

Hi There!

We're getting close to the end of what has been a big year. This is the tenth issue of Choreo-Wise and the last for 1998. 12 months ago I was working on the first issue and wondering how it was going to be received. I was going to be happy to have 50 subscribers at the end of the first year. At the present time there are, in fact, 73 subscribers from all over North America, Europe, Australasia and even Japan. Thank you very much for your support and for your kind comments.

The Christmas Season is a time where Square Dancing seems to virtually shut down in Australia for about 6-8 weeks. A lot of this is to do with the climate here in Australia. To the best of my knowledge, there are very few Square Dance venues with Air Conditioning, and for dancer comfort and well-being most regular dances are called off until February.

As much as I enjoy Square Dancing, this is a time that I do look forward to as it gives me a chance to both recharge my batteries and to take time to assess the previous year and work out what I have learnt that will allow me to improve my performance in the coming year.

With this in mind I thought now would be a good time to put down some thoughts about the "suggested" teaching order of the Basic and Mainstream movements. In the latest issue of Directions CallerLab it was announced that there had been some slight changes to the Basic/Mainstream Programs.

The changes have been the addition of a couple of concepts/figures that have been used but have not been previously listed. These include Square Identity, First Couple Go Left/Next Couple Go Right, the separation of Arm turns from Allemandes as well as the addition of Dosado to a Wave. This has also meant the changing of the numbers of all of the figures.

CallerLab hasn't looked at changing their "suggested teaching order". In the middle of October I started a learners' class. We started with 17 new dancers and after 9 weeks have

retained 16 of the 17 original dancers. They have learnt well and the dancing has been smooth and fairly free from confusion. I believe a big reason is that I have been teaching in an order that is very different from that which is recommended by CallerLab.

I hope that you find the Hoe-downing page interesting this issue, as I go into detail about the teaching order I have been using and the advantages that I see with it.

On the final page of this issue is an index for all of the issues printed so far.

As well as being the final issue for this year, it will also be the final issue for those of you who subscribed from the very start of this year, or who, when you subscribed, requested to have your subscription backdated to the very first issue. Those of you whose subscriptions do expire will be receiving a subscription renewal form. Those of you whose subscriptions expire at other times will also receive renewal forms at the time that your subscription expires. If there are any of you guys who don't have a complete set of Choreo-wise, please let me know if you would like to have your subscription back-dated to receive the earlier issues.

One of the, many, really nice things that happened to me during the year was while I was waiting for the start of the Callers' Meeting at the Australian National Convention. Mike Harcourt was asking about becoming a subscriber and indicated that he wanted to have back issues I told him that the new issues were much better than the first few. Chris Froggatt was standing with us and he was nice enough to say, "I don't know - I think the first few are really very good"

Something that I have learnt this year - always check over material in note-services before you use it - it doesn't matter which note-service you get there will be some mistakes (all that varies is the quantity).

The next issue comes out on February 12th next year.

Thanks For a great
year!

BASIC

Turning/Facing What Does It Really Mean?

In the previous issue's Mainstream pages I was writing about directional calling. As a follow-up to this I thought I would have a look at the way we use our language.

I am having a great time with the current group of beginners that I am teaching. One of the things that I like about them is that they listen really well. When I call or teach they will try to do exactly what I say (and occasionally what I say is not exactly what I have in mind). As Square Dancing is new for them they can only work out what I mean by listening - they have no previous knowledge to draw upon. This has had the effect on me of making me think a lot about the words that I use to describe as well as call figures.

In particular I have come to the realization that Turn and Face don't necessarily mean the same as each other. For dancers to be able to dance with confidence we should use terms consistently.

By way of example - if I ask dancers to Face a particular direction (Left/Right/In/Out) I am asking them to turn a quarter, in a particular direction, on the spot on which they are standing. If I have the dancers in an Ocean Wave and I ask them to Turn by the Right or By the Left I am asking them to execute an Arm Turn.

