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# Choreo-Wise

Volume 1, Issue 2

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## Hi There!

It is nice to be moving out of summer and into the cooler weather. As far as I know, Square Dancing seems to slow down (or totally stop) for a few weeks over Christmas and New Year here in Australia. We are lucky with our Basic-level Club, we dance at the local Bowling Club and the air-conditioning allowed us to restart in the middle of January and to dance in complete comfort.

I recently joined CallerLab and have received a copy of their November newsletter, *Directions*. Falling numbers seems to be a world-wide phenomenon.

I guess that a couple of the big challenges (you notice I used the word challenge instead of problem - it sounds more positive if you use the word challenge) that Square Dancing faces are the competition with a whole range of other recreational activities (there are many more sports and activities to choose from now than there were 15 years ago), and the demand for activities that fit into a small time component which fits easily into people's, already- hectic life-styles, is also greater than it used to be. This is one of the premises behind the Community Dance Program concept which is being adopted in parts of the United States.

Square Dancing is unique, and we need to be aware of its uniqueness and use these as its selling point. What can we offer to potential Dancers that other activities can't?

It seems to me that the areas in which Square Dancing offers more than other dance/recreation forms is in the intellectual challenge and stimulation provided to the Dancers, and in the socialising which is inevitable when you have 8 people working together and touching.

In the early 60's Ed Gilmore was interviewed about Square Dancing and he described Square Dance clubs as Social clubs where the dancing is the focus that brings people together. People come to have fun and part of the fun is mixing with other people. Not all forms of dance/recreation have this. Line Dancing I see as a quite lonely activity, especially when compared to Square Dancing where it becomes accepted for people to touch and to hold hands. There seems to be a lot more same-sex choreography being used now, than used to be the case, and even men are now fairly comfortable holding hands with each other.

Square Dancing is unique amongst dance forms in that it is, as far as I know, the only type of dance where the participants don't actually know what they will be doing when the music starts. In other forms of dance you know what the footwork is - in Square Dancing you are in the hands of the caller. This is part of the attraction of Square Dancing. There is a competitive challenge between the Caller and the Dancers. The Dancers want to be challenged. They want to have to think and part of their satisfaction comes from being able to successfully go through routines that push them to the limits of their ability.

Below you can see me pushing dancers to the limit of their (or my?) ability.



# BASIC

## Swing Thru

'The Big 5' defines:

**From a wave or alamo:** those who can Turn  $\frac{1}{2}$  by the right, then those who can Turn  $\frac{1}{2}$  by the left.

## Left Swing Thru

**From a wave or alamo:** Like Swing Thru, but starts with a Turn  $\frac{1}{2}$  by the left, then Turn  $\frac{1}{2}$  by the right.

The most common use of Swing Thru comes from a standard wave and the most common use of Left Swing Thru comes from a Left-handed wave, but there are a lot more options available to make the dancers think about what they are doing.

From #3 wave (from Squared Set)

**Heads Pass the Ocean**  
**Swing Thru**  
**Extend (to the same sex)**  
**Swing Thru**  
**Ladies U-Turn Back** L1p

From #4 wave (from B1c - Zero Box)

**Touch a Quarter**  
**Ends Circulate (to the same sex)**  
**Swing Thru**  
**Men Run**  
**Reverse Flutter Wheel**  
**Pass Thru**  
**Bend the Line** L1p

From #4 wave (from L1p to L1p)

**Pass Thru**  
**Wheel & Deal**  
**Double Pass Thru**  
**Leaders U-Turn Back**  
**Swing Thru**  
**Men Run** L1p

From #1 & #3 wave (from B1c - Zero Box)

**Touch a Quarter**  
**Split Circulate**  
**Swing Thru**  
**Swing Thru**  
**Ladies Run** (to a half-sashayed line)  
**Pass the Ocean** (men are centres)  
**Men Run**  
**Wheel & Deal** B1c

A nice combination I have used that gets the dancers by surprise is to call Left Swing Thru from a Right-handed Ocean Wave and a Swing Thru from a Left-handed Ocean Wave.

