

Hi There!

I am starting to write this in the middle of July. I finished writing 1.6 earlier today so what better time to start writing 1.7? I mention this to let you know how things are going with the writing side of Choreo-Wise.

You will be pleased to note that the number of errors is dropping. The reason being TIME. The more time I have to check things over the more likely it is that I will catch all the mistakes. Life is a bit like that. The more time we have to check things over the better things turn out. What a shame that time is one of our most limited resources.

You will notice on the back page of the last issue I printed the cue-sheet from my latest record, Beatle Mania. The figure is a gem. It is a little out of the ordinary, has nice flow and is very danceable. Thank you to Al Stevens for sending me the idea. Try the figure out on your dancers and see what they think of it.

The back page of this issue lists C-Bar-C and Seven C's records that are currently available. I have recently purchased the company. I like the music very much and will be re-releasing some of the records in the future, as well as some brand new music that has not been previously released. As it is, the records listed have, in many cases, been unavailable for some time. I like the music and have been impressed with dancer reaction when I have called using C-Bar-C music. The records listed can be purchased from Brian Hotchkies, Steve Turner and through Palomino Records in the United States. Life has certainly changed for a person, who only two years ago, thought that they were through with Square Dance calling.

At MiniLab, a couple of John Kaltenthaler's recurring comments I thought were spot-on. He said that too often Callers expect dancers to think like callers. And that we need to allow the dancers to win as often as possible. With this in mind, the following is a recent quote from a U.S. caller, after he had been calling material (he was calling a workshop on Dosado of all things) from quite Extended Applications:

"After that tip last night, a dancer of 25 years, and a good one at that, takes me aside to talk about the dosado from a wave. He stated that in all of his years of dancing he has always seen callers take the definition, and stretch them to the point that they may seem to snap. The one question he has had concerning this practice is, " Are the calls being used to challenge the dancers? OR, challenge the Callers? or Are they using the call from the strangest position they can to attempt to prove to the dancers that THEY, (the callers) are smarter than they are?? "

The bottom line is, in my opinion, to allow the dancers to DANCE. For them to do that we have to give them routines that they have a fair chance of being able to complete successfully. The routines should have good flow, be called to allow rhythmic movement to music, and give them some mental stimulation. That is the object of the game!

Do you like it when dancers request a particular singing call? I know I do. I like it when you guys request particular material in choreo-wise - it gives me pleasure to give you the material that you want. This is no easy task either. The number of subscribers has just gone over 60 and the range of experience goes from guys/gals just starting to some who have been calling for 50 years; guys/gals who are starting their first beginners class and others who are starting their first A-2 class. My aim in each issue is to provide a range of material that can be used in a whole pile of situations with dancers of vastly different experience.

I have been working on 3x1 lines for a few months, and it turned out that Jim Penrod (California) has been working on the same ideas. This issue is going to be devoted to 3x1 lines and diamonds. They are a lot of fun and help to allow dancers to gain a better understanding of the definitions when they have to apply the definitions from new formations and arrangements. I hope that you get a lot of pleasure from this month's material.

BASIC

Wheel Around

I try to make it easier for dancers to learn by giving them logical reasons for names of figures. Some figures have key words that help us. For example, if the figure is called Pass <and something> you know that the first part will be a Pass Thru followed by a ? (think about it - Pass the Ocean, Pass to the Centre, Pass In/Out, Pass & Roll). If the figure has the word Wheel in it, there is a good chance that some people are going to finish facing the opposite direction to the one they are facing at the start (Wheel & Deal, Ferris Wheel, Wheel Around).

The most common use of a Wheel Around is from a Promenade...

SS	
Allemande Left	
Come Back and Swing	
Promenade	
Heads Wheel Around	L1p
Pass Thru	
Wheel & Deal	
Centres Pass Thru	
Swing Thru	
Men Run Right	
Bend the Line	L1p

The next figure has no change of partner and times well for a 64 beat singing call...

SS	
Allemande Left	
Come Back and Swing	
Promenade	
All Four Couples Wheel Around	
Everyone U-turn Back	

Star Promenade <Ladies Inside> Men Back Track Swing Partner, Promenade
--

There are other places where we can call Wheel Around where the dancers will probably not be expecting to hear it...