The point I am trying to make is that to ask People to Turn Right is quite different to asking them to Face Right. As the success of our calling depends on effective communication, it is essential that we are very clear in our own minds what we mean when we use various terms and it is equally important that we use terms/directions with great consistency and precision so as to give dancers the best possible chance of success.

Many of these routines are similar to A-level routines where calls such as Pass In/Out, Quarter In/Out and Zig-Zag rely on dancers facing a particular direction as a part of a call.

We'll start with a bit of Facing and then have a look at some Turns...

SS
Heads Ladies Chain to the Right
Heads Star Thru
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
Ladies Chain on the Double Track
Star Thru
B1c

The next Zero Box Get-out Routine features a Face Out for Everyone and a Face In for the Centres only...

B1c
Pass To The Centre
Double Pass Thru
Face Out
Wheel & Deal
Men Pass Thru
Men Face In & Back-away
Ladies Touch a Quarter
Ladies Star Right Three-quarters
Turn Partner Left
Roll Promenade

Next we will use Face Right and Face Left...

B1c
Swing Thru
Men Run
Ferris wheel
Double Pass Thru
Face Right
Couples Circulate
Ferris Wheel
Double Pass Thru
Face Left
Couples Circulate
Ferris Wheel
Centres Pass Thru
Star Thru
Pass The Ocean W1c

This one will make the dancers think a little...

B1c
Right & Left Thru
Half Sashay
Pass Thru
Everyone Face Left and a bit more
Allemande Left

If you want to use this concept you can keep the following ideas in mind:

**Pass Thru + Face Right =
Touch a Quarter**

**Pass Thru + Men Face
Right/Ladies Face Left =
Slide Thru**

Knowledge of A-level can be applied at Basic level without the dancers being aware of it. At A-1 there is a figure called a Step & Slide. It has the centres of a line Step Ahead while the Ends Slide Together...

SS
Heads Pass Thru
Seperate 'round 1 to a Line
Pass Thru
Wheel & Deal
Double Pass Thru
Ladies Face In
Men Face Out
Men Step Ahead
Ladies Slide Together
Trade By
Star Thru
Men Trade
Wheel & Deal
Centres Wheel Around
Centres Pass Thru B1c
Allemande Left

If you wanted to use the above routine at Mainstream you could even call the Men Stepping Ahead and Ladies Sliding Together as a Walk & Dodge where the Men Walk while the Ladies Dodge (together).

A Get-out module from a Zero Line...

L1p
Pass Thru
Wheel & Deal
Double Pass Thru

Face In
Pass Thru
Wheel & Deal
Double Pass Thru
Ladies Face Right
Men Face Left
Swing Thru
Swing Partner

Continuing with the idea of using A-level figures at Basic level we can use the Zig-Zag idea from A-2. A Zig means face Right and Zag means Face Left. The first call is for the leading dancers while the second call is for the trailing dancers. It works like this...

L1p
Pass the Ocean
Ladies Trade
Men Circulate
Swing Thru
Ladies Circulate
Men Trade
Men Run
Bend The Line
Star Thru
Touch a Quarter
Centres Trade
Centres Run
Couples Circulate
Ferris Wheel
Double Pass Thru
Ladies Face Right
Men Face Left
Right & Left Grand

Basic Singing Calls

Four Ladies Chain Three-quarters
Heads Square Thru
Touch a Quarter
Check Your Wave
Men Extend - Make a Wave
Men Swing Thru
Men Hit Reverse -
Make a Wave With The Ladies
Swing & Promenade

This routine comes from Larry Letson on his recently released record (Golden Rocket - Royal 521). A nice figure that is a little bit different. There is plenty of time to help the dancers get through the routine.

Heads Half Square Thru
Swing Thru
Men Run Right
Couples Circulate
Chain Down The Line
Flutterwheel And Sweep A Quarter
Pass Thru

**Allemande Left
Swing & Promenade**

Mainstream

Spin Chain Thru

Spin Chain Thru is a figure that I don't use very much. I have a personal preference to use calls that are short and sharp and allow you to give the dancers lots of surprises. I don't often use the longer calls - perhaps I should use them more.

