

Hi There!

As you will have noticed, a couple of cosmetic changes have been made to Choreo-Wise for 1999. The cover page has changed from gold to crimson and the koala bear motif has been replaced by bird life. I thought it would be nice to change cover colour and graphic theme every twelve months.

The number of subscribers continues to grow and I continue to be surprised at the wide range of experience amongst subscribers. For this reason Choreo-Wise continues to provide information that will have value for all callers, regardless of the level at which you call and regardless of the amount of experience you have behind the microphone. In each issue the information presented will have some fairly straightforward material, as well as some material which will, hopefully, give you some completely new ideas to try out on the floor that you call to.

This year I am getting many more opportunities to call to people who have never danced to me before. I have called at dances at Kendall (between Taree and Port Macquarie) and Woolgoolga so far this year. It is really quite interesting to see how nervous many dancers are, initially, when dancing to a caller they have never heard before. It is great to hear their noise level increase, along with their smiles, as they relax during the evening.

I am also becoming much more aware of how LITTLE we have to do with a floor or dancers to make material seem interesting and different, while at the same time keeping it very danceable. I guess it is almost a case of being able to do more and more with less and less. By this I mean that when working with a floor of dancers who are new to me I try to use calls that are familiar to the dancers but I try to use them from formations in which the dancers haven't much experience, or at least experience with those particular calls. In this way, the dancers can have some confidence as they are using familiar calls but these calls are seeming to be different to usual as the dancers have to look to work out the formation they are in and how the call can be utilized in that formation. I also try to get some vocal response from the dancers - dancers seem to enjoy this and the interaction between caller and dancer I think is particularly important.

There was a serious problem in a small number of the Choreo-Wise sent out last issue. A small number of copies were missing page 110/111. Please check your copy and let me know if you require a replacement page

Glitches from Issue #11

Please make the following adjustments to the previous issue:

- ❖ P.111 - second module - starting formation is L1p
- ❖ P.112 - last module - starting formation is B1c
- ❖ P.113 - third module - remove the last Spread from the routine
- ❖ P.121 - routine by Jim Penrod - remove the Men Trade from the routine

Thanks to Bill Pendlebury for the above information - Bill has only renewed his subscription on the basis that there is an occasional mistake for him to locate and point out - he was getting worried about the lack of them towards the end of last year.

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

Circles, Stars & Thars

By Michael McMullen

*Caller Rosetown Ramblers & C-Dogs
Portland, Oregon, USA*

Last year I received the following material from subscriber Michael McMullen. I hope that you enjoy it. Michael has written some Basic sequences as well as some Mainstream sequences - all have been place in the Basic pages of this issue.

All too often we ignore some of the simpler calls or we use them in only one or two ways. We get bored and the dancers get bored and we/they either drop out of the activity or move on to the next dance program. I got to thinking about playing with Circles, Stars and Thars and a few simple calls in ways like callers used to 15 years ago when I started dancing. As I said to my club recently "who needs Advanced, when we've got Basic".

Note: In the 2nd Mainstream Sequence there is a SLIP THE CLUTCH SEE SAW/ THE CORNER This should be a LEFT SHOULDER WALK AROUND THE CORNER and NOT a Left Shoulder Do-Sa-Do.

Although I didn't include any Plus level sequences any of the following sequences that has dancers meeting with Right or Left Hands in a Wrong-Way Thar/Allemande Thar can be made into a Plus sequence by calling All 8 Spin The Top.

I hope that you and your dancers enjoy these simple but different routines. And that they will inspire you to spend sometime exploring what can be done with some of the first calls taught. (MMcM)

BASIC

CIRCLE LEFT (12-16 BEATS)
CIRCLE RIGHT (12-16 BEATS)
SINGLE FILE PROMENADE (8 BEATS)
GIRLS BACKTRACK
BOYS KEEP GOING
TURN PARTNER BY THE RIGHT
ALLEMANDE LEFT
PROMENADE

CIRCLE LEFT (12-16 BEATS)
ALLEMANDE LEFT
DO-SA-DO
BOYS STAR LEFT
*TURN PARTNER BY THE RIGHT
ALLEMANDE LEFT
RIGHT & LEFT GRAND
*(OR BOX THE GNAT, PULL BY)

