
Choreo-Wise

Volume 1, Issue 4

May, 1998

Hi There!

As they say in the words of the song, "Time marches on."

The year has been going well for Jenny and me. Our only problem is so much to do and so little time to sit back and relax. The only real consolations are that the workload is, to a certain extent, self-inflicted, and that we enjoy a lot of what we are doing.

Thank you to all of you who have decided to subscribe to Choreo-Wise. I am a little overwhelmed with the response so far. The subscription list continues to grow at a steady rate. We currently have subscribers in all of the Australian states, New Zealand, four of the United States, Germany and Sweden.

I am most appreciative of the kind comments that you guys and gals continue to send my way. I am also appreciative of all the constructive comments and suggestions that I receive. I have certainly noticed the way that the appearance of Choreo-Wise has changed substantially since the first sample issue was sent out, and these changes have largely been the result of feedback I receive from you.

I hope that as time goes on, I will be able to get well ahead of the production schedule, and this will allow me more time to check over material to eliminate glitches. The last issue appears to have been the best to date in regards to accuracy.

Changing the subject, I have been calling for over 20 years now, and my philosophy has changed gradually over that time.

I have always been interested in choreography, and playing with the myriad of permutations that are available to us when we call to a floor of dancers.

Initially I thought that the idea was to challenge the dancers, and that the way that to do that was to tie them in knots and to call things that would make them think. Unfortunately, body-flow was not a particularly important concept to me then. I also thought that the way to challenge was to make it hard.

I was wrong. People **DO** want to be challenged, but they also require good body-flow. And a dancers idea of being challenged is to be exposed to something that is unexpected, it doesn't have to be complicated, only unexpected.

I also believe, after many years of calling, that the essential quality of any dance form is the movement to music. And so it is with Square Dancing. Dancers are entitled to be given the opportunity to dance smoothly to the music. Les Heaton is a strong advocate for the philosophy that you make them work in the hoe-down, but you let them relax in the singing call. I can only agree with him.

Glitches from 1.3

In last month's Plus section I used a routine from a Quarter-Tag formation that used Follow Your Neighbour & Spread. I have used it at a dance, without a walk-through, and the dancers did exactly what I wanted them to - the centre dancers slid nose-to-nose across the middle. However (as I now understand) Spread requires dancers to slide out from the Centre Position to the End Position, and to stay on their side of the square, while the End dancers move to a Centre position. To get the dancers to do the routine printed last month, the call should be "Follow Your Neighbour, Centres Slide Nose-to-Nose".

BASIC

Finding New Traffic Patterns with Circulate

I have been having a good look at some of the possible traffic patterns that you can set-up for circulates, and there are a whole pile of quite straight forward arrangements that I hadn't thought of until recently. I have been working with #1 and #2 lines and #3 and #4 waves recently as they allow some nice Arky (same sex) routines. One of the things that it has made me more aware of is the importance of correct terminology with dancers (such as saying centres circulate instead of ladies circulate, if that is what I mean).

Conversion module, zero box to zero line

B1c Swing Thru Ends/Ladies Circulate Centres/Men Trade Centres Run Bend the Line	L1p
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Conversion module, zero line to zero box

L1p Star Thru Swing Thru Ends/Ladies Circulate Centres/Men Trade Centres Run Bend the Line Star Thru B1c	
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Most (if not all) conversion routine modules can work both ways. The two above modules are basically the same. The line-to-box routine has a Star Thru added to the start and finish of the box-to-line routine. You will note that in the above routines the terms Men and Centres are interchangeable and the terms Ladies and Ends are interchangeable.

I am now, after 20 years, making a determined effort to use both expressions, and to set up formations where not all the Men are either

Ends or Centres.

The next routine is a useful teaching tool as some of the men/women are centres while others are ends. They are working in a parallelogram shape.

Conversion module, zero box to zero line

L1p Pass Thru Original Heads U-Turn Back Men Circulate Ladies Circulate Original Sides U-Turn Back Bend the Line Right & Left Thru	L1p
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The next figure I have used recently, and was delighted with the result. The first time I used it I didn't warn the dancers. They started moving without realizing where they were going. The people in front of them weren't doing anywhere and they started looking around to work out what was going on.