From B1c to B1c

**Touch a Quarter**  
**Split Circulate**  
**Left Swing Thru** (centres go first)  
**Centres Trade**  
**Men Run**  
**Pass Thru**  
**Wheel & Deal**  
**Zoom**  
**Pass Thru** B1c

from a L1p (Zero Line) to a L1p

**Pass Thru**  
**Ladies Run Left** (to a Left-hand Wave)  
**Swing Thru** (centres go first)  
**Centres Trade**  
**Men Run Left**  
**Star Thru**  
**California Twirl**  
**Star Thru** L1p

There can be a tendency for some dancers to want to do an additional trade in the middle at the end of this sort of Swing Thru. Be careful if you use a combination that doesn't have the centres trade after the Swing Thru. They are not used to having no centre action at the end of a Swing Thru.

The following routine features a wave of six - the Swing thru works just the same.

**Head Men Take Both Girls -**  
**Go Forward & Back**  
**Do a Dosado to a Six-hand Wave**  
**Swing Thru**  
**Men Run Right**  
**<Three by Three> Wheel & Deal**  
**Lonesome Men Pass Thru**  
**Turn Right**  
**Go Around 1 - Make a Line of 4**  
**Lines Pass Thru**  
**Wheel & Deal**  
**Centres Pass Thru** B1c

You can even call a Swing Thru from a 3x1 line. If you don't walk it through first you will be amused to watch the dancers try to make adjustment to the call.

**Heads Pass Thru**  
**Separate Around 1 - to a Line**  
**Centres Star Thru**  
**Centres Touch a Quarter**  
**Ends Pass Thru**  
**Swing Thru**  
**Centres Walk & Dodge**  
**Everyone U-Turn Back**  
**Centres Star Thru**  
**Centres Touch a Quarter**  
**Swing Thru**  
**Ends Star Thru**  
**Ends California Twirl**  
**Centre Man Run Right**  
**Centres Back Away**  
**The Others Lead to the Right**  
 B1c  
**Allemande Left**

The last Swing Thru routine comes off the 1975 SIO 'C' LP, by Bob Page. I have danced it many times and really enjoy it.

**Allemande Left - Alamo Style**  
**Balance**  
**Swing Thru, & Balance**  
**Turn Half by the Left, & Balance**  
**Left Swing Thru, & Balance**  
**Turn Half by the Right, & Balance**  
**Swing Thru, & Balance**  
**Turn Half by the Left, & Balance**  
**Left Swing Thru, & Balance**  
**Turn Half by the Right,**  
**Allemande Left**

**Singing Call** (corner progression)  
 (each numbered line takes eight beats of music)

- 1 - Heads Pass the Ocean and then Swing Thru
- 2 - Extend to the outside two, then Swing Thru again
- 3 - Girls Trade in your own wave, and do a Right & Left Thru
- 4 - Turn 'em on around and then Pass the Ocean

- 5 - Girls Circulate, Girls Trade as well
- 6 - Swing the Corner there and Promenade

**Mainstream**

### 8 Chain Thru

During the middle of last year I decided to tape some of the nights that I was calling, so that I could listen and count all the calls that I used during an evening's dancing. It was a fairly tedious exercise, but it gave me a clear indication of which figures I was over-using as well as those which were, well and truly, being under-utilized.

One of the figures that I wasn't using enough was the 8 Chain Thru. It is too easy to get into habits and over-use some patterns, while under-using some figures.

The eight chain thru, like most figures, can be used with a fair bit of variety, if you put your mind to it.

The most common use for an Eight Chain Thru is to use it as an Eight Chain 4.

Box Zero from B1c

**Eight Chain 4** B1c

You can use an Eight Chain 2 as an equivalent to Dive Thru, Pass Thru (or Pass Thru, Trade By).

