



Hi There!

Here we are, rapidly approaching the end of another year. Thank you for subscribing to Choreo-wise – as I look at the 19 previous issues I am struck at how quickly the two years have gone and how much time and effort has gone into the 249 pages that have already appeared in print.

Choreo-wise currently has 94 subscribers in 11 different countries. I appreciate the comments that I receive from you and try to provide the sort of material that you have enquired about.

At this point in time I am looking forward to 5 weeks holiday over December and January. I find that the break from square dancing gives me a chance to look at how things have gone over the preceding 12 months and work out what I can do to improve over the following 12 months.

This time the break will seem rather shorter than usual. Our A-2/C-1 group resumes during the middle of January – they didn't want to miss any more dancing than necessary, they are enjoying it too much. We have been invited, by Ian Mitchem, down to Corowa (Victoria) for a Square Dance festival on the weekend of January 21-23 – it will be the first time that Jenny and I have visited Victoria for a Square Dance function and we are certainly looking forward to it. 'Mitch' has joined Seven C's records and will be releasing a record some time next year. I am also looking forward to meeting Melbourne's Dave Tucker at Corowa. Dave has just made a vocal for a new release on the Seven C's label. As I am writing this, the master tape of Dave's vocal for Waltzing Matilda is heading over to the US for pressing. I have already used the music quite a bit and have always got a fabulous reaction from dancers, non-dancers and from callers. Our regular dances resume on the last weekend in January – and I suspect that the time will go fairly quickly.

On the reverse side of the front cover I am now listing products for sale. This month also advertises a magazine called CALLING. This is produced by callers in the Czech Republic. I was very impressed with the first issue, which came out a couple of months ago. The price is comparable to Choreo-wise. Calling comes out only 4 times a year but does have 28 pages of material. It contains a good mix of choreography and general articles. CALLING can be purchased through Steve & Susan Turner and Steve was one of the featured callers in the first issue.

Thanks again, for your support and interest over the last 12 months. I hope that you all have a safe and enjoyable holiday season and a rewarding year 2000. I hope to dance with many of you during 2000.

Kind regards until next time.

Glitches from Issue #19

There were no glitches as such – but the last figure on page 219 was a ring-in from the previous issue.

Adjustment from last issue - Bill and I will be calling an A-level Pre-convention dance in **FOOTSCRAY** (not Frankston - all of Melbourne's 'F' suburbs sound the same to me) on the Wednesday prior to the National Convention in Geelong. If you know of A-level dancers attending next year's convention, please let them know.

Abbreviations Often Used In Choreo-Wise:

SS = Squared Set (or Static Square)

L1p = Zero Line (i.e. Heads Lead Right and Circle To A Line)

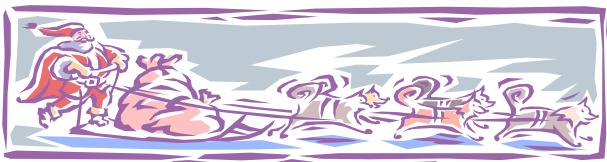
B1c = Zero Box (i.e. Heads Square Thru)

W1c = Zero Wave (i.e. Heads Square Thru and Make a Wave)

BASIC

Square Thru – How Many?

Nearly a year and a half ago, Global Music Productions released a record called 'Wild On A Saturday Night' (GMP-403 – called by Jon Jones and Brian Hotchkies). The tune is new music to an old tune that had been previously released on Brian's J-Bar-L label. There are a couple of interesting aspects to the record. It has a 64 beat Opener, Middle Break and Closer, but has an 80 beat figure. The actual choreography on the record is also rather interesting as it has a Square Thru where some dancers do a full Square Thru, while others do only a Square Thru Three-quarters. I thought I might explore that concept and see some of the things that we can do with it. The figures used on the record is listed below (please note – if you have the record, there is a mistake on the cue-sheet – the printed figure doesn't work, the figures below, taken from the record, do!)...