Talking with some dancers I have been told that some dancers are under the misunderstanding that the Ends Circulate Twice is a part of the Spin Chain Thru. For this reason, when I do use it, I try to use a variety of follow-up calls. I also try to use it from different arrangements.

Let's start with a fairly straight-forward Zero module that converts a Zero Box into a Zero Box...

B1c Spin Chain Thru Ladies U-Turn Back Ladies Circulate Bend The Line Square Thru Trade By	B1c
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And...

B1c Spin Chain Thru Ladies Circulate Once Men Run Ladies Trade Couples Trade Wheel & Deal	B1c
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A Zero Box Get-out...

B1c Spin Chain Thru Ladies Face In Men Turn a Quarter More (Hinge) Extend (to a Lefty Wave) Men Run Left Pass Thru

Half Tag Men Trade Split Circulate Swing Partner

The next few routines feature Spin Chain Thru from arrangements other than Ocean Waves with Men starting as Ends and Ladies starting as Centres.

This first one has an Ocean Wave with Men at one end and Ladies at the other. This is more likely to be successful than a Half-sashayed Wave because from a Half-sashayed Wave everyone is doing the figure from a different position. By having only half the couples Sashayed half the dancers are doing the routine as normal...

B1c Touch a Quarter Centres Trade Spin Chain Thru Spin Chain Thru Swing Thru Hinge Step Thru Wrong Way Right & Left Grand Meet Partner - Pull By Allemande Left
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The next routine has the Men and Women still together, but at the other end of the Ocean Wave...

B1c Touch a Quarter Split Circulate Centres Trade Spin Chain Thru Men Run Pass Thru Wheel & Deal Double Pass Thru Cloverleaf Double Pass Thru First Couple Go Left Next Couple Go Left Promenade Home
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This next routine starts from a Half-sashayed Wave...

B1c
Touch a Quarter
Scoot Back
Cast-off Three-quarters
Men Trade
Spin Chain Thru
Spin Chain Thru
Men Run
Ferris Wheel
Zoom
Centres Square Thru 3/4s
B1c



A conversion from a Box to a Line is.....

B1c
Swing Thru
Spin Chain Thru
Hinge
Centres Trade
Spin Chain Thru
Cast-off Three-quarters
Centres Trade
Spin Chain Thru
Men Cross-Run
Ladies Run Left
Bend The Line L1p
Flutterwheel
Sweep a Quarter
Eight Chain 1
Allemande Left

Spin Chain Thru is not a "handed" movement. It should start with Ends and Adjacent dancers starting with an Arm Turn (be it Right Hand or Left Hand). Many callers will say Left Spin Chain Thru from Left-handed Waves but this is to help - it is not, technically, necessary...

L1p
Right And Left Thru
Dixie Style to a Wave
Men Trade
(Left) Spin Chain Thru
(Left) Scootback
Left Allemande

The next routine does NOT use a Spin Chain Thru, but it uses the concept. You might like to try it but make sure that your dancers know that you can't really do a Spin Chain Thru from an Alamo Ring, because there are no Ends and Centres for the initial Arm Turn...

SS
Allemande Left in the Alamo Style
Start a Swing Thru
But finish like a Spin Chain Thru
Turn Left Three-quarters
All the Centres/Men Trade
Turn a Left Three-quarters
Look For Partner
Right & Left Grand

From a Thar I guess you would call it an All Eight Spin Chain Thru (which would really put it into the A-2 level - the home of the A-2 Concept)...