4 LADIES CHAIN
CIRCLE RIGHT
SINGLE FILE PROMENADE
GIRLS TURN IN
MAKE A RH STAR ONCE AND A HALF
FIND PARTNER - DO PASO
ROLL PROMENADE

ALLEMANDE LEFT
PROMENADE
BOYS TURN IN - MAKE A RH STAR
GIRLS KEEP GOING
TURN PARTNER BY THE LEFT A FULL
TURN & START A DO PASO
ROLL PROMENADE

GIRLS STAR LEFT
GIRLS COME BACK BY THE RIGHT
PICK UP PARTNER FOR STAR
PROMENADE WRONG WAY 'ROUND
BOYS BACKTRACK
TURN PARTNER BY THE LEFT
BOYS SWING IN
MAKE AN ALLEMANDE THAR
SLIP THE CLUTCH
*U-TURN BACK, TWICE —
ALLEMANDE LEFT
*(OR U-TURN BACK, RIGHT & LEFT
GRAND)

ALLEMANDE LEFT
TURN PARTNER BY THE RIGHT
GIRLS STAR LEFT ONCE AROUND
GIRLS BACK BY THE RIGHT
PICKUP THE PARTNER STAR
PROMENADE WRONG WAY ROUND
BOYS BACKTRACK
SEE SAW THE PARTNER
WALK ALL AROUND THE CORNER
DO PASO
ROLL PROMENADE

GIRLS STAR LEFT
BACK BY THE RIGHT
WITH PARTNER STAR THRU
PROMENADE
ALL 4 COUPLES WHEEL AROUND
BOYS TO THE LEFT BACKTRACK
LOOK FOR CORNER -
TURN HER LEFT A FULL TURN
RIGHT AND LEFT GRAND

BOYS STAR RIGHT
BACK BY THE LEFT
WITH PARTNER STAR TURN
WRONG WAY PROMENADE
BOYS RUN RIGHT MAKE A WRONG
WAY THAR
SHOOT THAT STAR
SLIP THE CLUTCH
WALK AROUND THE CORNER
STAR THRU
CALIFORNIA TWIRL
ALL 8 FORWARD & BACK
CIRCLE HOME

4 LADIES CHAIN ACROSS
4 LADIES STAR BY THE RIGHT TO THE
PARTNER
STAR THRU
PROMENADE (12 BEATS)
ALL 4 COUPLES WHEEL AROUND
PROMENADE WRONG WAY 'ROUND
BOYS BACKTRACK
MEET PARTNER - DO PASO
ROLL PROMENADE

MAINSTREAM

ALLEMANDE LEFT -ALAMO STYLE
BALANCE
SWING THRU
BALANCE
RIGHT HAND HINGE
BOYS BACK IN FOR A WRONG WAY
THAR
SLIP THE CLUTCH
TURN THE NEXT BY THE RIGHT
GIRLS SWING IN - WRONG WAY THAR
SHOOT THE STAR
SLIP THE CLUTCH
RIGHT AND LEFT GRAND

ALL 4 LADIES TURN THRU (STEP
STRAIGHT AHEAD, MAKE A RH STAR
TURN IT A FULL TURN BACK TO THE
PARTNER)
STAR THRU
PROMENADE
BOYS RUN RIGHT MAKE A WRONG
WAY THAR
SHOOT THAT STAR
U-TURN BACK - CHECK AN
ALLEMANDE THAR
SLIP THE CLUTCH
SEE SAW THE CORNER (LEFT
SHOULDER WALK AROUND THE
CORNER)
COME BACK - BOX THE GNAT
WRONG WAY GRAND
BOX THE GNAT
SWING
PROMENADE

ALL 4 LADIES LEAD TO THE RIGHT
STAR THRU
PROMENADE (8-12 BEATS)
BOYS RUN RIGHT
SINGLE HINGE TO AN ALAMO WAVE
BALANCE
SWING THRU — BALANCE
SWING THRU — BALANCE
RIGHT HAND HINGE
SLIP THE CLUTCH
RIGHT AND LEFT GRAND

Mainstream

Walk the Dog

I don't know how you find it, but it seems to me that many dancers get confused when doing Walk & Dodge, Scoot Back and Split Circulate. I guess this is because the figures usually have the same starting position - parallel mini-waves.

When teaching Walk & Dodge I stress to the dancers that no-one turns around - that they should remain facing the same direction at the end of Walk & Dodge as they were facing at the start of the call.