From a Square Set, using #4 Waves

Heads Pass Thru Separate Around One to a Line Pass Thru Wheel & Deal <put the girls in front> Ladies Pass Thru Swing Thru Men <diagonal> Circulate Ladies <diagonal> Circulate Swing Thru Split Circulate Ladies Run Star Thru Trade By	B1c
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Split Circulate from columns isn't called very much. Doing so will give dancers more information about what Split really means.

L1p Touch a Quarter Split Circulate Men Run Swing Thru Men Run	
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Bend the Line Right & Left Thru	L1p
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Give them a bit of time if you are going to use the next routine, and explain to them what the difference between Split and Box Circulates

L1p
Touch a Quarter
Single File Circulate
Box/Centres Circulate
Split Circulate
Box/Girls Circulate
Single File Circulate
Split Circulate
Box/Boys Circulate
Single File Circulate
Boys run
<centres> Pass Thru
Swing Thru
Boys Run
Bend the Line L1p

Heads Pass Thru
Separate Around 1 to a Line
Pass Thru
Ladies Trade
Centres Trade
Men Circulate
Ladies Circulate
Men Circulate
Ladies Circulate
Ferris Wheel
Centres Star Right, Half-way
Allemande Left

Allemande Left, Alamo Style
Heads Box Circulate
Sides Box Circulate
Swing Thru
Men Run Right
Allemande Left

The next routine works for any number of circulates, or beats of music, or time, as long as they don't overtake or get confused.

L1p
Touch a Quarter
Single File Circulate,

For 6 seconds,
5, 4, 3, 2, 1
Men Run Right
Allemande Left

Singing Call

Corner Progression

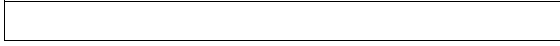
Heads Promenade Three-quarters
Sides Right & Left Thru
Pass Thru
Swing Thru
Men Run
Bend the Line
Right & Left Thru
Touch a Quarter
Single File Circulate
Boys Run
Swing
Promenade

Heads Promenade Half-way
Heads Square Thru
Swing Thru
Swing Thru, again
Balance
All 8 Circulate
Swing
Allemande Left
Promenade

Heads Touch a Quarter
Box Circulate
Girls Run Right
Touch a Quarter
Split Circulate
All 8 Circulate
Boys Run
Bend the Line
Touch a Quarter
Single File Circulate
Boys Run
Make a Wave
All 8 Circulate
Boys Run
Promenade

This is a tuff figure because there is no time to spare, and some of the changes of

circulate path will cause confusion. Be careful.



Set 'em Up & Get 'em Out

While the majority of the hoe-down involves maneuvering people around in pleasant patterns, often what people remember are the way that we start and the way that we finish. For this reason, the few memorized routines that I use tend to be either set-ups or get-outs. On a recent releases list, Steve Turner commented how of the 15 new singing calls, 10 started with a Square Thru and the other 5 started with a Heads Promenade Half-way. If we can get into our Zero Boxes and Zero Lines using different routines, it will give the dancers more variety, as well as giving us a lot more options when we call. I have been trying to get in the habit of doing this for some time. When I called in Canberra in October last year Allen Kerr noticed and mentioned to me that he liked the way I was using Square Thru equivalent routines.

Some of the following routines are Basic routines, and all are Square Thru equivalents.

B1c Set-ups

Heads Pass the Ocean
Fan the Top
Hinge
Walk & Dodge B1c

Heads Touch a Quarter
Men Run Right B1c

Heads Promenade Halfway
Pass the Ocean
Extend B1c

Heads Pass the Ocean
Ladies Trade
Recycle
Pass Thru B1c

Four Ladies Chain
Heads Pass Thru
Cloverleaf
Centres Pass Thru B1c

Heads Pass the Ocean
Ladies Trade

Swing Thru
Turn Thru
Dosado (frees up the right hand) B1c

Heads Flutterwheel
Heads Touch a Quarter
Walk & Dodge B1c

Heads Swing Thru
Spin the Top
Extend W1c

Heads Pass Thru
Separate 'round 1 to a Line
Everyone Square Thru
Leaders Cloverleaf
Centres Slide Thru B1c

Four Ladies Chain 3/4
Heads Promenade Half-way
Lead Right
Circle To A Line
Star Thru
B1c