B1c	
Swing Thru	
Men Run Right	
Ladies Trade	
Couples Wheel Around	
Men Trade	
Couples Wheel Around	
Ladies Trade	
Wheel & Deal	
Sweep a Quarter	
Star Thru	
B1c	

If you Ferris Wheel, or Wheel & Deal, from a left-hand two-faced line it gives you good flow into the next Wheel Around...

SS	
Heads Left Square Thru	
Left Swing Thru	
Girls Run Left	
Ferris Wheel	
Centres Wheel Around	
Split the Outside Two	
Seperate 'round 1 to a Line	
Star Thru	
Trade By	B1c

L1p	
Star Thru	
Make a Left-hand Wave	
Men/Centres Trade	
Left Swing Thru	
Girls Run Left	
Wheel & Deal	
Everyone Wheel Around	
Centres Pass Thru	
First Couple Left, Next Right	L1p

A Wheel and Deal from an out-facing line also gives the correct body-flow into a Wheel Around for the Centres...

L1p
Pass Thru
Centres Wheel Around
Swing Thru
Men Run Right
Bend The Line
Pass Thru
Bend The Line L1p

The next routine is a singing call with Corner progression. It times well and has great body-flow...

Heads Square Thru
Dosado
Swing Thru
Men Run
Bend the Line
Forward & Back
Right & Left Thru
& Turn a Quarter More
Ladies Trade
Couples Wheel Around
Promenade

The theme for this issue is 3x1 lines. What better place to start than in the Basic pages...

SS
Heads Pass the Ocean
Swing Thru
Extend
Centre Men Run Right
Ends Circulate
Centres Pass Thru
Ends Run
Ends Trade
Centres Trade
Centre Men Run Right
Star Thru
Centres Pass Thru
Pass Thru
Wheel & Deal
Centres Pass Thru B1c

This next figure has a different way to get to the 3x1 line...

B1c
Touch a Quarter
Split Circulate

Centre Men U-turn Back
Centres Right & Left Thru
Ends Run
New Centres Circulate
Centre Men U-turn Back
Centres Right & Left Thru
Everyone Star Thru
Centres Pass thru
Square Thru three-quarters
Allemande Left B1c

SS

Heads Pass Thru

Seperate 'round 1 to a Line

Lines Pass Thru

End Ladies Run Left

Ends Run

Centres Pass Thru

Centres Run

New Centres Trade

Same Centres Run

New Centres Pass Thru

Centre Ladies Run

Men Trade

Everyone Touch a Quarter

Single-file Circulate

Face In

Pass the Ocean

Centres Trade

Ladies Trade

Lines Pass thru

Bend the Line

L1p

The next routine makes use of a 3x1 column
as well as 3x1 lines...

L1p

Touch a Quarter

End Men Run

Centres Circulate

Ends Trade

Ladies Touch a Quarter

Men Face In

Centres Trade

Ends Pass Thru

Centre Men Run

Centres Trade

Swing Thru

Split Circulate

Centres Trade

Men Run

Couples Circulate

Wheel & Deal

B1c

Mainstream

3 x 1 Lines

It is even easier to utilise 3x1 lines in the Mainstream program, mainly because of Hinge. Hinge allows you to quickly move in and out of 3x1 formations...

SS
Heads Star Thru
Double Pass Thru
Face In
Centres Pass The Ocean
Same Ones Hinge
All Eight Circulate
Centres Walk & Dodge
Everyone Partner Trade
Slide Thru B1c

Note that in the All Eight Circulate, the Ends are facing so, for them, it is the same as a Pass Thru.

The next routine comes from Lee Helsel - it requires dancers to count.

L1P
Right & Left Thru
Dixie Style to a Wave
Men/Centres Walk & Dodge
All Eight Circulate
Men Pass Thru
Ladies Run
Ladies Trade <by the right>
Men Run
Men Touch a Quarter
Ladies Face In
Men Slide Apart
Ladies Pass The Ocean
Ladies Cast-off Three-quarters
Couples Half-Circulate
Bend the Line
You're Home

For the Centres, the All Eight Circulate will be the same traffic pattern as a Trade.