I also teach the figure as having two distinct actions - A Walking action which is done by the Trailers (or designated dancers in the case of facing couples) and a Dodging action for the other dancers. I find the Leaders/Trailers concept to be very useful in the teaching process to make it easier for dancers to determine who they are and then apply that to the definition of the call.

Definition:

Starting formation - box circulate or facing couples.

From box circulate formation, each dancer facing into the set walks forward to take the place of the dancer who was directly in front of him. Meanwhile, each dancer facing out of the box steps sideways (dodges) into the position vacated by the "walker" who was formerly beside him. Dancers end side by side, both facing out. If walk and Dodge is caller from facing couples, the caller must designate who is to walk and who is to dodge (e.g. "men walk, ladies dodge"). Ending is a box circulate formation.

When combined with a Touch a Quarter it is an equivalent for a Lead Right...

SS
Heads Touch a Quarter
Centres Walk & Dodge
Circle to a Line L1 p

By using a Left Touch a Quarter it becomes an equivalent for Lead Left...

SS
Heads Left Touch a Quarter
Centres Walk & Dodge
Left Swing Thru
Ladies Run Left
Bend the Line L1 p

We can use more than one for the same sort of result...

SS

**Heads Touch a Quarter
Centres Walk & Dodge
Touch a Quarter
Walk & Dodge
Partner Trade** L1p

Or...

**SS
Heads Promenade Half-way
Heads Touch a Quarter
Centres Walk & Dodge
Left Touch a Quarter
Walk & Dodge
Bend the Line** L1p

The next routine changes the arrangement of dancers as they dance the Walk & Dodge...

**B1c
Make a Wave
Walk & Dodge
Bend the Line
Star Thru
Double Pass Thru
First Couple Left
Next Couple Right
Pass the Ocean
All Eight Circulate** W1c

I learnt about this next routine from Brian Hotchkies. You can really make the dancers think even more about who is Dodging and who is Walking by asking the Walkers or the Dodgers to do the next move...

**B1c
Make a Wave
Walk & Dodge
Dodgers Trade
Everyone Walk & Dodge
Dodgers Trade** W1c



This next routine requires a really solid grasp of the definition by the dancers - those who are facing out of the formation are Leaders while those facing into the formation are Trailers. Trailers Walk, Leaders Dodge and nobody turns around...

**SS
Heads Touch a Quarter
Ladies Touch a Quarter
Everyone Walk & Dodge
Men Touch a Quarter
Men Walk & Dodge
Men Run
Ladies Trade
Pass the Ocean
Walk & Dodge
Wheel & Deal
Zoom
Centres Pass Thru
Star Thru** L1p

In the initial Walk & Dodge the Men are in Tandem while the Ladies are in a Mini-wave - in each twosome there is a Leader and a Trailer. It's a nice routine.

So far I have only used Walk & Dodge from Mini-waves - the next routines utilise the call from facing couples...

**SS
Heads Right & Left Thru
Ladies Walk, Men Dodge
Hinge <it's a Lefty>
Extend <it's a Lefty>
Left Swing Thru
Ladies Run Left
Wheel & Deal
Sweep a Quarter More** L1p

Or...

**SS
Heads - Men Walk, Ladies Dodge
Hinge
Extend
Recycle
Slide Thru** L1p

**B1c
Star Thru**

Flutterwheel	
Men Walk, Ladies Dodge	
Hinge	W1c
B1c	
Star Thru	
Reverse Flutterwheel	
Ladies Walk, Men Dodge	
Cast-off Three-quarters	<a
Lefty>	
Chain Down the Line	
Dixie Style to an Ocean Wave	
Left Allemande	

B1c	
Star Thru	
Reverse Flutterwheel	
Ladies Walk, Men Dodge	
Cast-off Three-quarters	<a
Lefty>	
<Men start> Swing Thru	
Chain Down the Line	
Pass Thru	
Left Allemande	