Heads Promenade Half-way
Pass the Ocean
Extend B1c

Heads Spin The Top
Men Run
Wheel & Deal
Pass Thru B1c

Heads Touch a Quarter
Men Zoom
Centre Men Run Right
Circle to a Line
Right & Left thru
Star Thru
B1c

Heads Flutterwheel
Sides Lead Right

Pass Thru

Trade By B1c

Heads Swing Thru
Men Run
Ladies Trade
Bend the Line
Pass Thru B1c

Heads Reverse Flutterwheel
Sweep a Quarter
Pass Thru B1c

Heads Pass Thru
Partner Trade
Slide Thru
Pass Thru B1c

Heads Slide Thru
Left Square Thru $\frac{3}{4}$'s B1c

Heads Star Thru
Veer Left
Wheel & Deal
Pass Thru B1c

Heads Right & Left Thru
Turn a Quarter More - (Ladies Touch)
Chain Down the Line
Star Thru
Pass Thru B1c

Heads Pass the Ocean
Swing Thru
Men Run
Veer Right B1c

Heads Star Thru
Centres Half-sashay (not Rollaway)
U-turn Back B1c

This next routine looks good from the stage and has nice flow to it. It has an unusual combination of calls that is easy to dance.

Four Ladies Chain

But the Sides Flutterwheel instead
Heads Half-sashay
Heads Star Thru
Pass Thru
Trade By B1c

Singing Call

Corner Progression

This months' Mainstream singing call figures contain no Square Thrus of any sort.

Heads Pass Thru
Cloverleaf
Double Pass Thru
Cloverleaf
Centres Pass Thru
Swing Thru
Cast-off Three-quarters
Ends Circulate
Centres Trade
Leaders/Men Run Right
Star Thru
Allemande Left & Promenade

Heads Touch a Quarter
Ladies Run
Centres Pass Thru
Swing Thru
Ladies Run
Pass Thru
Tag the Line
Face In
Pass Thru
Wheel & Deal
Zoom
Pass Thru
Swing your Corner
Promenade

Heads Pass Thru
Cloverleaf
Double Pass Thru
Centres In
Cast-off Three-quarters
Forward & Back
Pass Thru
Wheel & Deal <girls in the middle>
Ladies Swing Thru

**Ladies Recycle
Ladies Pass Thru
Star Thru
Promenade**

Set yourself a challenge – see how many brackets you can call without using a Square Thru of any sort.

Understanding Dixie Grand

One of the really nice things about traveling to dance to other callers, especially ones you don't often get the chance to hear, is that you find out what figures callers are using and how they are using them. One of the figures that I haven't heard other callers use very much is Dixie Grand.

It is a nice figure with good flow to it. Originally I thought that it was a difficult call to use spontaneously as it was difficult to recognize when it was going to get you a correct resolution.

Allen Kerr told me, last year, that he had been to a callers' school run by Ed Foote (of the United States) and that Ed had a simple way to recognize the get out.

What he said was that, if from a Double Pass Thru formation or from a Completed Double Pass Thru formation, the centres have their partner beside them, while the ends do not have their partner beside them, you can call Dixie Grand and it will get everyone to their corner for the Allemande Left.

You can work out at that stage whether they are in sequence or not. If in sequence just call Promenade. If out of sequence, start the Promenade, and then have the Heads Wheel Around and Load the Boat and then you can swing your partner and promenade home.

The definition is:

***Dixie Grand:* Dixie Grand circle, Double Pass Thru, Quarter Tag, or any formation where at least two dancers can pull by:**

Those who can start the call by joining right hands with the facing dancer and pulling by. Each dancer moves ahead around the circle and gives a left hand to the next, pulling by, and a right hand to the next, pulling by. Regardless of the starting formation, as the movement progresses, the formation converts to a circle. (CallerLab Plus Definitions – p. 2)

Get-out Modules from a B1c

B1c
Swing Thru
Men Run
Couples Circulate
Ferris Wheel
Dixie Grand
Allemande Left

B1c
Swing Thru
Men Run
Couples Circulate
Bend the Line
Pass Thru
Wheel & Deal
Dixie Grand
Allemande Left

B1c
Pass the Ocean
Explode & Right & Left Thru
Dive Thru
Dixie Grand
Allemande Left

B1c
Swing Thru
Men Run
Wheel & Deal
Veer Left
Ferris Wheel & Spread

**Star Thru
Dixie Grand**

Allemande Left

This routine starts from a squared set, and the Dixie Grand starts from a completed Double Pass Thru

Heads Pass Thru
Heads Partner Trade
Back-away
Sides Star Thru
Double Pass Thru
Dixie Grand
Allemande Left

The next routine features a get-out using an Arky-style Dixie Grand.