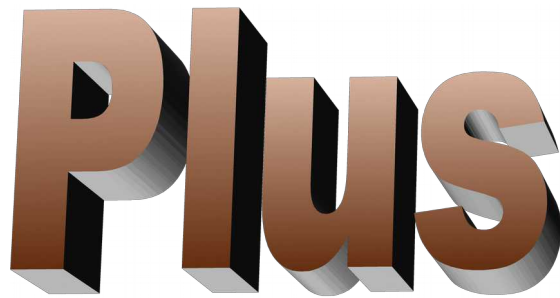
SS
Ladies Star Right Three-quarters
Turn Your Corner Left
Men Swing In - Wrong Way Thar
(Left) Spin Chain Thru
Left Allemande

Singing Calls

Heads Lead Right
Circle to a Line
Forward & Back
Two Ladies Chain
Ladies Lead - Dixie Style to a Wave
Balance
(Left) Spin Chain Thru
Roll Promenade

Heads Pass The Ocean
Centre Ladies Trade
Extend
Ladies Trade
Spin Chain Thru
Ladies Circulate
Swing Thru
Recycle
Pass Thru
Trade By
Allemande Left

Promenade



Pardon The Interruption

I'm discovering that many of the clever routines that I see callers use at Mainstream and Plus are actually ideas/concepts that are a standard part of some of the higher levels. One of the concepts that I have enjoyed dancing is that of Replacing, Interrupting, Butting, Skipping and Deleting parts of figures. It requires dancers to have an thorough knowledge/understanding of the definitions of the figures that they are dancing and they often have to work things out on the fly. It is crucial that dancers are taught the parts that make up a complete figure if we are going to break it up on them.

Lets look at how it works.

Co-ordinate is a nice figure to work with when doing this type of material.

There are three distinct parts to Co-ordinate:
 1 - All dancers circulate once and a half;
 2 - The Centre Six dancers Trade;
 3 - The Very Centre Dancers release handholds and walk forward, diagonally outward, to join the end of a line while the Two Lonesome Dancers Walk Ahead in a quarter circle to also join the end of a Line.

Replacing...

L1p
Touch a Quarter
Co-ordinate BUT
Ladies Don't Trade
Do a U-Turn Back instead
Swing Thru
Ladies/Ends Cross-Run

Recycle (it's a Lefty)
Pass Thru
Right & Left Grand

Interrupting...

L1 p
Touch a Quarter
Coordinate BUT
Men Don't Move Up
Centre 6 Circulate One Spot
Now Finish the Coordinate
Tag The Line
Face In
Pass Thru
Partner Trade L1 p

Skipping...

L1 p
Touch a Quarter
Coordinate BUT
Centre Men Don't Trade
Finish the Coordinate
Half Tag
Follow Your Neighbour
Explode the Wave
Courtesy Turn L1 p

We can use the same idea with other figures - such as Linear Cycle.

The definition of Linear Cycle tells us that there are three (yes! 3 parts) to Linear Cycle.

1. Ends and Adjacent dancers Hinge;
2. Those Facing Out Fold behind those Facing In and all dancers do a Double Pass Thru;
3. If the Hinge is right-handed, Peel Right; if the Hinge is Left-handed, Peel Left to end as Facing Couples.

Replacing...

B1 c
Touch a Quarter
Split Circulate
Hinge
Ladies Trade
Linear Cycle BUT Don't Peel Right
Cloverleaf Instead
Zoom
Ladies Turn Thru
Star Thru

Men Trade	
Couples Trade	
Wheel & Deal	B1c
Allemande Left	

Interrupting...

B1c
Make A Wave
Linear Cycle BUT
Don't finish the Double Pass
Thru
Stop When You Have Two Waves
Hinge
Finish the Linear Cycle
Pass Thru
Same Sex Trade
Star Thru
Pass Thru B1c

Star Thru
L1p

Deleting...

B1c
Don't Hinge BUT
Do the Rest of a Linear Cycle
Pass the Ocean
Men Run
Square Thru Three-quarters
Allemande Left

A couple of replacements...

L1p
Square Thru Three-quarters
Half Tag
Linear Cycle BUT
Replace the Hinge with a
Split Circulate AND
Replace the Peel Right with a
Leaders U-Turn Back
Everyone Right & Left Grand

Load the Boat gives plenty of this type of
option as well...

L1p
Load the Boat BUT
Ends Star Thru with #2
Centres Don't Pass Thru
Star thru Instead
Centres Pass Thru



Changing the subject altogether, the following is a nice get-out routine from a Zero Box...