Singing Calls

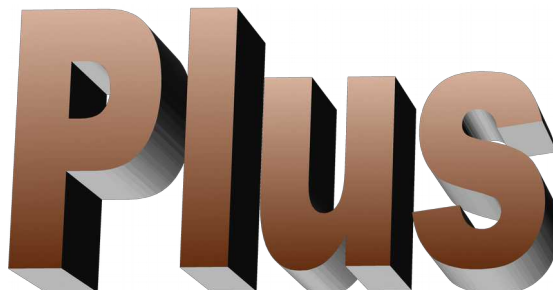
Corner Progression

Heads Right & Left Thru
 Heads Half-sashay
 Heads Pass Thru
 Seperate 'round 1 to a Line
 Right & Left Thru
 Pass the Ocean
 Swing Thru
 Cast-off Three-quarters
 Walk & Dodge
 Men Fold
 Star Thru
 Promenade

Heads Pass Thru
 Seperate 'round 1 to a Line
 Everyone Touch a Quarter
 Walk & Dodge
 Ladies Cloverleaf
 Men Square Thru
 Star Thru
 Wheel & Deal

Pass Thru
 Trade By
 Square Thru three-quarters
 Allemande Left
 Promenade

This figure is a little different due to the



gender arrangement prior to the call of Walk & Dodge.

Peel The Top, Pop!

Peel the Top is, I guess, Plus level's answer to Spin the Top. You can basically use an "Ends Fold & Peel the Top" combination as an equivalent for Spin the Top but you can also use Peel the Top in other ways.

Starting Formation: Box Circulate or Z-formation.

Timing: 6 beats

The Lead dancers Peel Off as the trailing dancers step straight forward and take adjacent hands; everyone does a Fan the Top.

Styling: Lead dancers have arms in natural dance position and adjust hands to appropriate position for the next call. It is important that dancers move slightly forward before starting the "peeling" motion. Trailing dancers use hands up position and styling as described in basic Swing thru.

I personally think it makes it much easier for dancers to learn and to execute if they form an Ocean Wave after the Leaders have Peeled Off and before everyone executes the Fan the Top. I have found that when calling Peel the Top from a Box circulate formation, that the Lead dancers sometimes will only do the Peel Off and not realize that they also have to move forward around the outside of the wave.

A straightforward routine which simply replaces a Spin the Top...

B1c

Swing Thru
Ends Fold
Peel the Top
Explode &
Allemande Left B1c

We can upgrade the same figure by replacing the Swing Thru...

B1c
Single Circle to a Wave
Centres Trade
Ends Fold
Peel the Top
Explode & B1c
Allemande Left

As a matter of interest, when I use single Circle to a Wave, I try to precede it with a figure that doesn't have a Pull By. As you need both hands to Single Circle I feel it gives better flow if you come into the move with both hands free.

B1c
Swing Thru
Explode And
Left Touch a Quarter
Peel the Top
Swing Thru
Recycle
Slide Thru B1c

Note that as the Explode the Wave is initiated, in this case, with a Right-hand I have followed it with a Left Touch a Quarter for the sake of good body flow.

A get-out module that takes a Zero Line to a Right & Left Grand...

L1p
Pass Thru
Partner Trade
Touch a Quarter
Peel the Top
Left Swing Thru
Linear Cycle <it's a Lefty>
Right And Left Grand

The points to watch in the above routine are that the Lady is the Lead Dancer (it is more common for the Men to be in the Lead) and the Linear Cycle is from a Left-hand wave which means it is a Left-hand Hinge, the Folders Fold to the Left, it is a Left-handed Double Pass Thru and all dancers Peel to the Left to finish in facing couples.

L1p
Swing Thru
Ends Fold

Peel the Top
Wrong Way Right & Left Grand

The next two routines mix the sexes so that the Peel the Top has Men following Men and Ladies following Ladies.

The first is from a Zero Box...

B1c
Swing Thru
Cast-off Three-quarters
Centres Trade
Ends Fold
Peel the Top
Men Spin the Top
Everyone Pass Thru
Swing Partner

And...

SS
Heads Half Square Thru
Swing Thru
Hinge
Centres Trade
Ends Fold
Ladies Spin the Top
Everyone Pass Thru
Swing Partner

This routine mixes the sexes even further...

B1c
Right & Left Thru
Outside Couples Half-sashay
Swing Thru
Ends Fold
Peel the Top
Hinge
Men Run Right
Double Pass Thru
Cloverleaf
Centres Pass Thru
Everyone Pass Thru
Ends Peel Off
Centres Face In
Right & Left Grand

The next routines work from Left-handed waves...