B1c
Spin Chain & Exch. the Gears
Swing Thru
Men Run
Ferris Wheel
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
<Girls start> **Dixie Grand**
Swing the one you meet

The final routine uses magic columns.

Head Ladies Chain
Sides Half-sashay
Circle Left
Men Touch a Quarter
Men Walk & Dodge
Split the Girls
'round 1 to a Line
Everyone Slide Thru
Dixie Grand
Allemande Left

Singing Call

This month's Plus singing call figures feature Dixie Grand.

Right-hand Lady Progression

Side Ladies Chain
Heads Lead Right
Circle Half-way
Dive Thru
Star Thru
Pass Thru
Separate 'round 1 to a Line
Forward & Back
Face Right
Promenade Single File
Men U-Turn Back
Dixie Grand
Take the next one
Promenade

Corner Progression

Heads Pass the Ocean
Ping Pong Circulate
Very Centres Trade
Extend
Recycle
Veer Left
Ferris Wheel & Spread
Forward & Back
Slide Thru
Dixie Grand
Allemande Left
Swing
Promenade

Right-hand Lady Progression

Heads Promenade Half-way
Sides Right & Left thru
Heads Pass the Ocean
Ping Pong Circulate
Extend
Leaders <those facing out> Run
Men Touch a Quarter
Ladies Left Touch a Quarter
Dixie Grand
Allemande Left
Swing
Promenade

You can call Slide Thru instead of Men Touch a Quarter and Ladies Left Touch a Quarter.

Pass In / Pass Out

Pass In/Out should be fairly straight forward, but they aren't due to the similarity in name, yet difference in orientation from Quarter In/Out. This potential confusion is one of the things that can make the figure such fun. The dancers frequently have delightful expressions on their faces as they try to work out which is which.

In Pass In/Out the in/out is relative to the centre of the square, while the in/out in Quarter In/Out is always related to the person beside you, and not the centre of the Square

Let's start with a B1c set-up which uses several Pass Ins.

Heads Pass In	
Pass Thru	
Pass In	
Pass In	
Single Circle to a Wave	
Chain Reaction	
Swing Thru	
Ladies Run	
Turn & Deal	
Pass In	
Pass Thru	
Wheel & Deal	
Pass Thru	B1c

This figure uses several nice touches

Heads Pass In	
Cross-Trail Thru	
Ladies Pass Out & Roll	
Men Pass In	
Ladies start: Split Square Thru	
Turn & Deal	
Centres Square Thru 3/4 s	
Star Thru	
Men Circulate	
Cast-off Three-quarters	L1p

Part of the next routine features the a #3 Eight Chain Thru formation, from which

the Men Pass In while the Ladies Pass Out. If you wanted to work on this idea you could also have the Men Pass Out while the Ladies Pass In.

Heads Touch a Quarter	
And Cross	
Men Pass In	
Ladies Pass Out	
Cross Over Circulate	
Ferris Wheel	
Ladies Pass Thru	
Pass In	
Half Breed Thru	
Men Walk, Ladies Dodge	
Men Run	L1pc

Singing Calls

Partner Progression

Heads Pass Thru
Partner Trade & Back-away
Sides Pass In
Pass Thru
Pass In
Right & Left Thru
Pass In
Ends Roll
Right & Left Grand
Turn Thru
Allemande Left
Promenade

This routine was featured last month, on my web-site. I change the choreography listed there approximately every 6 weeks.

Corner Progression

Heads Pass In & Roll
Pass Out
Pass In
Quarter In
Pass In
Pass Thru
Quarter In & Roll
Pass Thru
Quarter In
Swing
Promenade

The above routine is fun and was written by Allen Kerr. There is plenty of time to let the dancers think.