SS
Heads Square Thru Three-quarter
Heads Courtesy Turn
Heads Dixie Style to a Wave
Centre Men Trade
Extend <to a lefty wave>
Left Swing Thru
Ladies Walk & Dodge
Men Circulate
Ladies Trade
Everyone Cast-off Three-quarters
Men Hinge
Centre Men Trade
Same Men Run
Men Bend the Line
Men Pass The Ocean
Men Hinge
Everyone Split Circulate
Men Cast-off Three-quarters
Ladies Hinge
Centres Trade
Ladies Fold
Double Pass Thru
Face Right
Bend the Line L1p

The Cast-off from a 3x1 line has one couple casting from a mini-wave while the other couple cast as couple, with the centre working around the end.

A simple routine to get dancers used to finishing back to back with the dancer they are Sliding Thru with is. . .

SS
Heads Slide Thru
Pass Thru
Slide Thru
Pass Thru
Tag the Line
Face In
Slide Thru

Trade By	B1c
-----------------	------------

Or...

L1p	
Right & Left Thru	
Half-sashay	
Slide thru	
Trade By	
Slide Thru	
Right & Left Thru	
Half-sashay	
Slide Thru	
Trade By	
Slide Thru	L1p

Or facing out. . .

B1c
Touch a Quarter
Split Circulate
Hinge
Ladies Trade
Ladies Run
Wheel & Deal
Slide Thru <you're facing out>
Wheel & Deal
Zoom
Centres Pass Thru B1c

A slide Thru, when facing the same sex, is the same as a Touch a Quarter for the men, and a Left Touch a Quarter for the Ladies.

SS
Heads Slide Thru
Double Pass Thru
Leaders U-Turn Back
<same sex> Slide Thru
Centres Run
Slide Thru
Double Pass Thru
Leads U-Turn Back
Slide Thru
Centres Run
Slide Thru
Centres Square Thru 3/4s
B1c
Allemande Left

SS
Heads Pass thru
Seperate Around 1 to a Line
Pass Thru
Tag the Line
Leaders U-Turn Back
<same sex> Slide Thru
Cast-off Three-quarters
Ends Trade
Centres Pass Thru
Cast-off Three-quarters
Ends Trade

Centres Pass Thru
Cast-off Three-quarters
Ends Face In
Centres Slide Thru B1c

Have you ever danced the concept - those who can start, everyone finish? In the case of a Right and Left thru, those facing start by joining Right hands and pulling past, then everyone joins in by doing a courtesy turn...

SS
Heads Touch a Quarter
Ladies Run
Centres Pass Thru
<same sex> Slide Thru
Those Who Can start, Everyone finish . . . Right and Left Thru
Square Thru
Trade By B1c

The same can be done with a Swing Thru, where the designate people do the first part, the right hand, and those who can finish with the Left hand...

B1c
Touch a Quarter
Centres Trade
Boys Start, everyone finish...
Swing Thru
Ladies Run
Pass Thru
Wheel & Deal
Zoom
Look for your Partner, Swing

We can do the same sort of thing with a Spin the Top as well...

L1p
Pass Thru
Ladies Run <to a lefty wave>
Centres Trade
Ladies start, Everyone finish. . .
Spin the Top
Hinge <by the left>
<in your own four> Split
Circulate
Ladies Run

Double Pass Thru
Leaders U-Turn Back
<with the same sex> Slide Thru
Ends Pass Thru
Bend the Line L1p

Plus

More 3 x 1 Lines Plus 3 x 1 Diamonds

Explode and Anything is a very useful call which you can use with a great deal of variety.

I was calling Explode & ... from Half-sashayed waves recently, and noticed that many of the dancers were turning to face out rather than face in (basically the reverse of the problem I was talking about earlier in regard to the Slide thru from a half-sashayed formation). In the Explode the dancers should turn to face the person beside them and then wait for the Anything call.

B1c Swing Thru Explode & Left Touch a Quarter Split Circulate Men U-turn Back B1c
--

The Anything call doesn't have to be done with the person you are looking at...