B1c
Touch a Quarter
Follow Your Neighbour
Left Swing Thru
(Left) Spin the Top
(Left) Hinge
All Eight Circulate
Just the Ladies Peel Off
Right & Left Grand

And...

L1p
Pass The Ocean
Trade The Wave
Hinge
<Left> Scootback
<Left> Follow Your Neighbour
Right & Left Grand

Singing Call (Corner Progression)

Heads Pass The Ocean
Extend
Swing Thru
Hinge
Centres Trade
Start a Linear Cycle BUT
Don't Peel Right
Trace Two Instead
Recycle
Eight Chain Two
Corner Swing
Promenade

Heads Half Square Thru
Swing Thru
Ladies Fold
Peel the Top BUT
Ladies Don't Cast-off 3/4's
Hinge Instead
Grand Swing Thru
Men Run
Crossfire
Walk & Dodge
Partner Trade
Slide Thru
Allemande Left
Promenade

A quick get-out from a Zero Line using a Left Roll is...

A - Level

Right/Left Roll to a Wave

Right/Left Roll to a Wave can feel good or bad to the dancers, depending on the lead-in and follow-up calls. I try to use Right Roll after a Right-handed move and Left Roll after a Left-handed move as I feel that this way the dancers are already slightly turning the appropriate direction prior to being given the Roll call.

I also try to follow a Right Roll with a figure that doesn't involve a Right Arm Turn to avoid giving dancers the feeling that they are spinning on the spot.

SS
Heads Pass In
Double Pass Thru
Right Roll To A Wave
Acey Deucey
One Quarter Thru
One Quarter Thru
Ladies Run
Turn And Deal
Pass Thru
Right Roll To A Wave
Men Trade
Turn Thru
Allemande Left

Right/Left Roll also works well from columns...

B1c
Pass In
Touch a Quarter
Left Roll to a Wave
Men Trade
Recycle
Allemande Left

L1p

**Half-Square Thru
Left Roll to a Wave
Trade the Wave
Right & Left Grand**

This routine also uses a Left Roll and has a Cross-over Circulate to a Left Allemande (thanks to Brian Hotchkies for the idea for this one)...

SS

**Heads Pass the Ocean
Swing Thru
Centre Men Run
Centres Veer Right
Everyone Veer Right
Everyone Veer Left
Left roll To A Wave
Cross-over Circulate
Hinge
Scootback
Follow Your Neighbour
And Spread
Cross-over Circulate
Allemande Left**

Singing Calls

**Heads Pair Off
Single Circle To A Wave
Men Trade
Scootback
Ladies Run
Tag The Line
Right Roll To A Wave
Walk & Dodge
Partner Trade
Slide Thru
Corner Swing
Promenade**

**Heads Pass The Ocean
Chain Reaction
Cast A Shadow
Veer Left
Left Roll To A Wave
Ladies Trade
Left Swing Thru
Recycle
Allemande Left**

Hoe-downing

Promenade

Some Thoughts On Teaching New Dancers

As I mentioned on the first page of this issue, when I teach a learners' group, I no longer follow the teaching order recommended by CallerLab. I teach first the figures which I consider are easy to learn, allow Modern Square Dance traffic patterns and have a logical development so that each new figure adds easily on the previous figures. This allows new dancers to enjoy smooth flowing routines and achieve success as easily as possible.

By way of example, the beginners are currently dancing Flutterwheel/Reverse Flutterwheel, Sweep a Quarter, Veer Left/Right, Trades, Circulates, Runs and Touch a Quarter. They are still waiting to be introduced to Star Thru, Circle to a Line, Square Thru and Walk Around/See Saw.

There are several reasons for me having done this. Firstly, I wanted to be able to move the beginners into Line, Box and Column formations as soon as possible, because these are the three formations most commonly used in Modern Square Dancing. I felt that the sooner that I was using these formations, the better for the dancers. Secondly I wanted figures that would be easily understood by the beginners that would also lend themselves to smooth dancing and would also allow fairly sophisticated routines that are now a common part of modern Square Dancing.