Sight Calling – Part 4

The Power of the One-Faced Line

I hope that you guys are going okay on this series. This is the final part at this stage. Next month we go to a different topic. It has been good for me to have a couple of you comment that you have enjoyed this so far. To be honest, while it is fairly easy to understand, it is fairly difficult to explain in writing. I hope that you are happy with it.

As I mentioned in the previous issue, I generally work from a One-faced line to resolve hoe-downs. This is because they give nice options for return-to-home resolution and resolutions that go directly into a Promenade or a Right & Left Grand.

Return to Home Get-outs

In Issue 2 there was a diagram showing the square split into 4 quadrants – From the stage Quadrant 1 is the near left-hand quadrant of each square (which contains #1 man's home position), Quadrant #2 is the near right-hand quadrant (which contains #2 man's home position), etc.

I will use the #1 couple as my Primary couple.

- **Heads Square Thru**
- **Swing Thru**
- **Hinge** (I now decide to resolve)
- **Men Run** (a One-faced line – Primary Man is not with his Partner)
- **Star Thru**
- **Veer Left** (I see that the Primary Lady is looking at her partner's back)
- **Ladies Circulate** (Primary couple paired)
- **Bend the Line** (back to a One-face line)

At this stage I want the Primary couple to be facing towards their home.

- **Right & Left Thru**
- **Pass Thru**
- **Wheel & Deal** (Primary couple is in the centre – after I call zoom, they will be home and I only have to resolve the centres)
- **Zoom**
- **Centres Swing Thru**
- **Men Run Right**
- **Bend the Line – You're Home**

If the Primary couple had been on the left-hand end of the line, they would have Wheeled & Dealt to their home and the centres would only have needed to be resolve to get everyone home.

The key to the method is to match up one couple and then get them in a line so that they are facing their home position. At this point you call Pass Thru, Wheel & Deal (maybe a Zoom) and then sort out the centres.

Automatic Promenade/Right & Left Grand Resolution

The key to this is to keep the partners adjacent to each other.

- **Heads Lead Right**
- **Circle to a Line** (time to resolve – everyone is with their partner)
- **Pass the Ocean** (still with partner, but out of sequence)
- **Ladies Run**
- **Tag the Line** (as the Men are leading we can't call Face Left and Promenade – instead)
- **Face Right**
- **Partner Trade**
- **Promenade**

OR

- **Heads Lead Right**
- **Circle to a Line** (time to resolve – everyone is with their partner)
- **Pass the Ocean** (still with partner, but out of sequence)
- **Ladies Trade**
- **Swing Thru**
- **Right & Left Grand**

The idea is, that because you are keeping the partners with each other, it is fairly easy to see slick get-outs that don't involve an Allemande Left.

I find that by working from a One-faced line it is fairly easy, and it gets easier with practice, to work out slick resolutions on the spot, without any specially prepared memorized routines. It allows you to call and resolve by sight and throw in surprises as you go.

If, on the other hand, you wanted to use slick Allemande Left get-outs, you would be better off to keep each dancer working with their Corner – but that sounds like a different topic.

Singing Calls

Tuff Stuff

Barry Wonson has made a number of interesting Square Dance cassette tapes. One of them is called Tuff Plus. On the cover of this Barry says that there are three ways that choreography can be Tuff (he leaves out the fourth way, which is bad body flow). The three ways Barry mentions are tight timing, unusual arrangements within formations and unusual formations. These next few singing calls are "Tuff".

Singing Call Figures

with Corner Progression (except for figure one which has Right-hand Lady Progression).

**Heads Square Thru
Spin Chain Thru
Ladies U-Turn Back
Ladies Circulate
Wheel & Deal
Roll-a-half-sashay
Touch a Quarter
Scootback
Split Circulate
Swing (R-H Lady)
Promenade**

**Heads Square Thru
Touch a Quarter
Fan the Top
Hinge
Men Run
Centres Swing Thru
Centre Men Trade
Centre Men Run
Half-Tag
Face Left
Allemande Left
Swing & Promenade**

Figure by Keith Letherbridge

**Four Ladies Chain Three-quarters
Heads Half-sashay
Sides Right & Left Thru
Sides Pass the Ocean
Everyone Scootback
Swing
Allemande Left
Promenade**

