag the Line
Face In
Centres Right & Left Thru
Centres Two Ladies Chain
Centres Dixie Style to a Wave
Everyone Pass Thru
Swing
Promenade

Mixing Diamonds & Ping Pongs

The first few routines are fairly straight forward. I use them to build up to the point where dancers can combine Ping Pongs and Diamonds.

I find, sometimes, that I have to point out to the dancers to watch/think about what they are doing in these simple routines so as to ensure success with the complicated routines that are to come later.

SS
Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Ladies Swing Thru
Ping Pong Circulate
Ping Pong Circulate
Ladies Swing Thru
Recycle
Pass Thru
Swing Partner

SS
Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Tag the Line
Peel Off
Pass Thru
Wheel & Deal
Men Single Circle to a Line
Ping Pong Circulate
Ping Pong Circulate
Men Swing Thru
Extend
Men Run
L1p

The important point in these routines is that it is the wave in the Quarter Tag formation contains four dancers of the same gender.

Plus

B1c

Swing Thru
Men Run
Tag the Line
Face Right
Men Hinge
Diamond Circulate
Ladies Swing Thru
Diamond Circulate
Men Swing Thru
Cut the Diamond
Ferris Wheel
Zoom
Pass Thru

B1c

In the following routine we are going to combine the previous routines. When doing this I find I have to bring the dancers to a stop and say, "When I say go, the Men will do their part of a Ping Pong Circulate and the Ladies will do their part of a Diamond Circulate - Go!"

B1c

Touch a quarter
Centres Trade
Recycle
Veer Left
Ferris Wheel
Ladies Make A Wave
Very Centres Trade
Do You Part -
Men Ping Pong Circulate
Ladies Diamond Circulate
Do Your Part
Men Ping Pong Circulate
Ladies Diamond Circulate
Extend
Hinge
Ladies Face Right
& Roll
Promenade

B1c

Touch a Quarter
Centres Trade
Centres Run
Ferris Wheel
Men Swing Thru
Do You Part -
Ladies Ping Pong Circulate
Men Diamond Circulate
Ladies Swing Thru
Men Circulate
Do You Part -
Ladies Ping Pong Circulate
Men Diamond Circulate
Extend
Ladies Trade
Partner Trade
& Roll
Square Thru - On the Third Hand
Right & Left Grand

The following is another nice little routine with diamonds...

SS

Side Ladies Chain
Heads Square Thru
Touch a Quarter
Trade the Wave
Centres Hinge
Boys Do Your Part -
Diamond Circulate
Centres Bend the Line

L1p

The routine is fairly straight-forward. One of the nice aspects of the routine is that immediately after the potential trouble-spot we have restored the square to a normal arrangement and everyone has their partners next to them. If there has been a problem we can quickly and easily restore the square to a situation where we can get things moving again.

The next routine relies on dancers remembering whether they are heads or sides...

SS
Heads Lead Right
Veer Left
Ferris Wheel
Centres Make a Wave
Do Your Part
Original Heads Ping Pong Circulate
Original Sides Diamond Circulate
Centres Trade the Wave
Girls Do Your Part -
Diamond Circulate
Centres Bend the Line
Pass the Ocean
All Eight Circulate
Explode & L1p

Singing Calls - Corner Progression

Heads Right & Left Thru
Heads Wheel Around
Heads Separate 'round 1 to a Line
Pass Thru
Three-quarter Tag the Line
Leaders Face Right
Diamond Circulate
Cut the Diamond
Ferris Wheel
Zoom
Men Pass Thru
Swing
Promenade

Heads Star Thru
& Spread
Centres Pass the Ocean
Centres Hinge
Ends Load the Boat
Centres Walk & Dodge
Centres Face Right
Centres Walk & Dodge
Left Touch a Quarter
Ladies Scootback
Men Dodge
Half Courtesy Turn
Promenade

A-Level

Variety with Ends Bend

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, Ends Bend. I try to achieve variety with Ends Bend by varying the set-up and also varying the follow-up call.

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

Facing lines of four
Pass Thru
Ends Bend
Acey Deucey
Ends Bend
Facing lines of four

What I have found is that the end dancers, on the second call of Ends Bend, will tend to want to do a Quarter In. The must dance the Ends part of a Bend the Line. This means they must step forward, and then turn in to become the end of a new line.