I wanted to get away from the older, traditional routines that are, in my experience, part and parcel of learners' classes. The reason being that the older routines are quite different in their traffic patterns from the newer type of figures.

By introducing Flutterwheel and Pass Thru on the first night and adding Sweep a Quarter on the second night I was able to set-up a Box formation fairly easily. A Square Thru is actually an extremely difficult figure for new dancers to pick up as there are 7 separate steps to in, and it includes an exception to its own rule. A Star Thru is also difficult with a Quarter Turn AND using different hands for

Man and Women. As we have some ladies learning the parts of men, the fewer sex-based figures taught initially, the better.

By adding Lead Right, Veer Left and Bend the Line on the third night we could easily move into lines. Heads Lead Right, Veer Left, Bend the Line, Pass Thru and Bend the Line gives you a Zero Line much more neatly than a Circle to a Line.

In the same way, I have a different teaching order in Mainstream. For example, the recommended CallerLab order is Spin The Top, Cast Off Three-quarters, Spin Chain Thru and Fan the Top.

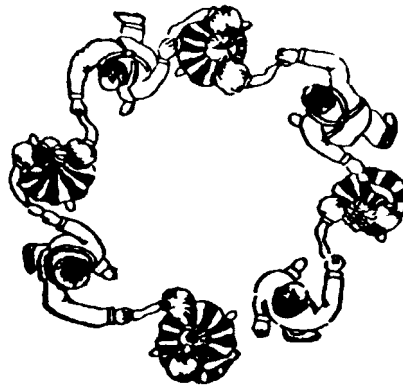
Dancers learn better if they go from the simple to the complex. In this way they are building up to the more complex figures. Of the ones mentioned above, my teaching order is Cast-off Three-quarters, Fan The Top, Spin The Top and Spin Chain Thru.

The reason is simple - there is a Cast-off Three-quarters in each of the four figures. Fan The top is a Cast-off for the Centres while the Ends do something else. A Spin The Top is a Fan The Top with something added at the start. The Spin Chain Thru is the most complex so is left to last. By using this teaching order the dancers are learning the least complex figures first, and in each case are adding another move to a figure which is already known.

I am not aware of any "best" teaching order. I find that I am still experimenting with the Basic list to find out what will work best for me and the dancers who are learning with me. The ability to teach is one of the Caller's most important tools. The order in which we teach figures is just as important a teaching tool as the way that we teach figures.

I hope that you guys have a look at how learners are picking-up figures. I hope that you guys, if your learners are having trouble, look for new ways to explain figures, and look for a logical teaching order that makes it as easy as possible for dancers to gain competence and confidence as quickly as possible.

And the bottom line - learning must be fun. If the learning is fun the dancers will learn better and they will keep coming back for more.



Feature Concept

Crack-A-Tinny

West Australian Caller, Jeff Van Sambeek, was relaxing with a cold "tinny" in his hand when he was hit by choreographic inspiration. The following figure was written by Jeff. His comment is that we need some figures that have a more Aussie identity - and this one should fit well into our holiday season.

Starting Formation: Parallel Columns of 4



Definition: The Number 4 Dancer in each column (i.e. the end person who is facing in) runs around the person next to them (that's pulling the ring on the "tinny"). The Centre four Walk & Dodge (that's the "fizz"), Centres In and Cast-off Three-quarters (Jeff hasn't explained what the last part represents).

Jeff suggests that to avoid difficulties with the Walk & Dodge, it is best to set the dancers up so that the Walk & Dodge is done from a "normal" set up, as in the following examples (which can be used as singing call modules)

-
- Heads Star Thru
 - Double Pass Thru
 - Face In
 - Touch A Quarter
 - CRACK-A-TINNY
 - Pass Thru
 - Wheel & Deal
 - Ladies Swing Thru
 - Extend
 - Swing & Promenade

Heads Reverse Flutter
Heads Pass Thru
Cloverleaf
Double Pass Thru
Face In
Touch A Quarter
CRACK-A-TINNY
Star Thru
Centres Pass Thru
Swing & Promenade

Head Ladies Chain
Heads Pass Thru
Heads Partner Trade
Sides Half-sashay
Heads Pass The Ocean
Extend
Centres Run
Bend the Line
Touch A Quarter
CRACK-A-TINNY
Star Thru
Centres Pass Thru
Swing & Promenade

Here are some routines to use in hoe-downs...