**Heads Star Thru
California Twirl
Touch a Quarter
Centres Trade
Swing Thru
Ladies/Leaders Trade
Pass Thru
Wheel & Deal
Zoom
Square Thru Three-quarters
Swing
Allemande Left
Promenade**

Figure by Allen Kerr

**Heads Promenade Half-way
Sides Right & Left Thru
Sides Pass Thru
Separate 'round One to a Line
Forward & Back
Pass Thru
Crossfire
Centre Ladies Trade
Recycle
Pass thru
Swing
Promenade**

Figure by Barry Wonson

**Heads Lead Right
Circle to a Line
Pass The Ocean
Leaders/Outfacers Run
Half Square Thru
Trade By
Pass Thru
Trade By
Touch a Quarter
Step Ahead
Swing
Promenade**

Beep & Toot Circulate

It is always nice to visit Canberra , call in on Allen and Robin Kerr and talk choreography. I'm not sure where Allen got a Beep & Toot Circulate from, but I got it from him.

It is a circulate columns. On the call Beep Circulate, the men move up to the position of the next man. This means that they have to either overtake a lady or go right around them if the lady is on the end of the column (or maybe overtake two ladies, depending on the arrangement). On the call Toot Circulate, the ladies move up to the position of the next lady. This means that they will have to overtake a man or go right around them if they happen to be at the end of the column. The following routines are singing call figures featuring the Beep & Toot Circulate.

Heads Lead Right
Circle to a Line
Touch a Quarter
Toot Circulate
Beep Circulate
Toot Circulate
Ladies Run
Pass Thru
U-Turn Back
Swing
Promenade

Figure by Allen Kerr

Heads Lead Right
Circle to a Line
Touch a Quarter
Single File Circulate
Beep Circulate
Toot Circulate
Beep Circulate
Men Run
Pass Thru
Swing
Promenade

Figure by Allen Kerr

"Your say!"
Your say!

Jeff Garbutt (W.A.)

From a squared set:
Heads Square Thru
Sides Roll-away
Swing Thru
Centres Run
Boys Trade
Girls Circulate
Couples Circulate
Bend the Line
Girls Square Thru
Men Face In
Swing

From a squared set:
Heads Square Thru
Sides Roll-away
Dosado to a wave
Centres Trade
Centres Run
Girls Trade
Girls Circulate
Bend the Line
Men Square Thru
Girls Face In
Swing

Bill Pendlebury (Vic.)

Heads Square Thru
Touch a Quarter
Slip
Slide
Slither
Slip
Ferris Wheel
Centres Pass Thru
Star Thru
Slip
Ferris Wheel
Zoom
Centres Pass Thru
Allemande Left

Allen Kerr (ACT)

From a squared set:
Heads Pass the Ocean
Follow Your Neighbour
Follow Your Neighbour
Hinge
Ladies Run
Slide Thru
Pass Thru
Trade By (B1c)

RECORD * * REVIEW

Information Courtesy of:

Steve & Susan Turner
Turner's Record & Tape Service
42 Downey Drive
Manning
Western Australia 6152

Reviews with ST are by Steve
Reviews with DGC are by David

New Releases - May '98

- **Down Hill Hoedown / Limehouse**
Black Mountain Valley 10

Both tunes on this hoedown have been released previously as singing calls. The Down Hill side has been released on Windsor as Down Yonder and also as Hand Clappin'. The music has an 80 pattern instead of the usual 64 beats. The Limehouse side is the tune Limehouse Blues and has been released by Mac Gregor under the name Old China Doll. The music is birght and tuneful. The Down Hill side has some nice musical variations half-way through each figure. (DGC)

- **Chaka Hoedown**
Solid Gold 103

The music is very true to the Cha Cha round dance of the same name. The rhythm is unusual yet has a bright lifting effect on the dance floor. One side has strong melody while the other side has more rhythm. (DGC)

- **Don't Come Running Back To Me**
Quadrille 921 – Stan Russell

I particularly like this as a Hoe-down record. (ST)
Jenny liked it as a singing call, too. (DGC)