SS
Heads Pass the Ocean
Ping Pong Circulate
& Roll
Centres Recycle
Ends Pass Thru
Ends Bend
Star Thru
Trade By
Circle to a Line L1p

L1p

Ends Pass Thru

Ends Bend

Everyone Star Thru

Clover &

Swing Thru

Extend

Centres Trade

One Quarter Thru

Men Run

Wheel & Deal

B1c

L1p

Pass Thru

Centres Chase Right

Ends Bend

Ends Touch a Quarter

Centre Boy Spread

Girls Peel Off

Everyone Star Thru

Centres Swing Thru

Cast-off Three-quarters

Allemande Left

SS

Heads Star Thru

Double Pass Thru

Face In

Pass Thru

Centres Chase Right

Ends Bend

Ends Touch a Quarter

Co-ordinate

Tag the Line

Face Left

Couples Half-circulate

Bend the Line

You're Home

SS

Heads Square Thru

Centres In

Cast-off Three-quarters

Ends Bend

Everyone Star Thru

Centres Pass the Ocean
 Ping Pong Circulate
 Centres Linear Cycle
 You're Home

Have fun using Ends Bend!

Feature Call

<Anything> With A Flourish

This is a call written by me. It follows on George Kent's call, Chain & Turn, which was featured in the previous issue.

"With A Flourish" is used to modify any call that finishes with couples doing a Courtesy Turn, Wheeling, Sweeping or Turning Action.

On the Call "With Enthusiasm" the couples identified will Turn a Quarter More to make a Two-faced Line, and then Centres will Sashay Nose to Nose to finish in an Ocean Wave.

There are a variety of possible finishing formations, depending on the preceding formation and call.

SS
**Heads Right & Left Thru
 With a Flourish**
 Extend
 Swing Thru
 Men Run
 Bend the Line L1p

SS
**Head Ladies Chain
 With a Flourish**
 Extend W1c

B1c
**Left Touch a Quarter
 Walk & Dodge
 Wheel Around
 With a Flourish** W1c

SS
**Four Ladies Chain
 With a Flourish**

Men Run
Promenade

L1p
Pass Thru
Wheel & Deal
Centres Sweep a Quarter
With a Flourish
Extend
Swing Thru
Men Run
Bend the Line
Right & Left Thru
L1p

L1p
Pass the Ocean
Recycle
Veer Left
Ferris Wheel
Centres Sweep a Quarter
With a Flourish
Extend
Left Swing Thru
Ladies Run Left
Bend the Line L1p

SS
Four Ladies Chain
With a Flourish
Pull By
Allemande Left

B1c
Swing Thru
Men Cross-Run
Ladies Trade
Ladies Run
Bend the Line
With a Flourish W1c

L1p
Pass the Ocean
All Eight Circulate
Hinge
Centres Trade

Ends Run
Couples Circulate
Bend the Line
With a Flourish
Men Run L1p

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MY GIRL LOLLIPOP

Sting-321 / Paul Bristow / Mainstream

A popular tune from many years ago, nicely transformed here into a super Square Dance by Sting & Paul Bristow. Because the tune is so well known, I'm sure Dancers will sing along during the *Circle, Weave & Promenades*. Paul's vocal is a typical "Bristow style" performance, and is well worth checking out. Recording quality, fidelity & balance are excellent. Choreo is standard, yet interesting, and allows good use of the original lyrics.

#18 on the March 2001 catalogue tape.

FIGURE: Heads Sq. Thru, Do-Sa-Do, Touch ¼, Scootback, Boys Run, Pass The Ocean, Swing Thru, Boys Run, ½ Tag, Scootback, Corner Swing, Prom.

NEVER ENDING LOVE

C-C-806 / Mac Letson & David Cox / Plus

An old tune re-done here to perfection. It's great to hear Mac's smooth vocal tones on record again. I was talking to David Cox about the editing process required to produce the record, and I must say that his hours of toil have not been wasted. In my opinion this is the best release on C-C for many years. All choreo is easy, straightforward and interesting. Two major figures are printed on the cue sheet, while four (2 Plus, 1 Basic, 1 M/S) are called on the vocal side. All have a similar start, but each has a differing conclusion. A key change at the beginning of the Closer provides a gentle lift to finish with. #01 on the April / May 2001 tape.

FIGURE 1: Heads Prom. ½, Sq. Thru, R&L Thru, Veer Left, Ferris Wheel, Pass The Ocean, Explode The Wave, Corner Swing, Prom.