Singing Call - Corner Progression

Heads Promenade Halfway
Heads Right & Left Thru
Heads Half-sashay
Sides Square Thru
Swing Thru
Centres Trade
Centres Run
Wheel & Deal
Square Thru –
Men Go three Hands
Ladies Go Four Hands
Men Cloverleaf
Swing Corner
Promenade

Heads Promenade Halfway
Heads Right & Left Thru
Heads Half-sashay
Sides Square Thru
Swing Thru
Ends U-turn Back
Centres Trade
Wheel & Deal
Square Thru
Ladies Go Three Hands
Men Go Four Hands
Ladies Cloverleaf
Swing Corner
Promenade

In either of the previous routines, by removing the Promenade Half and right & Left Thru AND calling Sides Square thru and Heads Half-sashay and then continuing the call you will convert the routine from 80 beats to a standard 64 beat routine.

Let's see what else we can do with this concept...

SS
Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Centres/Ladies Sweep a Quarter
Ladies Back-away
Men Square Thru
Everyone Square Thru
Men Go Three Hands
Ladies Go Four Hands
Men Dosado
Men Swing Thru
Centre Men Run
Men Bend the Line
Ladies/Ends Run
Pass the Ocean
Swing Thru
Centres Trade
Men Run
Pass Thru
Wheel & Deal
Zoom
Pass Thru
Allemande Left

B1c

Right & Left Grand
Meet at Home

It is absolutely crucial to have the Men execute a Dosado in the centre, before calling Swing Thru, otherwise the Men will have poor hand-work due to having to use the Right Hand twice in succession.

You can also utilise this type of material from lines. Again, keeping sexes together...

SS
Heads Pass Thru
Separate 'round 1 to a Line
Square Thru
Men Go Three Hands
Ladies Go Four Hands
Men Trade
Girls Face In
Star Thru
Centres Right & Left Thru
Zoom
Centres Swing Thru
Centres Swing Thru - AGAIN
Extend

B1c

And...

SS
Heads Star Thru
Double Pass thru
Face In
Square Thru
Ladies Go three Hands
Men Go Four Hands
Men Face In
Couples Circulate
Bend the Line
Star Thru
Right & Left Thru
Zoom
Pass Thru

B1c

After having the dancers accustomed to the concept, we can change it a little by having Heads/Sides determining the number of hands, rather than gender. It is a good idea, especially at the start, to go straight into this sort of material - before dancers have a chance to become mixed or to forget whether they are Heads or Sides...

SS

Heads Half Square Thru
Everyone Square Thru
Sides Go three Hands
Heads Go Four Hands
Sides Separate 'round 1 to a Line
New Ends Run
Everyone Star Thru
Centres Pass Thru
Allemande Left
Walk Back - You Should Be Home

B1c

This routine will also give dancers a good tryout on Square Thru...

SS



Heads Square Thru
Everyone Square Thru
Bend the Line
Square Thru
Centres Square Thru
Everyone U-turn Back
Centres Square Thru
Everyone Square Thru
Bend the Line
Square Thru
Right & Left Grand

The next half-sashayed Square Thru gives us a Zero Line...

SS

Head Men and Corner -
Forward & Back
Square Thru
Split the Outsides
Separate 'round 1 to a Line
Forward & Back

L1p

SS

Heads Pass Thru
Separate 'round 1 to a Line
Lines Pass thru
Wheel & Deal
Centres/Ladies Square Thru
Centres/Ladies Step Ahead
Men Square Thru
Ladies Trade
Square Thru

Wheel & Deal
Centres Square Thru
Step Ahead
Others Square Thru 3/4s
Ends Trade
Allemande Left

Mainstream

Turn Thru

I find Turn Thru a very misunderstood and misinterpreted figure – and have found it so for a very long time.

I assume that you are aware that a Turn Thru is a very precise call, when danced correctly. The dancers designated do a right Arm Turn (180 degrees) and then step ahead to finish back to back with the dancer with whom they did the Arm Turn.

Let me tell you two stories. The first is a personal experience from over 20 years ago. A caller with much more experience than me said, “I don’t know why dancers have so much trouble with Turn Thru – after all, it’s just the same as an Allemande Right.” My thought at the time was that type of misunderstanding by callers was a large contributing factor in the problem.

The second story I have only received second hand – and so I apologize if I haven’t got it quite right. It has been a point of contention whether or not callers should call Turn Thru from an Alamo-style ring, prior to calling Allemande Left. My belief is that it should be avoided – I feel that dancers need to Arm Turn 270 degrees from an Alamo to get to an Allemande Left. Never the less, it is indisputable that if it is called dancers will have no trouble dancing exactly what the caller intends.