HEADS SQUARE THRU – TOUCH ¼ - SPLIT
CIRCULATE – BOYS RUN – REVERSE
FLUTTERWHEEL – PASS THE OCEAN – SWING
THRU – SPIN THE TOP – SLIDE THRU –
CORNER SWING - PROMENADE

Steve's Pick Of The Month -
A Kind Of Hush (Global 207)

Best Selling Records for April

- | | |
|------------------------------------|----------------|
| 1. Chaka Hoedown | Solid Gold 103 |
| 2. Just A Loser Walk With Thee | Royal 319 |
| 3. Grandma's Feather Bed | Crown 108 |
| 4. Only Want To Be With You | Crown 109 |
| 5. On The Sunny Side Of The Street | Blue Star 2443 |

Best Selling Records for March

- | | |
|---------------------------------------|--------------------|
| 1. Everybody's Making It Big But Me | Aussie Tempos 1005 |
| 2. Still In Love With You | ESP 1026 |
| 3. Ramblin' Man | Royal 232 |
| 4. Star Flicker / Turkey In The Straw | Desert 737 |
| 5. My Life | Chicago Country 54 |

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

MAY 1998 RECORD REVIEW

By Brian Hotchkies
8 Kato Close
Kanwal, NSW, 2259

DO I EVER CROSS YOUR MIND

SSR 202 / Chris Froggatt & Gerry Hardy / M/S

I was visiting Chris about eighteen months ago when he told me about this recording with Gerry. I know that some key members of Silver Sounds have experienced personal problems recently, which have delayed the release of this, and other records on their production line. However, the wait has been well worth while. I've just received three new releases from our suppliers, all of which are worthy of review.

For this one, Chris & Gerry do an excellent job of the vocal – but then you would not expect anything less from *our Chris*. I believe that the tune was originally made popular several years ago by Dolly Parton. This square dance version has the type of instrumentation that most callers will find attractive, and easy to call. The Figure is different, yet easy, and should not cause any problems. Intro. Break & Closer feature Grand Square.

Figure: Heads Prom $\frac{1}{2}$, Lead Right, Circle To A Line, Pass The Ocean, Men Circulate, Ladies Trade, Swing Thru, Boys Run, Tag The Line, Girls turn Back, Swing, Prom.

A KIND OF HUSH

Global 207 / Mike Bramlett / Basic

A Tune everybody will know, made popular by the Carpenters many years ago. It makes an excellent square dance, and although it has been done previously, this version has Global's stamp of excellence. Mike does his usual good job with the vocal, using a dynamic figure featuring Reverse Flutterwheel out of twin R.H. stars. The Intro., Break & Closer is easy and conventional.

Figure: Heads Square thru, Right Hand Star, Head Men Lead, Reverse Flutterwheel, Sweep $\frac{1}{4}$ (then backaway), Sides Square Thru, Corner Swing, Prom.

FEVER

Longhorn 1046 / Henry Israel / Mainstream

Another revival of an instrumental released earlier on a different label (in this case Kalox). Always a popular square dance with Dancers and Callers, and a tune that everybody will know, and want to "sing-a-long" with. Instrumental is (in my opinion) as good as the

best that's been available of this tune. Henry's vocal is very professional, and well recorded. He has a style that is clear, open, and easy to follow. The Intro. Uses Grand Square, as does the tag ending, but the tag is only 16 beats. For the Break & Closer Henry suggests an alternative routine that is so easy it could even be used for beginners.

Figure: Heads Prom. $\frac{1}{2}$, Pass The Ocean, Extend, Swing Thru, Spin The Top, Right & Left Thru, Square Thru $\frac{3}{4}$, Corner Swing, Prom.

THE MORE THAT I CRIED

Chicago 52 / Richard Brewer / Mainstream

A great tune for square dancing that has been done several times in the pat under the title "Gone, Gone, Gone This new release on Chicago Country has excellent music, and would rate as one of the better versions. A key change at the start of the closer gives the caller an opportunity to drive the excitement level *up the wall*. The Intro. & Break feature Grand Square, while for the Closer Richard suggests use of an alternative routine to take full advantage of the key modulation. All the choreography is straight forward and easy.

Figure: Heads Prom. $\frac{1}{2}$, Square Thru, right & Left Thru, Pass Thru, Trade By, touch $\frac{1}{4}$, Scootback, Corner Swing, Prom.