FIGURE 2: Heads Prom. ½, Sq. Thru, Swing Thru, Boys Run, Ferris Wheel, Centres Veer Left, X Fire, Walk & Dodge, Corner Swing, Prom.

PURPLE PEOPLE EATER

S2K-2008 / Bruce Williamson / Mainstream

A flashback to the fifties when this novelty song was *resident* on the radio hit parade of the day for an extended period. It has now been produced as a Square. At first play-thru, the music seems to be a little slow, but it in-fact dances very nicely. Bruce employs a few technical gimmicks on the vocal side, but these are not essential to make the dance work. Two key modulations (one each at the beginning of the Break & Closer) give the dance an extra lift. Choreo is simple, and well thought out to allow use of the original lyrics (although I would personally prefer to see a 16 beat prom. Instead of 8).

#11 on the April/May 2001 catalogue tape.

FIGURE: Heads Prom. ½, R&L Thru, Square Thru, Do-Sa-Do, Eight Chain Four, Corner Swing, Prom.

HAPPY GO LUCKY ME

CD-282 / Andy Petrere / Mainstream

The melody has been done many times as a Square Dance on a variety of labels, so you may already have it in your collection. However, this new Circle D version has great instrumentation and is well worth a spin. There is a key modulation at the beginning of the closer that gives the dance a kick-a-long at that point. The choreography is interesting, in that it features an "ends run" from a RH O/W, followed by "Ferris Wheel".

#11 on the June 2001 catalogue tape.

FIGURE: Heads Prom. ½, Pass the Ocean, Extend, Swing Thru, Girls Run, Ferris Wheel, Pass Thru, Touch ¼, Scootback, Corner Swing, Prom.



Record Review

New Releases – June/July '00

By David Cox

While at the US National Convention I swapped a lot of records with the guys who owned some of the other labels – my review this month won't feature choreography, just comments.

- **Now I Can Dance**

Down Under 102 / David Todd

This is an Australian song written, and originally performed, by Tina Arena. The music has good lift and nice melody changes.

- **Motor Cycle Cowboy**

Chaparral 331 / Gary Shoemake

This is new Chaparral music that is, again, being played by The Roadrunners band. There is a nice rhythm vamp that occurs throughout the record – Gary demonstrates how to use it effectively. I have used this and received a great reaction from the floor.

- **December 1963 (Oh! What A Night)**

Mountain 134 / Mark Clausing

This is a good version of a well-known pop song. There are several different melody lines used throughout the record that give good variety. The music has a strong percussion line and a dramatic use of organ and horns for the Eight Chain Six that is used in the figure.

- **Baby One More Time**

Silver Streak 112 / Milt Floyd

This, too, is a very dramatic piece of music. There are rhythm breaks at the end of each 64 beats and dramatic use of the piano emphasizes the rhythm of the music.

- **Funky Cowboy**

Lou Mac 219 / Robert Townsend

If you want a fun record then this is it! The music is in rap-style but is very easy to use. The lyrics are fun. The figure uses a new call ("The Funky Cowboy). There are also harmony vocals on the record. When I have used this record the dancers have really enjoyed it. Just be aware, you should wear a cowboy hat if you intend to call this record.

- **Six Days On The Road**

Crown 144 / Matt Worley

This record has Crown's distinctive sound (a very solid beat and traditional country/rock instrumentation), which suits this well-known trucking song.

- **Daddy's Money**

Chicago Country 64 / Speedy Spivacke

The record has fun lyrics and a catchy melody. The music has a slight rhythm hesitation at the end of the Opener and Middle Break that gives the music real lift at the start of the following routine. The band features percussion, organ, guitar and some fiddle.

Best Sellers from June

1. Hooked On You	Aussie Tempos 1020
2. Now I Can Dance	Down Under 102
3. I Can't Believe That You're In Love With Me	Silver Sounds 222
4. Loved More Than I Hurt	Platinum 109
5. Catweazle/Montrose	Snow 502
Soldiers Joy/Whirlpool	Grenn 12302

Best Sellers from May

1. When You're In Love With A Beautiful Woman	Aussie Tempos 1018
2. Is It Love	Aussie Tempos 1019
3. My Baby Thinks She's A Train	Royal 815
4. Love Is In The Air	Tennyshoe 2000
5. Badly Bent	ESP 1056

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