Box Zero from B1c

**Swing Thru**  
**Men Run Right**  
**Couples Circulate**  
**Wheel & Deal**  
**Eight Chain 2** B1c

You can use an Eight Chain 1 as an equivalent for a Pass Thru

Line Get-out from L1p

**Right & Left Thru**  
**Slide Thru**  
**Eight Chain 1**

### Allemande Left

It is possible to call a different number of hands for Heads and Sides.

The next two both start from a B1c

**Eight Chain -  
Ends Go 1, Centres Go 2  
Double Pass Thru  
Everyone Face In  
Centres Right & Left Thru  
Everyone Star Thru  
Centres Pass Thru** B1c

**Eight Chain  
Ends Go 2, Centres Go 1  
Centres In  
Cast Off Three-quarters  
Centres Pass Thru  
Centres Cloverleaf  
New Centres ½ -Square Thru** B1c

An Arky Eight Chain 2 that takes you from a B1c (Zero Box) to another B1c

**Right & Left Thru  
Outsides Half-sashay  
Eight Chain 2  
Swing Thru  
Split Circulate  
Boys Run Right  
Star Thru** B1c

Here's another Arky Eight Chain figure that takes you from a B1c to another B1c

**Eight Chain 3  
Outsides U-turn Back  
Centres Pass Thru  
Eight Chain 2  
Touch a Quarter  
Centres Trade  
Men Run** L1c  
**Square Thru Three Quarters  
Allemande Left**

And a get-out module from a L1p (Zero Line)

**Star Thru  
Veer Left  
Couples Circulate  
Wheel & Deal**

### Eight Chain 3 Allemande Left

#### Singing Call Figures

with Corner Progression

1. All four ladies chain across, turn the girl and then
2. Head two couple promenade, halfway 'round the ring
3. Lead to the right, circle four, make a line
4. Move up to the middle and come on back, and then star thru
5. Do an eight chain 3
6. You swing your corner and promenade

1. Head two couples promenade, halfway round the ring
2. Lead to the right, circle four, make a line and then
3. Move up to the middle, come on back, and then star thru
4. Dosado, go back to back and do an eight chain 5
5. Five hands across the ring and meet the corner there
6. Swing the corner girl around and promenade the square

1. Head two couples promenade, half-way 'round the ring
2. Down the middle, square thru four hands and then
3. Right & Left thru with the outside two, turn the girl around
4. Do an eight chain 6 and you move across the town
5. You move across and you move on back and when you meet you swing
6. Swing the girl around and then you promenade the ring

# E



## Diamonds are a Girl's Caller's Best Friend

I thought that it would be interesting to have a look at some challenging routines using Diamonds. Some of the routines are from point-to-point formations and others finish in 3x1 lines.



### **The definition is:**

Diamond Circulate:  
Each Dancer moves forward to the next position in their diamond, changing the original facing direction one-quarter (90°) toward the centre of the diamond. Points become centres, and vice versa. If the call is directed to facing diamonds, all must pass right shoulders.

Flip the Diamond: The centres of the diamond do a diamond circulate to the next position in their diamond, while the points Run ("flip" 180°) into the nearest centre position and join hands to become the centres of the forming wave or line. When "flipping" a facing diamond, the points always take the inside path, and the centres always take the outside path.

Cut the Diamond: The centres of the diamond do a diamond circulate, while the points slide together and trade. It ends in a Wave or Line.

From point to point diamond  
A box zero module, from a B1c

<b>Spin the Top</b>	
<b>Men Run Right</b>	
<b>Ladies Hinge</b>	
<point-to-point> <b>Circulate</b>	<b>Diamond</b>
<b>Flip the Diamond</b>	
<b>Fan the Top</b>	<b>W1c</b>

A get-out module from a L1p

<b>Right &amp; Left Thru</b>	
<b>Pass the Ocean</b>	
<b>Fan the Top</b>	
<b>Ladies Run Right</b>	
<b>Men Hinge</b>	
<point-to-point> <b>Circulate</b>	<b>Diamond</b>
<b>Flip the Diamond</b>	
<b>Fan the Top</b>	
<b>Right &amp; Left Grand</b>	