L1p Pass the Ocean Ladies Trade Recycle Relay the Deucey Explode & Circle Left

B1c Pass The Ocean Fan the Top Swing Thru
--

Explode & Roll B1c

I don't know if you have noticed this as well, but it seems to me that the Explode & Anything call is probably used more than the Explode the Wave itself.

A couple of nice routines that I have used with the Explode the Wave are...

L1p Right & Left Thru Dixie Style to a Wave Men Trade Explode the Wave Partner Trade Pass Thru Bend the Line L1p

The aspect of the above figure that I particularly like is the Explode coming from a Left Hand wave, which allows dancers to use alternate hands, instead of the Right hand twice.

B1c Slide Thru Pass the Ocean Trade the Wave Explode the Wave Courtesy Turn Slide Thru B1c

This figure follows on the previous one, especially in regards to hand action - by finishing with a Courtesy Turn we are using our Left hand so as to continue with alternating hand action.

In Issue 1.3 I featured Dixie Grand. Part of the article talked about looking for a trigger so that you could sight a resolution using Dixie Grand. I mentioned that the trigger is having paired couples in the centre and unpaired couples on the outside. If the formation is a Double Pass Thru, part of the trigger can be that if the Key Man in the Centre has his corner behind him the entire formation will be in sequence.

Interestingly this is the same trigger for another get-out.

If all the dancers are looking towards their home you can use the following get out...

SS
Heads Pass Thru
Partner Trade & Back-away
Sides Square Thru Three-quarters
Cloverleaf
Centres touch a Quarter
Centres Follow Your Neighbour and Spread
<here is our trigger - the centres have their partners facing their way in the wave, the outsides have their partners on the other side of the square - and everyone is looking towards their home position>
Ping Pong Circulate
Centres Explode & You're Home
Bow to the Partner

Singing Call

Right-hand Lady Progression

This months' Plus singing call figures feature a Right-hand Progression - the dancers will notice - its gives a nice piece of variety.

Heads Flutterwheel & Sweep 1/4
Double Pass Thru
Track II
All Eight Circulate
Swing Thru
Hinge
Men Run Right
Men Walk Across
Swing the Opposite
Promenade

Heads Touch a Quarter
Men Run Right
Swing Thru
Hinge
Men Run Right
Pass Thru
Wheel & Deal
Double Pass Thru

Track II
All Eight Circulate
Swing
Promenade

Heads Touch a Quarter
Walk & Dodge
Spin Chain & Exchange the Gears
Explode the Wave
Courtesy Turn
Ladies Lead (put the girls in front) -
Double Pass Thru
Face Left
Promenade

Heads Flutterwheel
Heads Touch a Quarter
Walk & Dodge
Single circle to a Wave
Men Trade
Ladies Fold
Peel the Top
Explode & Single circle
Rear-back
Pass Thru
Trade By
Swing
Promenade

"Your say!"
Your say!

Chris Froggatt (N.S.W.)

From a squared set:

Heads Pass the Ocean
Follow Your Neighbour
Everyone Follow Your Neighbour
(Ladies going in)
And Spread
Men Trade
Men Run
Ferris Wheel
Centres Square Thru Three-quarters
B1c (Zero Box)

Allemande Left In The Alamo Style
Balance
Left Swing Thru
Balance
Left Swing Thru Again
Now With Your Left Hand, Cast Off ¾
Make An Allemande Thar
Girls In (Boys Push)

Slip The Clutch
Do Paso

A - Level

Roll Promenade

Even More 3 x 1 Stuff

This is a nice little figure which has the flexibility to be used with great variety. It can be easily adapted to a Basic level dance by calling it as "Ends, Do Your Part of a Bend The Line".

The CallerLab definition is: "From any formation with the ends in a line: the ends do their part of a Bend the Line. Note that dancers can Roll after this call. For teaching this can be called a Half Run."

By controlling the sex arrangement of the dancers the call can be used with great variety.