B1c
Slide Thru
Right & Left Thru
Half-sashay
Touch a Quarter
CRACK-A-TINNY
Pass The Ocean
Ladies Circulate
Men Run
Wheel & Deal B1c

And...

L1p
Pass The Ocean
Ladies Run
Bend The Line
Touch A Quarter
CRACK-A-TINNY
Pass The Ocean
Men Run
Wheel & Deal B1c

SINGING CALLS

Jason Dean's Love Songs

Australian Square Dance Recording Artist, Jason Dean, has released his second cassette tape. It is a collection of romantic singing calls. The choreography is interesting with nice body-flow and some interesting combinations.

Mainstream

Heads Touch a Quarter
Ladies Run
Centres Pass Thru
Touch a Quarter
Split Circulate
Men Trade
Swing Thru
Ladies Run
Ferris Wheel
Centres Pass Thru
Touch A Quarter
Split Circulate Twice
Swing & Promenade

Heads Pass The Ocean
Extend
Swing Thru
Recycle
Pass Thru
Trade By
Spin Chain Thru
Men Circulate
Hinge
Ladies Fold
Men U-Turn Back
Swing & Promenade

Heads Right & Left Thru
Heads Dixie Style To A Wave
Extend
Men Trade
Recycle
Veer Right
Circulate
Bend the Line
Star Thru
Pass Thru
Swing & Promenade

Plus

Heads Touch A Quarter & Spread

Sides Pass The Ocean
Two Ladies Trade
Flip The Diamond
Acey Deucey
Swing Thru
Scootback
Follow Your Neighbour
Half Spread
Pass Thru
Allemande Left
Promenade

Heads Pass The Ocean
Swing Thru
Ping Pong Circulate
Ends Roll
Centres Linear Cycle
Everyone Pass Thru
Tag The Line
Track Two
Swing Thru
Turn Thru
Swing & Promenade

Heads Touch A Quarter
Ladies Run
Double Pass Thru
Peel Off
Forward & Back
Pass The Ocean
Follow Your Neighbour
Left Swing Thru
Trade The Wave & Roll
Centres Pass Thru
Swing & Promenade

People wishing to purchase tapes can contact Jason (20 Deputor Street, Rochedale South, Queensland, 4123, Australia). Tapes are \$12 each (I think).



Record Review

Square Thru thre-quarters - Swing -
Promenade

•

New Releases - December '98

- **Tie Me Kangaroo Down**

ABC 1 / ABC Staff

Where else would you expect to see the release of an Aussie square dance but in the Czech Republic. It is nice music and easy to call to. I would change the figure by replacing the Dive Thru, Pass Thru with a Pass Thru, Trade By combination. It should sell well in Australia. (DGC)

Heads Square Thru - Dosado - Right & Left Thru - Dive Thru - Pass Thru - Right & Left Thru - Dive Thru - Pass Thru - Touch A Quarter - Scootback - Swing - Promenade

- **Precious And Few**

Alliance 102 / Andy Finch /

A smooth and relaxing number with a solid beat by Global Music Productions. The dance routine is smooth and well-timed. (DGC)

Heads Promenade Half-way - Square Thru - Right & Left Thru - Veer Left - Couples Circulate - Half-tag the Line - Scootback - Swing - Promenade

- **Time For Me To Fly**

Hi Hat 5223 / Nordbye, Saltel & Miller

A re-release of the music previously released on the Eureka label. I have used it a lot - a great number for the end of an evening. (DGC)

Heads Promenade Half-way - Square Thru - Right & Left Thru - Veer Left - Ferris Wheel -

• **Ode To Chet**

Stampede Records 703 / E. Lovingshimer

A tribute to Chet Atkins - this has some great guitar work during the breaks between the figures. (DGC)