A Cut the Diamond works smoothly from a facing diamond. This routine is a box zero, starting from a B1c

<b>Swing Thru</b>	
<b>Men Hinge</b>	
<facing> <b>Diamond Circulate</b>	
<b>Cut the Diamond</b>	
<b>Swing Thru</b>	
<b>Recycle</b>	<b>B1c</b>

This zero module has a Cut the Diamond from a #2 Diamond - it starts from a B1c

<b>Touch a Quarter</b>	
<b>Split Circulate</b>	
<b>Swing Thru</b>	
<b>Centres Run</b>	
<b>New Centres Hinge</b>	
<b>Cut the Diamond &amp; Roll</b>	
<b>Double Pass Thru</b>	
<b>Track Two</b>	
<b>Ladies Trade</b>	
<b>Linear Cycle</b>	
<b>Slide Thru</b>	<b>B1c</b>

I find it helps, especially in the learning stage, if the centres of the diamond stand very close to each other, while the points make sure that they are well away from the centres so that the diamond really does have a diamond look to it rather than looking like a star.

The next is an interesting get-out from a 11p, that I first heard Bill Peters call in the early 1980s when he was visiting Australia.

**Touch a Quarter**  
**Single File Circulate - once and a half**  
**Ladies Trade & Spread, way apart**  
**Men only, Flip the Diamond**  
**Everyone, Flip the Diamond**  
 W1p  
**Men Run** F1p  
**Promenade**

How about some irregular diamonds (i.e. diamonds where the points are facing the same direction as each other.

**Heads Star Thru & Spread**  
**Centres Pass The Ocean**  
**Ends Pass Thru**  
**Flip the Diamond**  
**Circulators Roll**  
**Centres Star Thru**  
**Swing Thru**  
**Men Run Right**  
**Pass Thru**  
**Wheel & Deal**  
**Centres Square Thru  $\frac{3}{4}$**   
 B1c  
**Allemande Left**

This irregular diamond module takes you to a B1c (Zero Box)

**Heads Pass the Ocean**  
**Ping Pong Circulate & Roll**  
**Rollers Pass Thru**  
**Cut the Diamond**  
**End Girls Run Right around 3 people**  
**Bend the Line**  
**Pass the Ocean <men are centres>**  
**Swing Thru**  
 W1c

Here's a nice B1c set-up module

**Sides Touch a Quarter & Spread**  
**Heads Pass the Ocean**  
**Diamond Circulate**  
**Flip the Diamond**  
**Men Run Right**  
**Half Square Thru**  
**Trade By**

The next Box-zero module uses a different method of getting into a diamond. From a B1c

**Right & Left Thru**  
**Veer Left**  
**Couples Circulate**  
**Three-quarter Tag The Line**  
**Leaders Face Right**  
**Diamond Circulate**  
**Ladies Hinge**  
**Bend the Line**  
**Reverse Flutter Wheel**  
**Sweep a Quarter**  
**Pass to the Centre**  
**Centres Pass Thru**

This routine has an unexpected get-out.

**Heads Flutterwheel**  
**Heads Star Thru**  
**Double Pass Thru**  
**Face In**  
**Pass Thru**  
**Same Sex <partner> Trade**  
**Pass the Ocean**  
**Centres Run**  
**Centres Hinge**  
**Flip the Diamond & Roll**  
**Right & Left Grand**

Left-hand diamonds are rarely used. This module is a box-zero routine, starting in a B1c

**Swing Thru**  
**Girls Run <into the centre>**  
**Girls Cast Off Three-quarters**  
**Diamond Circulate**  
**Flip the Diamond**  
**Ladies Trade**  
**Ladies Run**

abbreviations. Make sure you let me know which you prefer.