B1c
Pass the Ocean
Trade the Wave
Ladies Fold
Peel the Top
Left Swing Thru
Left Allemande

The routine flows nicely into an Allemande Left, but help the dancers identify their wave before calling Trade the Wave.

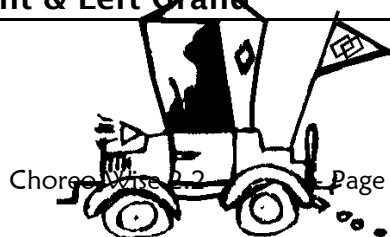
And...

L1p
Dixie Style to a Wave
Acey Deucey
All Eight Circulate
Ladies Fold
Peel the Top
Spin the Top
Left Allemande

Singing Call
Corner Progression

Heads Pass the Ocean
Extend
Swing Thru
Ladies Fold
Peel the Top
Hinge
Co-ordinate
Bend the Line
Reverse Flutterwheel
Sweep a Quarter
Veer Right
Veer Left
Corner Swing
Promenade

Heads Square Thru Three-quarters
Sides Half-sashay
Heads Cloverleaf
Double Pass Thru
Track Two
Ends Fold
Peel the Top
Men Explode &
Square Thru Three-quarters
Ladies Explode &



Everyone Swing And Promenade

A - Level

Cross-Over Circulate (Part Two - from Waves)

From Ocean Waves the concept of Cross-over Circulate is the same as from a Two-faced line. The ends Circulate to become a Centre while the Centres Circulate to become an End.

I have found the most effective way to introduce the figure is to call it from waves with one sex facing out and the other sex facing in. From this arrangement you can explain that it works with those facing out trading places with the same sex while those facing in are doing a diagonal Pass Thru (while staying on their half of the Square) with a person of the same sex.

It also helps if you ask the dancers to point at the person they will be passing, before they start to move. Identifying the person they are working with is crucial to the success of the call.

As I mentioned in the previous issue, two Consecutive Cross-Over Circulates is a Zero, but it moves the dancers across to the other side of the square...

B1c
Touch a Quarter
Cross-over Circulate
Cross-over Circulate
Hinge
Extend
Right & Left Grand

And...

B1c
Touch a Quarter
Scootback
Cross-over Circulate
Cross-over Circulate
Hinge

W1c

I came across this next routine after I had been using extend to get to a Partner Swing, and the routine I have been working with left the dancers in a Left-hand wave...

B1c
Touch a Quarter
Follow Your Neighbour
& Spread
Ladies Trade
Swing Thru
Trade the Wave
Half Cross-over Circulate
Swing Partner

During Cross-over Circulate from waves Dancers should pass Right shoulders with the dancers they are working with.

In the above routine you could make the following adjustment for even more variety...

B1c
Touch a Quarter
Follow Your Neighbour
& Spread
Left Swing Thru <Ladies first>
Men Trade
& Mix
Half Cross-over Circulate
Swing Partner

Singing Call

Corner Progression

Heads Split Square Thru
Trade By
Touch a Quarter
Centres Trade
Cross-over Circulate
Cross-over Circulate
Men Run
Pass Thru
Step & Slide
Cloverleaf
Centres Turn Thru
Corner Swing
Promenade

Going With The Flow

There are many aspects to top quality calling. During 1998 I was fortunate enough to be able to attend many dances that were called by a variety of top quality callers. The callers had different strengths and weaknesses. Some had exciting personalities while others were much quieter. All had interesting choreography and were able to explain clearly to the floor how to get through the routines. Some had excellent choreography all the way through while some had occasional pieces of material where the bodyflow wasn't really as good as it could have been.

When calling on the fly it is very easy to throw in a poor call and once called it can't be undone.

Since starting to write Choreo-wise I have spent a significant amount of time and thought looking at bodyflow and the way that figures lead smoothly into the next figure (I wish I could remember to use them all the time when I'm behind the microphone). One of the outcomes of this is that I have been using a lot more left-handed calls because there are sometimes when dancers are moving to the right at the conclusion of a call. If dancers are facing each other and their bodyflow is moving them to their own right, it is more natural to have the next figure starting with a left hand.

Look at the following routines:

Heads Flutterwheel Sweep a Quarter Veer Left Veer Right

At this point everyone is in front of their corner, but the Centres have been moving to their right to get to this point. To call a right-handed figure at this point would be poor, as to use the Right-hand the Centres would have to reverse their direction. A smoother call would be to use a Left-handed call, or continue the movement to the right.