There is a story about Ed Foote (I think) calling Turn Thru from an Alamo-style ring and Jack Lasry (who was present at the dance) pulling a face at him. Ed’s contention was if the dancers would do it, what is the problem?

I feel that the problem is that dancers, when Turn Thru is called requiring a 180 degree turn, will not dance it with certainty, as they have danced it other times when 180 degree turn has not been expected.

With this in mind, this month’s Mainstream pages will feature some routines that use Turn Thru. As a general rule, the routines will require the dancers to be precise with their finishing formation.

Let’s start...

SS

**Heads Turn Thru
Separate ‘round 1 to a Line
Everyone Right & Left Thru
Slide Thru**

B1c

SS

**Heads Swing Thru
Turn Thru
Separate ‘round 1 to a Line
Everyone Pass Thru
Tag the Line
Leaders U-turn Back
Swing Thru
Men Run
Pass the Ocean
Swing Thru
Men Trade
All Eight Circulate
Right & Left Grand**

SS

**Heads Right & Left Thru
Heads Half-sashay
Heads Turn Thru
Separate ‘round 2 to a Line
Everyone Forward & Back
Turn Thru
Courtesy Turn
Dixie Style to a Wave
Fan the Top
Step Thru
Allemande Left**

B1c

**Swing Thru
Turn Thru
Trade By**

Star Thru
Pass Thru
Wheel & Deal
Centres Pass Thru B1c
 L1p
Pass the Ocean
Spin the Top
Turn Thru
Partner Trade
Reverse Flutterwheel L1p

Pass Thru
Bend the Line
Slide Thru B1c

SS
Heads Square Thru
Turn Thru
Centres Left Turn thru
Everyone Cloverleaf
Look for Partner
Right & Left Grand

The above routine works better if you wait until the Lead Dancers are starting to turn into the Centre of the square BEFORE you say right & Left Grand.

B1c
Turn Thru
Centres Pass Thru
Cloverleaf
Centres Turn Thru
Left Turn Thru
Centres Pass Thru
Everyone Face In
Pass Thru
Partner Trade
Slide Thru
Pass to the Centre
Centres Touch a Quarter
Allemande Left

And some same sex Turn Thru...

SS
Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Centres/Ladies Turn Thru
Courtesy Turn

SS
Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Zoom
Men Turn Thru
Left Touch a Quarter
Ladies Trade
Ladies Run
Bend the Line
Flutterwheel
Slide Thru
B1c

Singing Call - Corner Progression

Heads Swing Thru
 Centres Turn Thru
 Cloverleaf
 Sides Pass Thru
 Swing Thru
 Men Run
 Bend the Line
 Pass Thru
 Wheel & Deal
 Centres Swing Thru
 Turn Thru
 Swing & Promenade

Heads turn Thru
 Separate 'round 1 to a Line
 Pass Thru
 Wheel & Deal
 Centres Pass Thru
 Touch a Quarter
 Split Circulate
 Men Run
 Pass Thru
 Wheel & Deal
 Centres Swing Thru
 Turn Thru
 Left Allemande
 Swing & Promenade

Heads Promenade Halfway
 Heads Pass the Ocean
 Extend
 Ladies Trade
 Swing Thru



Men Run
Tag the Line
Cloverleaf
Ladies Turn Thru
Star Thru

Plus

Promenade

Looking For A Formation

I think that one of the easiest ways to add interest to a dance program is to utilise different formations. Often, formations exist within other formations – it is up to us to look for these formations within formations. In the process, we give dancers the opportunity to improve their skills as, they too, develop an awareness of formations within formations. It also gives them reason to develop greater levels of precision in the way that they execute dance calls.

Follow Your Neighbour is usually executed from parallel mini-waves. This formation can also be found in the centre of parallel two-faced lines and in the centre of parallel ocean waves.

The first few routines have the same gender in the centre position. I think this is a good way to start using this type of material, as it makes it easier for dancers to locate who they are working with. It also makes it easier for the caller to use cues to reassure dancers that they are in the correct position. Later routines will mix the gender.

B1c

Swing Thru

Men Run

Ladies Follow Your Neighbour
& Spread

Diamond Circulate

Flip the Diamond

W1c

Now with Men involved in the Follow Your Neighbour...