## Singing Call Figures

with Corner Progression

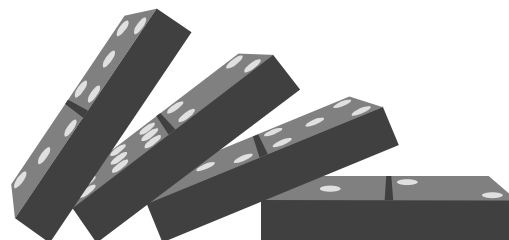
1. Heads Square Thru, four hands around you go
2. Meet your corner lady, Single Circle, make a wave
3. Boys Trade, Boys Run, Ladies Hinge and then
4. Diamond Circulate, Flip the Diamond, Ladies Trade
5. Do a Linear Cycle, around the ring and go
6. Slide Thru and swing the corner girl and promenade

1. Heads Square Thru four hands around you go
2. Meet the outside two, Swing Thru
3. Men Hinge, Diamond Circulate,
4. Cut the Diamond and then Swing Thru, two by two
5. Do a Linear Cycle across the ring and go
6. Reverse your Flutter Wheel and Promenade

1. Heads Star Thru, Veer to the Left, Girls Cast Off
2. Three-quarters, Diamond Circulate, Flip the Diamond
3. Extend, Recycle around the ring and Veer to the Left
4. Girls Hinge, Diamond Circulate, Cut the Diamond
5. Wheel & Deal and then Sweep a Quarter more
6. Boys Walk, Girls Dodge, Swing and Promenade

## **N.B.**

This issue sees the first trial of full notation instead of



# Feature Call

## Grand 'Q'

This is one of those 64 beat figures that allows the dancers to dance away, and the caller to sing away without having to worry too much about anything else. I like the flow and could never understand why it didn't become more popular.

The call is, "Face Your Partner (everyone), Grand Q".

The definition is:

Everyone faces their partner at home and does a Dosado, you then Curlique, the Ladies Star Left three-quarters in the middle, while the men move around the outside of the square, to the right, one quarter. Everyone meets their original partner, one position to the left from their original home. Everyone does a Dosado with their partner, everyone does a Curlique, the men then star left, three-quarters in the middle, while the ladies move around the outside, one quarter, to the right. This time you meet your partner across from your original home position. The above sequence is repeated in its entirety. The routine finishes when everyone meets back at their original home position.

Some callers teach the figure with the Dosado as the start of the call and finishing with meeting at home and squaring up. Other callers prefer to start with the Curlique so that you can meet at home and have time to finish with a Dosado. I prefer to finish with a Dosado.

For newer callers, a Curlique was the old version of a Touch a Quarter.

The definition:

From facing dancers (one man, one lady), touch raised right hands to form an arch. The lady steps forward under the arch, turning left-face three-quarters. The man walks forward, around the lady, turning one quarter. It finishes in a mini-wave.

# A-Level

A-Level

## Spin the Windmill

I enjoy the challenge of A-level. It is a lot harder to get the body-flow right at the higher levels because of the large number of options available. Spin the Windmill, because of its optional endings requires a good lead-in figure to be able to give the dancers a good flow into the move.

Right - from a L1p

<b>Right &amp; Left Thru</b>
<b>Star Thru</b>
<b>Veer Left</b>
<b>Ferris Wheel</b>
<b>Spin the Windmill - Right</b>
<b>Girls Run Left</b>
<b>Pass Thru</b>
<b>Wheel &amp; Deal</b>
<b>Pass Thru</b>
B1c

Left - from a L1p - in this case the Ferris Wheel is from a left-hand two-faced line, to facilitate the left-turn for the ends

<b>Right &amp; Left Thru</b>
<b>Pass the Sea</b>
<b>Left Swing Thru</b>
<b>Girls Run Left</b>
<b>Ferris Wheel</b>
<b>Spin the Windmill - Left</b>
<b>Turn &amp; Deal</b>
<b>Half-Breed Thru</b>
B1c

Out - to a B1c

<b>Heads Half Split Square Thru</b>
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<b>Spin the Windmill - Out</b>
<b>Cycle &amp; Wheel</b>
<b>Centres Swap Around</b>
<b>Pass In</b>
<b>Pass Thru</b>
<b>Wheel &amp; Deal</b>
<b>Pass Thru</b>
B1c

In - a B1c set-up module,

<b>Heads Promenade Halfway</b>
<b>Sides Pass the Ocean</b>
<b>Ping Pong Circulate</b>
<b>Spin the Windmill - In</b>
<b>Centres Walk &amp; Dodge</b>
<b>Ends Pass Thru</b>
<b>Ends Bend</b>
<b>Ends Pass Out</b>
<b>Track II</b>
<b>Ladies Trade</b>
<b>Recycle</b>
B1c

As You Are - ends just circulate the way they are facing.