Everyone Veer Right Men Trade Men Run Ladies Cross-run Men Trade Left Swing Thru Ladies Run Left ** Wheel & Deal

The Wheel & Deal is called from a Left-handed Two-faced line - this means that the Wheel & Deal is moving dancers in a Counter-Clockwise direction. This puts us in the same situation as

Hoe-downing

before. This time I will use the Left-hand option.

Left Touch a Quarter Split Circulate Left Allemande

**** Ferris Wheel**

What if I use ** Ferris Wheel instead of ** Wheel & Deal? It, too, is moving dancers in a Counter-clockwise direction.

Centres Veer Right

The Veer Right continues the Counter-clockwise action and makes use of the initial bodyflow to move dancers into the next call

Centres Veer Left

**** Everyone Veer Left**

Bend the Line

Reverse Flutterwheel

Sweep a Quarter

Half-Sashay

The Counter-clockwise direction of the Reverse Flutterwheel is continued by the Men as they move into the Half-Sashay.

Left Swing Thru

Recycle

Allemande Left

There are several features that display good body flow, not the least being a Recycle from a Left-hand wave with Men in the Centre. This has the advantage that the dancers finish in "normal" couples and the counter-clockwise movement flows smoothly into an Allemande

Choreo Puzzle

From a Zero Line:

Pass Thru

Wheel & Deal

Centres Veer . . .

Continue the routine.

The solution that I consider best will receive a copy of the first new C-Bar-C release, Lying Eyes (called by Jet Roberts), which comes out in March/April this year. Second prize will be an extension to your Choreo-wise subscription by 1 issue. As you can see these are fabulous prizes (no expense spared) and I look forward to your response.

Feature Concept

Spin Along

Last issue featured a call written by Vince Spillane. I have been lucky enough to dance to Vince many times. Vince had many clubs in Sydney from the early 50's through until the late 80's. Vince wrote many figures and was known for calling high-level material and also spent much time teaching school students to Square Dance. I believe him to be one of the best callers I have danced to and found him to be well ahead of his time. Another of the calls written by Vince is featured in this issue. It is particularly suited to Plus dances as it makes a nice use of Spread.

Starting Formation: Ocean Waves.

Definition: Described from a "Normal" Wave for convenience. Ends and Adjacent Dancers Arm turn Half, the new Centres (the Men) Arm turn three-quarters and Spread Apart. The Ends (the Ladies) Slide together, Trade and Spread Apart. The Centres who initially Spread (the Men) Slide together and Arm turn three-quarters to reform the wave.

Starting with a "Normal" wave...

SS
Heads Pass the Ocean
Extend
Spin Along
Swing Thru
Spin Along
All Eight Circulate
Men Run Right
Ferris Wheel
Zoom
Centres Square Thru 3/4's
Allemande Left

From a half-sashayed wave...

L1p
Pass the Ocean
Swing Thru
Spin Along
Recycle
Slide Thru
L1p

And even from a Left-handed wave...

B1c
Swing Thru
Men Run
Couples Circulate
Ladies Run
Men Trade
Spin Along
Ladies Run
Bend the Line
Flutterwheel
Sweep a Quarter
Pass Thru
Trade By
B1c

Singing Calls

Corner Progression

Heads Square Thru
Make a Wave
Spin Along
Spin Along
Men Run Right
Promenade

Right Hand Lady Progression

Heads Square Thru
Make a Wave
Spin Along
All Eight Circulate
Hinge
Centres Trade
Swing Thru
Swing
Promenade

SINGING CALLS

Easy Singing Calls

Last year I received several requests for singing call material suitable for use in the early stages of a Learners' Class. I hope that the following material fits the bill. The most salient point of these routines is that there is plenty of time. I think that the biggest difference between learners and experienced dancers is the reaction time between hearing a call and responding. Give the dancers plenty of time to complete these calls so that it feels comfortable. Remember, also, I may use a different teaching order to you.