B1c
Swing Thru
Men Run
Tag the Line
Face Right
Men Follow Your Neighbour & Spread
Cut the Diamond
Couples Circulate
Half-tag
Follow Your Neighbour & Spread
Ladies Trade
Linear Cycle
Slide Thru **B1c**

The next routine may be a good one to start with as it has the same gender arrangement as occurs most often with Follow Your Neighbour...

B1c
Touch a Quarter
Centres Trade
Centres Run
New Centres -
Follow Your Neighbour
Ends Circulate
Centres Trade The Wave
Everyone Flip the Diamond
Walk & Dodge
Partner Trade
Pass the Ocean
Swing Thru
Acey Deucey
Extend
Right & Left Grand

The next routine features some Diamonds, as well, that may require clear explanation for the dancers to be successful...

B1c
Touch a Quarter
Centres Trade
Centres Run
New Centres -
Follow Your Neighbour
Ends Circulate Half a Position
Men Diamond Circulate
In the Wave of 6 -
Right Hand Hinge
Ladies Roll
Men Wheel & Deal
Men Sweep a Quarter
Everyone Pass Thru
Tag the Line
Face Right
Ferris Wheel
Zoom
Centres Square Thru 3/4s
Allemande Left

Likewise, we can utilise this formation as we find it in a left hand wave...

L1p
Right & Left Thru
Dixie Style to an Ocean Wave
Men Follow Your Neighbour
Ladies Circulate
Men Hinge
Men Run
Ladies Trade
Linear Cycle
Pass the Ocean
Trade the Wave
Allemande Left

We can also find some diamonds in unexpected places...

L1p



Touch a Quarter
Circulate Once and a Half
Ladies Trade
Ladies Slide Apart
Ladies Circulate
Men Flip the Diamond
Everyone Flip the Diamond
Explode &

L1p



Chase Right is called from Couples that are back-to-back. We can find this formation in some 3x1 lines...

L1p

Pass Thru
Tag the Line
Face Right
Centres Walk & Dodge
Ends Circulate
Centres Chase Right
Everyone Half-tag
Centres Trade
Men Run
Right & Left Thru
Pass Thru
Three-quarter Tag the Line
Leaders Cloverleaf
Centres Spin the Top
Centres Turn Thru
Allemande Left

I hope you like this one - make sure that you don't overdo this type of material...

SS

Sides Pass Thru & Step Ahead
Heads Pass the Ocean
Very Centres Trade
Sides Chase Right <through the heads>
Sides Hinge
Men Diamond Circulate
Very Centres Hinge
In the Wave - Linear Cycle
Others Hinge & Roll
Make a Line
Everyone Pass Thru
Wheel & Deal

**Double Pass Thru
Dixie Grand - but go two hands
Swing Original Partner**

A-Level

Split Square Thru

Split Square Thru is a figure that builds upon one of the most often used calls from the Basic level.

Definition:

From a Static Square of T-bone (from a Static Square, those designated step forward, to form two side-by-side T-bones). Those facing Right Pull By, Quarter In (to face those who didn't Pull By), and all Left Square Thru three-quarters.

It can also be done fractionally, or for a given number of hands. In these cases, the fraction or number of hands applies to those who start the call.

The routine, to have a 'normal' Square Thru, starts with the active dancers half-sashayed...

SS
Heads Box the Gnat
Heads Split Square Thru
Trade By
Pass the Sea
Lockit
Crossover Circulate W1c

Or, to modify it slightly for a slick get-out...

SS
Heads Right & Left Thru
Heads Half-sashay
Heads Split Square Thru
Trade By
Pass the Ocean
Lockit
Crossover Circulate
Allemande Left
Walk Back - You Should Be Home

Split Square Thru can also be started by the outside/end dancers rather than the centres...

SS
Heads Pass the Ocean
Swing Thru
Ping Pong Circulate
& (Ends) Roll
Centres Fan the Top
Explode the Wave
Ends Start - Split Square Thru
Clover &
Slide Thru
Dixie Grand
Allemande Left

Dancers execute the Ping Pong Circulate from a half-sashayed wave, so that the Split Square Thru will feel as 'normal' as possible. Another nice feature is that the centre dancers have their left hand available, after the Explode the Wave, ready to start their part of the Split Square Thru.