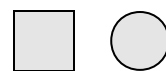
<b>Heads Touch a Quarter &amp; Spread</b>
<b>Centres Pass the Ocean</b>
<b>Spin the Windmill - as you are</b>
<b>Bend the Line</b>
<b>Pass Thru</b>
<b>Wheel &amp; Deal</b>
<b>Double Pass Thru</b>
<b>Right Roll to a Wave</b>
<b>Girls Run</b>
<b>Pass Thru</b>
<b>U-Turn Back</b>
L1p

To make it easier for the ends to keep their bearings, tell them that "if, after turning in/out/right/left, a dancer is facing in they will finish the move facing in. The same applies if they are facing out". Whoever's face or back they are looking at after turning a quarter, they will also be facing at the end of the double circulate.

<b>Heads Touch a Quarter and Cross</b>
<b>Pass Thru</b>
<b>Spin the Windmill - Out</b>



Cycle & Wheel  
 Pass Thru  
 Pass In  
 Pass Thru  
 Wheel & Deal  
 Zoom  
 Centres Pass the Ocean  
 Centres Lockit  
 Extend  
 W1c



By way of example, let's call Heads Square Thru. At this point Man 1 and Lady 4 are both in Quadrant 1. Lady 3 and Man 4 are both in Quadrant 4. The four people we are sighting are in Quadrants 1-4. It is possible to keep them there throughout the dance, but lets move them around.



If we call: "Swing Thru, Men Run, Couples Circulate", our key dancers are now in a tandem formation in Quadrant 3-4. If we call "Ferris wheel" we still have them in a tandem formation but have moved them to Quadrant 2-3, but they are still together as a group. We call "Double Pass Thru". They are still together and have returned to Quadrant 1-4. "Face In, Pass Thru, Tag the Line, Leads U-turn Back". They are still together, in Quadrant 2-3. Our key people, Man 1 and Lady 4 are in the correct position in their foursome. We could call Allemande Left. Instead we call "Touch a Quarter, Walk & Dodge, Bend the Line". Our four are still together, and still in Quadrant 2-3. "Pass Thru" keeps them together and moves them back to Quadrant 1-4. "Wheel & Deal, Zoom, Square Thru Three-quarters, Allemande Left".

## Sight Resolution - Part Two

In Part One I wrote about 2-couple sight, where the plan is to keep four dancers, who are in a known F.A.S.R. state together at all times. While this works, after a while you find it becomes a bit limiting.

The next step towards becoming a full sight caller is to learn which calls allow you to mix the dancers together, for a short time, before you bring them back together again.

To do this we have to know the effect that each figure has on the grouping of the dancers.

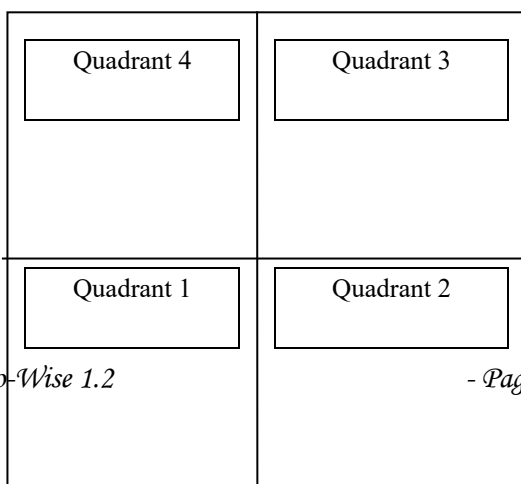
The purpose of the tutorial is to show how to move the dancers around the square while visualising them in such a way as you can see that they are still together in their original grouping.