From a #1 Line (Men together at the left-hand end)

SS Heads Pass Thru Clover & Centres Spread Lines Pass Thru Ends Bend Ends Star Thru	B1c
--	------------

From a Half-sashayed Line

B1c Touch a Quarter And Cross Ends Bend Ends Star Thru Track Two Linear Cycle Lines Pass Thru Wheel & Deal Centres Left Square Thru 3/4s <right hand is free> B1c	
--	--

The next routine has some nice features which I will go through now. You might like to refer to these notes as you work through the routine.

The routine features an Ends Bend from a #4 Line (i.e. with Ladies on the ends). The next choreographic aspect to take note of is that The Ladies are doing a Circulate at the same time that the Men are doing a Chase Right in the centre. I like to have the ends and centres working at the same time as each other, even if they are working on different figures. As a dancer I don't like to be standing still while other dancers are having the fun. The third feature that I like is that with the Recycle from a Left-handed wave, as the Ladies are leading it leaves the dancers in a 'normal' state which makes it easier and feels more comfortable for them.

Heads Star Thru Double Pass Thru Quarter In Pass Thru Wheel & Deal And Spread Lines Pass Thru Ends (Ladies) Bend Ends (Ladies) Touch a Quarter And Spread Ladies/ends Circulate Men/centres Chase right Cast A Shadow Men/Centres Trade Recycle <it's a lefty> Pass To The Centre Centres Pass Thru	B1c
--	------------

The next routine can be a nice finish to a hoe-down. It 'Stirs the Bucket' one position to the left and has a surprise finish.

SS Four Ladies Chain Heads Square Thru Centres In Cast-off Three-quarters Ends Bend Everyone Star Thru Bow to Your Partner	
---	--

R.F.C.

Rapid Formation Change

It happens so fast they've got in and out before they realise where they are...

One technique I like to use, and dancers seem to enjoy, is that of rapidly changing from one formation to another.

I believe that if you do a lot of work from, say a Box Formation, it won't matter how much variety you give in that formation, the dancers don't notice the variety as much as we might imagine. By moving dancers in and out of different formations, it feels to them as though they are doing a lot of different things even though we might actually do very little apart from actually change the formations.

I'll show you what I mean...

- ❖ Heads Square Thru
Standard, nothing special...
- ❖ Touch a Quarter
Normally we work in a box from this call..
- ❖ Centres Trade
We work in a wave, with people from, what is normally, the other side of the square...
- ❖ Same Sex Trade
We have broken into groups of two for this...
- ❖ Split Circulate
We have moved back out of our wave and into our box...
- ❖ Ladies Trade
We have connected the wave again...
- ❖ Swing thru
Still in the wave...
- ❖ Hinge
Changing the axis of the wave by 90 degrees...
- ❖ Centres Trade
This helps to connect the wave...
- ❖ Swing Thru
Still in the wave...
- ❖ Men run
Line now...
- ❖ Pass Thru
Still in a line...
- ❖ Wheel & Deal
Double Pass Thru Formation...
- ❖ Double Pass Thru
Still in Double Pass Thru Formation...
- ❖ Leaders U-Turn Back
Working with the same sex again, in an Eight Chain thru Formation...
- ❖ Swing Thru
Back into a Wave...
- ❖ Men Run
Back into a Line...
- ❖ Pass the Ocean

Hoe-downing

Back into a Wave...

- ❖ Hinge

Changing into Parallel mini-waves...

- ❖ Scootback

Still in Parallel mini-waves...

- ❖ Extend

Into a Three-quarter Tag Formation...

- ❖ Ladies Swing Thru

Ends and Centres are working separately now...

- ❖ Men Trade

This gets the Men facing in...

- ❖ Ladies Extend

Back into Waves...

- ❖ Split Circulate

Into Boxes now...

Ladies/Centres Trade

- ❖ Swing Thru

- ❖ Men Run

- ❖ Star Thru

- ❖ Pass Thru

- ❖ Trade By

- ❖ Star Thru trd

swt

b ru

st

pt

tb

st

dancers can more easily understand what I want them to do I'm going to do it. I want the dancers to enjoy the movement to music and I want the dancers to be challenged by interesting combinations of movements. I don't want to confuse them.

Feature Concept

Getting More Out of Hexagons

In last month's special feature I looked at routines that work in both normal squares and in Hexagons. This month I go a bit further on the same theme, and look at routines that are different and are written specifically for Hexagons. In the following routines there are four Head couples and the usual two Side couples.