Keeping this hand work in mind, the next routine has equally well balanced hand work...

B1c
Right & Left Thru
Centres Half-sashay
Pass to the Centre
(Ends) Roll
Centres Square Thru 3/4s
(Ends Start) Split Square Thru
Clover &
Square Thru Three-quarters
Clover &
Pass Thru **B1c**

We can even call Split Square Thru & Everyone Go Four hands!...

SS
Heads Pass Out
Sides Face - Split Square Thru
Everyone Go 4 Hands
Cross-clover &
Centres Trade
Dixie Grand
Allemande Left

Feature Concept

The 'Split' Concept

Building on the Split Square Thru, which was introduced on the previous page, I thought that it would make sense to develop the "Split" concept even further.

The concept is that when doing "Split" calls, the dancers do not cross to the other side of the square - dancers stay in their own group of 4 on one side of the square (interestingly, the definition for Split Swap Around doesn't really seem to fit perfectly with this idea).

In Challenge 1 level there is a figure called Split Dixie Style to an Ocean Wave. The designated dancers join right hands to pull by, and then Quarter In (to face the dancer next to them, on their side of the square) and do a Left Touch a Quarter.

SS

Heads Right & Left Thru

Heads Half-sashay

Heads Split Dixie Style to a Wave

Men Run Left

Pass Thru

Ends Bend

Split Dixie Style to a Wave

Crossover Circulate

Swing Thru

Men Run

Pass Thru

Step & Slide

Horseshoe Turn

Pass In

Centres Roll

Ends Pull By

And...

SS
Heads Right & Left Thru
Heads Half-sashay
Sides Split Dixie Style to a Wave
Centres Trade
Left Swing Thru
Ladies Run Left
Star Thru
Dive Thru
Pass Thru
B1c

For those of you calling Plus, the call Split Dixie Diamond may be useful. Dancers do a Split Dixie Style to a Wave - the centres of the New Wave Hinge while the other dancers U-turn Back to finish in a Diamond formation...

SS
Heads Pass Thru
Separate 'round 1 to a Line
Forward & Back
Ends Slide Thru
Centres Start -
Split Dixie Diamond
Flip the Diamond

Follow Your Neighbour & Spread	W1c
---	-----

Split Swap Around - Belles step forward and Quarter Right, while Beaus Partner Tag - finishes with couples back to back...

SS
Heads Split Swap Around
Pass & Roll
Swing Thru
Men Run
Trade Circulate
Couples Circulate
Bend the Line
L1p

SS
Heads Split Swap Around
Touch a Quarter
Split Transfer
Checkmate the Column
Mini Busy
Extend
Slip
Men Run
L1p

December 1999 Record Review . . .

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JINGLE BELL ROCK

Royal 322 / Tony & Jerry / Mainstream

Several good versions of this seasonal tune have released as Square Dances over the years, but in my opinion, this Royal release is by far the best. The arrangement has a nice, gentle, rolling rhythm, which allows the Caller to present a steady, un-hurried delivery of the original lyrics. Vocal side is well called, and has good balance and fidelity. Choreography is nothing out of the box, but is interesting and well timed. It should not pose problems for most mainstream groups. Minor figure uses a basic "Circle & Weave" routine.

Figure: Heads Square Thru, Right Hand Star, Heads Star Left, Right & Left Thru, Swing Thru, Men Run, Half-tag, Swing, Promenade.

BYE BYE LOVE

GMP 927 / Jerry Jestin / Mainstream

This tune was released as a Square Dance on the Top label about 30 years ago, but I think that is the only other version, so this new record should be well received. The tune will be familiar to most callers and Dancers, and is well played and recorded (as you would expect from Global). A variety of choreography is provided which has the central theme of: "Square Thru, Make a Right Hand Star - full Turn", then

Jerry has provided (and called on the flip) four different endings. Suggested Intro. Uses a basic “Four Ladies Chain, Circle & Weave” routine, while the Break and Closer employ a “Grand Square”. Jerry’s vocal is very professional and well worth a spin.

Figure: Heads Square Thru, Right Hand Star, Ladies turn Around, Touch a Quarter, Scootback, Men Run, Pass the Ocean, Swing Thru – TWICE, Swing, Promenade.