In Part 3 we will look at how to resolve a square when calling so as to mix the dancers around as much as you want to.

### **Gliches from 1.1** (a regular feature?)

The following inaccuracies appeared in Issue 1.1. Please adjust your copies.

Page 4 - You can not Pass to the Centre after a Dixie Style to an Ocean Wave. A Pass to the Centre requires dancers to Pass Thru or Step Thru. This requires dancers to pass right shoulders and can only be done from a RIGHT-HAND wave.



Page 7 - The third module in the “to a Zero Line” section was missing two figures. It should have read Heads Right & Left Thru, Left Wheel Thru, Wheel Thru, Bend the Line (L1p). Please note, however, the nice body-flow of a Right & Left Thru followed by a Left Wheel Thru.

# Singing Calls

## Unusual Openers

By and large, the meaty part of a singing call is in the figure. Most of the time the Opener, Break and Closer is a fairly straight-forward routine where the dancers move to the music without a great deal of brain-work.

The following routines feature no change of partner and so can be used, discriminatingly, in a singing call, to surprise the dancers with some unexpected resolutions.

### Basic

All Four Ladies Chain  
Heads Pass Thru  
Separate Around 1 to a Line  
Circle Left  
Same Sex - Allemande Left  
Arky Right & Left Grand  
(or Swing)  
Swing  
Promenade

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### Mainstream

Heads Right & Left Thru  
All Four Ladies Chain  $\frac{3}{4}$   
Circle Left  
Head Men Take Both Girls  
Forward & Back  
Same Six - Same Sex  
Slide Thru  
Allemande Left  
Swing (or Right & Left Grand)  
Promenade

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### Plus

Heads Pass Thru

Head Partner Trade & Backaway  
Sides Star Thru  
Sides Pass Thru  
Split Two  
Separate Around 1 to a Line  
Forward and Back  
Centres Trade  
Centres Run  
Lines Pass Thru  
Three-quarter Tag the Line  
Swing  
Promenade

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### A-1

Heads Pass Thru  
Partner Trade & Backaway  
Sides Pass In  
Pass Thru  
Pass In  
Right & Left Thru  
Everyone Pass In  
Ends Roll  
Right & Left Grand  
Swing  
Promenade



*Thanks to Brian Hotchkies & Steve Turner for their contribution to Choreo-Wise.*

*Special Thanks to Allen Kerr for his advice regarding choreography.*

# Steve Turner's \* RECORD REVIEW \*

*Information Courtesy of:  
Turner Record & Tape Service  
42 Downey Drive  
Manning  
Western Australia 6152*

## Best Selling Records for January

1. Singing In The Rain	Chicago Country 51
2. I Would Like To See You Again	ESP 1023
3. Rolling With The Flow	Global 919
4. Let's Twist Again	Hi Hat 5210
5. They Call The Wind Mariah	Eagle 3404

## Best Selling Records for December

1. Somewhere Over The Rainbow	Quadrille 920
2. She Works Hard For The Money	Hi Hat 5209
3. This Ain't No Thinking Time	ESP 1022
4. Theme Time (Hoe-down)	Car 36
5. C'est La Vie	Golden Eagle 0034

## New Releases - February '98

- It's A Little Too Late  
Chinook 130 - Daryl Clendennin

With a bit of enthusiasm, you can really pump this one out and get them all excited. Make use of the Piano work.

HEADS SQUARE THRU - DOSADO TO A WAVE - RECYCLE - SWEEP ¼ - RIGHT & LEFT THRU - SQUARE THRU ¾ - SWING - PROMENADE

- Petticoat Junction  
Royal 812 - Randy Dougherty

I think ROYAL has done it again, another fine release to a tune we should all now from the TV show "Petticoat Junction".