Heads Pass Thru & Step Ahead
Heads Bend the Line
Sides step Ahead - Join the Line
Everyone Right & Left Thru L1c

This is a nice way to get into a Zero Line...

L1p
Lines of Six - Pass Thru
In groups of Three - Wheel & Deal
Double Pass Thru
First Three go Left
Next Three go Right L1p

The double Pass Thru has three Tandem Couples working across - I find that the dancers find it a nice joke if I call the figure a Triple By-pass rather than a Double Pass Thru...

L1p
Pass Thru
Tag the Line
Face In
Pass Thru
Tag the Line
Face In L1p

This figure actually does work the same in a regular, 4-couple square, but as we are tagging in lines of three I thought that I would include it anyway...

Heads Pass Thru & Step Ahead
Face In L1p

Singing Calls

With Corner progression

Heads Pass thru
Seperate Around 1, make a Line
Move Forward Up & Come On Back
Pass Thru
Wheel & Deal
On the Double Track -
2 Ladies Chain
Right & Left Thru
Pass Thru
Wheel & Deal
Centres Pass Thru
Corner Swing
Promenade

Heads Touch a Quarter
Walk & Dodge
Swing Thru
Men Run
Tag The Line
Cloverleaf
On the Double Track
Dixie Style to an Ocean Wave
Ladies Circulate Twice
Men Scootback
Allemande Left
Promenade

SINGING CALLS

A-2 Singing Calls

Corner Progression

Heads Square Chain Thru
Touch a Quarter
Split Counter Rotate
Split Transfer
Split Circulate
Hinge
Scootback
Extend
Swing Corner
Promenade

Heads Split Square Chain Thru
Trade By
Touch a Quarter
Slip
Swing Thru
Scoot & Weave
Slip
Swing Corner
Promenade

Heads Pass the Sea (or Ocean)
Extend
Explode and a
Right & Left Thru
Dixie Style to a Wave
Slip
Switch to a Diamond
Flip the Diamond
Centres Cross-Run
All Eight Circulate
Men Run Right
Promenade

Heads Pass Out
Swing Thru
Switch to a Diamond
6x2 Acey Deucey
Cut the Diamond
Ferris Wheel
Centres Facing Recycle
Centres Single Wheel
Centres Pass Thru
Everyone Pass Thru
Swing Corner
Promenade

Heads Pass In
Double Pass Thru
Zig-Zag & Roll
Centres Pass Out
Cloverleaf & Spread
Lines Pass thru
Centres Trade
Ends Fold
Double Pass Thru
Track Two
Slip
Corner Swing
Promenade

Heads Wheel Thru
Touch a Quarter
Split Counter Rotate
Split Circulate
Quarter In
Pass the Ocean
Cast-off three-quarters
Scoot & Weave
Turn Thru
Swing
Promenade

Record Review

New Releases - August '98

- **Beatle Mania**

Chicago Country 53 - David Cox

A lively piece of music that will have the dancers hopping or stretching out a march. You could have some fun with this and may be worth considering. (ST)

HEADS PROMENADE HALF-WAY - RIGHT & LEFT THRU - SQUARE THRU - TOUCH A QUARTER - WALK & DODGE - PARTNER TRADE - MEN WALK ACROSS - SWING

- **Three Little Fishes**

Chicago Country 55 - Loren Hildebrand

A pleasant change of pace with this release being re-pressed from Eureka label onto Hi Hat label. The figure features a Three-quarter Tag the Line and this could be substituted for "Half Tag and the Girls Circulate". (ST)

FOUR LADIES CHAIN 3/4 - HEADS STAR THRU - DOUBLE PASS THRU - LEADERS TRADE - DOSADO - TOUCH A QUARTER - CENTRES TRADE - CENTRES RUN - THREE-QUARTER TAG - SWING

- **Chick A Boom**

Royal 1102 - Nathalie Bollen

The music captures the feel of the Rock/Pop tune of the same name from the 1960's. There is a very strong down-beat

throughout the record as well as a strong melody. (DGC)