LIVE, LAUGH & LOVE

ESP 1040 / Elmer Sheffield / Mainstream

Excellent music, played by a band you can trust, and called by one of the masters in our activity. The instrumental features a rhythm variation during the Middle Break, which gives the release character, and a key modulation at the beginning of the closer allows the Caller to lift the excitement level at that point. Minor figures use a simple “Four Ladies Chain, Rollaway, Allemande & Weave” sequence, while for the main figure Elmer has suggested using “Girls Rune Once and a Half, Star Thru”, which I think is a tiny bit suspect in it’s technical correctness.

Figure: Heads Square Thru, Dosado, Swing Thru, Cast-off three-quarters, Walk & Dodge, Men Run, Ladies Run Once and a Half, Star Thru, Promenade.

I LOVE YOU BECAUSE

ESP 1039 / Elmer & Darryl / Basic

It’s about time this tune became available again! It was a very popular release on the Chaparral label ten years or so ago, but has been unavailable now for many years. This new ESP version is slightly more “up-tempo” than the earlier release - a feature that some callers will find more attractive, while others will wish it were more like the Chaparral instrumental. Elmer and Darryl combine very well. Minor figures adopt a simple “Chain, Rollaway, Circle & Weave” combination. There is a key modulation at the beginning of the closer

Figure: Square Thru, Right Hand Star, Heads Star Left, Right & Left Thru, Veer Left, Bend the Line, Men Walk Across Corner Swing, Promenade.

Record Review

New Releases - December '99

By David Cox

- Waltzing Matilda

Seven C's 113 / Dave Tucker

Brand new music for a well-known tune. The music has been produced by Jack Berg and features the same quality of music that you would be familiar with on the Chicago Country label. The music has a country feel and features some nice work on the acoustic guitar. There is a key change halfway through the closer that allows the caller, very easily, to emphasise the lift in the music. The music also allows the caller the option to present the song in a gentle ballad style, or to use it to really pump the crowd. I have found that many dancers will join in by singing the lyrics. Dave has used several different pieces of choreography on the record – and the one listed below has very nice body-flow. Well done Dave Tucker!

HEADS FLUTTERWHEEL – SWEEP A QUARTER – PASS THRU – DOSADO – SWING THRU – SPIN THE TOP – RIGHT & LEFT THRU – PASS THE OCEAN – LADIES TRADE – MEN CROSS-FOLD – SWING CORNER - PROMENADE

- Early In The Morning

Hi Hat 5236 / Joe Saltel

This is a powerful piece of music. It has a rock and roll feel to it and features a saxophone in the instrumentation. I'm looking forward to using this one. I expect it to really get the floor pumping away. Nice calling by Joe.

HEADS SQUARE THRU – SWING THRU – SPIN THE TOP – RIGHT & LEFT THRU – HALF-SASHAY –

SINGLE CIRCLE – SLIDE THRU – SWING & PROMENADE

- In the Misty Moonlight

Silver Sounds 208 / Bruce Williamson

A well-known tune in a gentle rumba rhythm with a nice instrumentation.

HEADS SQUARE THRU – STAR RIGHT – HEADS STAR LEFT – SLIDE THRU – SQUARE THRU THREE-QUARTERS – SWING - PROMENADE

- One Night At A Time

4 Bar B 6143 / Dave Guille

A love song with a nice, gentle melody. There is a change in the melody for the middle break and closer. It reminds me of another tune, but I can't quite work out which one.

HEADS SQUARE THRU – SWING THRU – SPIN THE TOP – RIGHT & LEFT THRU – TOUCH A QUARTER – LADIES RUN – SWING - PROMENADE

Best Sellers from October

1. Tears In Heaven	Global 803
2. It's A Good Day	ESP 1038
3. When The Saints Go Marching In	Chaparral 3509
4. Don't Tell Me What To Do	Global 1002
5. Sunny	Chaparral 511

Best Sellers from November

1. Bye Bye Love	Global 927
2. Happy Together	Eagle 3410
3. God Must Have Spent A Little More Time On You	Global 209
4. Rockin' In Rosalie's Boat	Chaparral 1001

5. Who's Sorry Who's Crying Now?

Kalox 1334

Best Sellers Information supplied by:

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