HEADS PROMENADE ½ - PASS THRU - SEPARATE AROUND 2, MAKE LINES - FORWARD & Back - STAR THRU - ZOOM SQUARE THRU ¾ - SWING - PROMENADE

- Mess of the Blues  
Chicago 50 - Bob Poyner

Nice music with a good 'blues' feel. Nice female vocals in places add to the music. Cue sheet contains words for Rap version. (DGC)

HEADS PROMENADE HALF-WAY - SIDES SQUARE THRU - RIGHT & LEFT THRU - EIGHT CHAIN 6 - SWING - PROMENADE

- The River  
Global 108 - Doug Bennett

GMP has produced some excellent records in the short time they have been on the market, and this one is no exception.

HEADS SQUARE THRU - DOSADO - SWING THRU - BOYS RUN - HALF TAG - WALK & DODGE - PARTNER TRADE - RIGHT & LEFT THRU - ROLLAWAY - BOYS WALK ACROSS - SWING - PROMENADE

# January 1998 record review . . . .

**By Brian Hotchkies**

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## **EVERYBODY'S MAKING IT BIG BUT ME**

AT 1005 / Turner & Roberts / Mainstream

An excellent lifting instrumental with the usual quality expected from this label. Steve & Jet combine their voices in a way that makes you want to play the vocal side right through. Figure is a nice departure from the average routines, but some dancers may need the Caller to "hold their hands" the first couple of times they dance it.

Intro. & Closer Choreo differs from that suggested for the Break, but all is standard & straight forward.

**Figure:** Heads Touch  $\frac{1}{4}$ , Boys Run, Circle to a Line, Pass Thru, Tag the Line - IN, Pass Thru, Wheel & Deal, Square Thru  $\frac{3}{4}$ , Swing, Prom.

## **THIS PIECE OF WOOD**

Hi Hat 5208 / Ernie Kinney / Basic & Mainstream

Not a tune that I recognised, but one that is easy to learn, and goes well as a Square Dance. Although Ernie Kinney does the vocal, David Cox suggested the tune, and wrote the choreography (so it must be good?). One figure is basic, while the other is M/S. Both are interesting and offer good programming variety. Suggested Middle Break choreo. Differs from Opener & Closer, but both are easy and straight forward.

Intro. & Closer feature Grand Square. Break uses Four Ladies Promenade, Circle Left & Weave The Ring.

Figure 1: (Basic) Heads Square Thru, Sides Rollaway, do-Sa-Do, Swing Thru, Boys Run, Right & Left Thru, Pass Thru, Wheel & Deal, Square Thru  $\frac{3}{4}$ , Swing, Prom.

Figure 2: (M/S) Head Ladies Chain, Heads Lead Right, Circle to a Line, Forward & Back, Square Thru, Trade By, Swing Thru, Boys Run, Tag The Line - LEFT, Prom.

## **SWEET GEORGIA BROWN**

Blue Star 2442 / Johnnie Wykoff / Plus

A melody that has been done many times as a Square Dance in the past. This rendition, which is recorded in a Minor key and given a *jazzy* feel, is one of the best. All choreo. is standard (although I believe that Slide Thru should be used in place of Star Thru after the Square Thru, to avoid the ladies having to use the same hand twice). Johnnie's vocal is excellent as usual.

Intro., Break & Closer features a Grand Square and Ladies Promenade.

Figure: Heads Square Thru, Star Thru, Pass Thru, Wheel & Deal, Double Pass Thru, Track II, Recycle, Pass Thru, Allemande Left, Swing, Prom.

## **GRANDMA'S FEATHER BED**

Crown 108 / Matt Worley / Mainstream

John Denver made this tune popular. It was twice released as a Square Dance on the J-Bar-K label (neither of which is available), and once on Ocean. This new version is very similar to the instrumental released on J-Bar-K, which was a best seller for several months. Choreo is well timed and has good body flow.

Intro., Break & Closer feature Do Paso, Allemande Thar and Weave The Ring.

Figure: Heads Prom.  $\frac{1}{2}$ , Square Thru, Swing Thru, Boys Run, Couples Circulate,  $\frac{1}{2}$  Tag, Scootback (twice), Star Thru, Prom.

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