HEADS PROMENADE HALF-WAY - SQUARE THRU - SWING THRU - MEN RUN - FERRIS WHEEL - SQUARE THRU 3/4 - SWING

- **Silhouettes**

Silver Streak 103 - Milt Floyd

Nice bright music with harmony vocals. The down-beat is very strong and has an unusual rhythm that the dancers will enjoy moving to. The music needs to be sped-up by a couple of revs for best effect. (DGC)

HEADS PROMENADE HALF-WAY - PASS THE OCEAN - EXTEND - SWING THRU - MEN RUN - HALF TAG - SCOOT BACK - MEN FOLD - DOUBLE PASS THRU - LADIES U-TURN BACK - SWING

Best Selling Records for July

1. Swing Low	Royal 233
2. I Just Want To Dance With You	ESP 1029
3. Whoop Square It Is	Lou Mac 210
4. Bear Tracks	Royal 320
5. Ballad Of Jed Clampet	Quadrille 922

Best Selling Records for June

1. Imagine	Aussie Tempos 1006
2. Do That To Me One More Time	Jo Pat 7008
3. Blueberry Hill	Global 923
4. Amarillo By Morning	Rhythm 147
5. Come Monday	Global 922

Information Courtesy of:

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

August 1998 record review

BY BRIAN HOTCHKIES

8 KATO CLOSE
KANWAL, NSW, 2259

LOOK FOR THE SILVER LINING

BS-2446 / Johnnie Wykoff / Plus

Although the tune had been released by Blue Star in August 79, this is not a re-release of the same music. This *new* look, bright instrumental is very up-beat, and has a key modulation at the beginning of the closer. Figure is innovative, and seems to flow well, which is a pleasant change from some of the hum-drum material presently doing the rounds. Johnnie's vocal is first class (as usual).

Intro. Break & Closer: Walk Around Corner, See Saw Partner, Men Star Right, Star Promenade, Girls Roll Back, L.A., Weave the Ring, Swing, Promenade.

Figure: Four Ladies Chain 3/4, Heads 1/2 Square thru, Swing Thru, Boys Run, 3/4 Tag, Boys Spin the Top, Girls Cloverleaf, Extend, Boys Run, Promenade.

ONCE IN A WHILE

Chinook 132 / Ken Bower / Basic

Ken puts in a guest appearance (which is good because his regular label has been very quiet for over 12 months) to call a dance which is right up his tree. Most callers will be able to handle this one, but those who are blessed with good singing voice will be able to *make it their own*. Intro., Break and Closer choreography is easy, and has been intelligently selected to take good advantage of the song's lyrics. Although the Figure is conventional and easy, it does have a nice variation from the norm.

Figure: Heads Square Thru, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, R.H. Star (full turn), Girls Turn Around, Swing, Promenade.

DADDY'S HANDS

HH 5219 / Kip Garvey / Basic

Another re-release that many callers have been waiting for. Formerly "Eureka 1007", this instrumental and vocal are well worthy of another *run in the sunshine*. Intro., Break and Closer choreography features Do-Paso to an Allemande Thar. Figure flows well and is straight forward, and interesting without being boring.

Figure: Heads Lead Right, Veer Left, Couples Circulate, Chain Down The Line, Pass Thru, Wheel & Deal, Centres Pass Thru, R & L Thru, Square Thru 3/4, Corner Swing, Promenade.

DO THAT TO ME ONE MORE TIME

JP/ESP 7008 / Bill Harrison & Tim Marriner /
Mainstream,

I may be wrong, but I don't recall this tune ever having been done as a square dance before. It's one that most dancers will know, & I suspect will want to sing-a-long with as the caller puts them through their paces. Bill and Tim do an excellent job on the vocal side. Intro., Break & Closer choreo. is very conventional, but has been carefully written to fit the music. A key modulation at the beginning of the Closer will help the caller give dancers an extra lift during that section. I'm going to buy this one for my own collection, and I'm sure that many other callers will do the same.

Figure: Heads Prom. 1/2, Square Thru, R.H. Star, Heads Star Left across to the other Side Couple, Touch 1/4, Scootback, Corner Swing, Promenade.