Heads Promenade Half-way
Heads Lead to the Right
Veer Left
Bend the Line
Forward & Back
Right & Left Thru
Star Thru
Pass Thru
Swing
Promenade

Heads Promenade Half-way
Heads Star Thru
Centres Pass Thru
Star Thru
Right & Left Thru
Star Thru
Swing
Promenade

Heads Star Thru
Centres Right & Left Thru
Star Thru
Centres Pass Thru
Dosado
Right-hand Star Once Around
Ladies U-turn Back
Swing
Promenade

Heads Lead Right
Veer Left
Bend the Line
Right & Left Thru
Flutterwheel
Sweep a Quarter
Pass Thru
Swing
Promenade

Heads Promenade Half-way
Lead Right
Circle to a Line
Forward & Back
Right & Left Thru
Flutterwheel
Sweep a Quarter
Pass Thru
Swing
Promenade

Heads Right & Left Thru
Heads Half-sashay
Heads Pass Thru
Seperate 'round 1 to a Line
Right & Left Thru
Star Thru
Swing
Promenade

Head Ladies Chain
Heads Promenade Half-way
Sides Right & Left Thru
Side Ladies Chain
Circle Left
Corner Swing
Promenade

All routines, except for the last, have a Corner progression. The last figure has a Right-hand Lady progression.

Record Review

New Releases - February '99

- **The Velvet Square**

Mountain 121 / Buddy Weaver

The tune is the well-known 70's Pop song, Black Velvet. The instrumentation has some nice keyboard work as well as electric guitar. (DGC)

Heads Promenade Half-way - Heads Touch a Quarter - Walk & Dodge - Pass Thru - Trade By - Swing Thru - Men Run - Couples Circulate - Bend the Line - Star Thru - Pass Thru - Swing - Promenade

- **The Best Of My Love**

Global 802 / Bronc Wise

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

Heads Promenade Half-way - Square Thru - Right & Left Thru - Veer Left - Couples Circulate - Chain Down the Line - Square Thru Three-quarters - Swing - Promenade

- **Juanita Jones**

Tarheel 102 / Reggie Kniphfer

The tune has a Spanish/Mexican flavour to the melody - the melody is pleasant and easy to follow - the routine is very straight-forward and would present no difficulty to most floors. (DGC)

Heads Promenade Half-way - Right & Left Thru - Square Thru - Dosado - Swing Thru - Ladies U-turn Back - Men Trade - Promenade

-

- **Ribbon Of Darkness**

4 Bar B 6141 / Jimmie Summerlin

A Country & Western song from the 50's or 60's that was made popular by Marty Robbins. (DGC)

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

- **Cajun Dew**

Rockin' M 008 / Bengt Geleff

A new version of the evergreen hoe-down melody, Mountain Dew. The music has a strong banjo lead at the start of the record and plenty of upbeat. A piano accordion is also featured as a lead instrument. (DGC)

Best Selling Records for December

1. California Here I Come	Blue Star 2452
2. I'm Sitting On Top Of The World	Blue Star 2453
3. Rockin' In Rosalie's Boat	ESP 1031
4. One Moment In Time	Global 801
5. Holding The Bag	Seven C's 101

Best Selling Records for January

1. Truly Madly Deeply	Aussie tempos 1009
2. Trust Me	Sting 701
3. Walk Right In	C-Bar-C 537
4. Keep On Singing	Global 703
5. I Take A Lot Of Pride	Chinook 115

Information Courtesy of:

Steve & Susan Turner

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February 1999 Record Review . . .

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TICKY TACK

Cascade 1010 / George Hermann / Basic

Originally released on the *MacGregor* label in 1965 with vocal by Wayne West, the re-release of this crowd pleaser will be welcomed by Callers & Dancers world wide. Because it would be difficult to improve upon, George has retained the original choreography developed by Wayne. Melody is bouncy and is played in a very lively style by the Frank Messina band. Arrangement varies from the "norm" in that each sequence is 534 beats in length. However, the recommended choreography fits the music very well, and is easy and fun to call and dance.

Opener, Break, Closer: Heads Promenade Half-way, Sides Square Thru three-quarters, Heads Pass Thru, Four Men Run Right, Allemande Left, Right & Left Grand, Promenade

Figure: Allemande Left, Walk by One, Turn Right-hand Lady Right, Turn Partner Left, Men Star Right, Corner Swing, Promenade.