Heads Square Thru - Dosado - Swing Thru - Spin The Top - Right & Left Thru - Square Thru Three-quarters - Swing - Promenade

• **People Like Me**

Sting 320 / Paul Bristow

I danced to this love song earlier this year while Paul was working on it at the APAC weekend - it is good to move to. (DGC)

Heads Promenade Half-way - Pass The Ocean - Extend - Girls Trade - Swing Thru - Boys Run - Half Tag the Line - Split Circulate - Scootback - Swing - Promenade

Best Selling Records for October

1. Morningtown Ride	Aussie Tempos 1007
2. Rhythm of the Rain/Old Time Rock & Roll	Rhythm 701
3. I Love A Rainy Night	Platinum 102
4. Golden Rocket	Royal 521
5. Traveling Band	Royal 321

Best Selling Records for November

1. Love Potion #9	Aussie tempos 1008
2. Rockin Around The Xmas Tree	Royal 234
3. Yesterday Songs	Global 924
4. Wash My Face In The Morning Dew	ESP 1030
5. Release Me	Hi Hat 5218
6. Walking In Memphis	Sting 408

Information Courtesy of:

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Turner's Record & Tape Service
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December 1998 record review . . .

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GOOD HEARTED WOMAN

All-101 / Bobby Delph / Mainstream



"Alliance Records" is a new label under the control of Bobby Delph. Music for this first release has been recorded by the "Global" production team, and has that distinct *Global* sound and quality. The tune is familiar, and should be easy for most callers to handle. There are key modulations at the beginning of the Break & Closer, which give extra dimension to the dance. Minor figures use a standard Grand Square Routine, while the major figures feature a very well used sequence.

Figure: Heads Square Thru, Dosado, Swing Thru, Men Run, Bend The Line, Right & Left Thru, Flutterwheel, Slide Thru, Corner Swing, Promenade.

LOVE POTION #9

AT-1008 / Steve Turner / Mainstream



Aussie Tempos have done it again! Excellent music, different, yet easy choreography, and a very professional vocal by Steve. The tune has been done by other labels in the past, but none as good as this one. The record was released at the final East Meets West festival on the N.S.W. Central Coast (Australia), and was given the "thumbs up" by the 470 dancers who attended Saturday evening's session. Some callers may want to play through the vocal side to get a *good handle* on the word metre. Minor figure is an easy Basic routine.

Figure: Heads Square Thru, Swing Thru, Men Run, Ladies Scootback, Couples Circulate, Tag The Line, Cloverleaf, Star Thru, Promenade

CALIFORNIA HERE I COME

BS-2452 / Johnnie Wykoff / Basic

A song made popular by the immortal Al Jolson. Blue Star have been able to produce a *sound* approaching that of a "big band" sound on this record. Several labels have released the tune over the years, and some have been very good. In my opinion this BS release is right up there with the best. The music is bright 'n' bouncy, and makes the dancers want to sing-a-long. There is a key change at the beginning of the closer. Minor figure uses an easy "Circle, Star & Weave" routine.

Figure: Heads Square Thru, Split The Sides, Around One To A Line, Star thru, California twirl, Star Right, Sides Star Left, Corner Swing, Promenade.

ROCKIN' IN ROSALIE'S BOAT

ESP-1031 / Elmer Sheffield Jnr. / Plus

I didn't think that another label could ever produce an instrumental which would come anywhere near that of the Chaparral classic from about twenty years ago, but here it is! Certainly, the music is different, and many callers will always prefer the other version (which is presently unavailable). However, this ESP *gem* is a very worthy replacement. There are rhythm variations during the Break & Closer, where Teacup Chain is called. It is the only Plus figure used in the dance. Elmer's vocal is top class (as you would expect) and well worth a *spin*.

Figure: Heads Square Thru, Dosado to an Ocean Wave, Ladies Trade, Swing thru, Men Run, Tag The Line, Ladies Go Left, Men Go right, Allemande Left, Swing, Promenade

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