RING AROUND YOUR NECK

Longhorn 1047 / Henry Israel / Plus

A well known pop tune, called very nicely by Henry. The instrumental was originally released in 1993 on the *Grand* label, and although the tune has been done previously by several other labels, this in (in my opinion) one of the better versions. Music is very "up-tempo", and makes you feel like yo7u want to dance. Minor figure features a simple Four Ladies Chain, Circle, Allemande & Weave routine.

Figure: Heads Square Thru, Dosado, Swing Thru, Ladies Fold, Peel the Top, Right & Left Thru, Square Thru three-quarters, Swing, Promenade

ALBERTA BOUND

BS-2393 / Johnnie Wkykoff / Mainstream

One of *Blue Star's* all time best sellers, just recently re-released. A perfect record to use whenever you need to "lift" the crowd, or to close the night, leaving everybody on a "high". Key modulations at the beginning of the Middle Break and Closer aid the Caller in giving the dance a push along at just the right times. Miner figures feature a super easy Basic routine. Balance on vocal side is good - as you would expect from *Blue Star*.

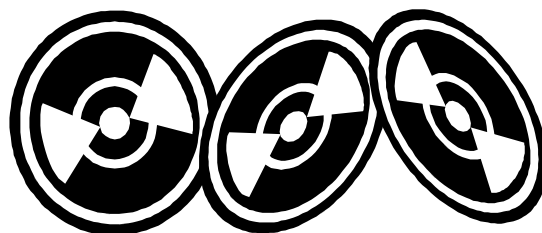
Figure: Heads Promenade Half-way, Heads Square thru, right & Left thru, Veer Left, Couples Circulate, Half-Tag, Scootback Twice, Swing, Promenade.

GOLD & SILVER

Cascade 1011 / Henry Israel / Mainstream

Another popular instrumental by the Frank Messina band which has been unavailable for some years. Henry's vocal has been well thought out, and gives this instrumental new life. Music has a great sound, will be easy for most Callers to handle, and is well worth a "spin". Balance on vocal side is good.

Figure: Heads Promenade Half-way, Heads Lead Right, Dosado, Swing Thru, Boys Run, Bend the Line, Right & Left Thru, Square thru three-quarters, Corner Swing, Promenade.



Using A Mini-disk Player

Mini-disk units are becoming popular with more and more callers and, as a consequence, becoming much more common in the Square Dance activity. The following are some brief notes on Mini-disks.

I guess that the most important point to keep in mind is that it is almost certainly a breach of copyright to record Square Dance music on a mini-disk and then play it at a dance instead of using the record (i.e. it is illegal). I don't have legal knowledge, the subject is in dispute amongst callers and I would like to know the facts. But I believe that it is illegal to make a copy of a record and to use it at a dance - even if you own a personal copy. At this stage the chances of having legal action taken are remote. One Square Dance company specifies on its label that callers *MAY* make a single copy on a different medium. Some other companies will give written permission for Callers to do so.

There are several advantages to using a Mini-disk. The most obvious is that it allows you to take a lot of music to a dance in a much more compact form. Mini-disks are small, light and compact when compared to records. Later this year I will be purchasing a small amplifier without a turntable and will be able to run dances with a very compact and light sound system.

Other advantages include better sound quality (if you record the music on a Hi-Fi system), no chance of records skipping a groove, and no chance of records becoming damaged. If you are prepared to go to the trouble of purchasing a Pitch shifting device, you can record any record at the pitch that most suits your voice.

Disadvantages are that, unless you are prepared to buy a very expensive Mini-disk that has the ability to change the speed of play, you must make sure that the tempo at which the music is recorded is the right one. Different records have vastly different tempos. You also have to be very well organised with a cataloging system so that you can find the music you want when you want.

Some hints to keep in mind:

1. Clean the record before you record it.
2. Buy a metronome so that you can be certain of the tempo.
3. Check the recording level so as to avoid distortion.
4. Record in mono so as to double the capacity of the Mini-disk.
5. When the disk is full, slide the protection tab so that it can't be wiped.
6. Put both Hoe-downs and Singing Calls on the same disk so that you don't have to change disks during a bracket.
7. For hoe-downs, put a track mark at the end of the musical introduction and near the end of the record so that you can get the music to "loop" by activating the repeat track option.
8. Keep an accurate catalog so that you can locate music quickly and easily.
9. (Optional) I have found the Hilton In-line Booster to be very useful - it uses no power source but boosts the strength of the signal coming from your Mini-disk to your amplifier.

