



Hi There!

Jenny and I have certainly hit the busy part of the year. Over the last 4 weeks we have called at the APAC Weekend (Kiama), the Grand Squares Birthday Party (Gulgong) and the Koala Squares Birthday Party (Port Macquarie). Next week we head off to Coff's Harbour for Christmas in September.

I'd like to thank Arthur Johnson (Gulgong Grand Squares) and Bruce Pengilley (Koala Squares) for inviting us to call at their functions. It was the second time that we had been to Gulgong. Both times we have been impressed with the standard of dance (especially from the newer dancers) and the genuine friendliness of the dancers in that area. It was the first time that we had been to the Koala Squares but certainly not the first time we've come across Bruce. To Bruce and all of the dancers who made the night a success we offer a big thank you!

APAC was a different story altogether – from my point of view. Just as last year, when I was working with Jet Roberts and Paul Bristow, I learnt a lot from calling with and dancing to the other callers who were there – Ed Foote, Jet Roberts, Barry Wonson and Peter Humphries. To those of you have dance Plus and A-level and haven't attended the APAC (Australian Plus and Advanced Convention), do yourself a favour and try to attend any time you get a chance. Barry and Sue Wonson put together a great weekend's dancing. Watching top international callers in action is one of the best ways I know of learning the art of calling as well as getting a whole pile of good choreography ideas. Having said that, we are looking forward to dancing, this week, to Tony Oxendine, as he visits Adelaide.

I've been receiving quite a bit of feed-back recently. Apparently the Flip the Chicken/Rooster/Henhouse material has been used by quite a few of you with very positive results and I've heard that the Texas-style material has also been receiving a work-out. Thanks for letting me know – it is always interesting to hear how the material has been received by the dancers. If, at any time, there is particular types of material that you would like to see printed in Choreo-wise, please let me know so that I work in with your needs.

Hopefully shortly after you receive this issue of Choreo-wise my next record on Chicago Country will be released. It is a spiritual song called "You're My Spirit" that was written by Keith Potger and Athol Guy (both from The Seekers). The music is bright with a couple of key changes and smooth, well-timed and interesting choreography. With a bit of luck the next new release on C-Bar-C will also be out on the market. It is a 60's pop song by the name of "Sea Cruise" and the calling is by England's Paul Bristow.

Glitches from Issue #16

Bill has given his stamp of approval to issue #16 – he considers it to be mistake free and without contamination of any sort. He thought that it contained too many preservatives and artificial colouring but then, he had to find something to complain about.

As an aside, Bill Pendlebury is the caller for, amongst other clubs, the Chadstone Model A's. Next year on the Wednesday before the National Convention the Chadstone Model A's will be holding an A-level Trail-in Dinner Dance featuring with calling duties being shared by both Bill and me. More details to come later.

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

More Texas-Style

I received a message from Brian Hotchkies regarding Texas-style. Brian felt that it should have been emphasised that the essential difference between Texas-style and Modern Western Square Dancing is that in Texas-style your original partner always remains your partner, and your original corner always remains your corner, and so on.

I have also received some Texas-style routines from Bill Pendlebury. Some of the routines that were popular in the days of Texas-style are still useful now, but possibly of more use in a Learners Class or as part of a One Night Show rather than as part of your regular club program. We will look at some of these routines this issue.

The Arkansas Traveller is a traditional routine similar to the one below, except that after the final Left-hand Turn with the Partner, dancers would take their corner for the Promenade and this allowed a change of Partner during the routine...

SS
**First & Third Forward & Back
Forward Again
Turn Opposite Right Hand
'round
Turn Partner Left Hand 'round
Turn Corner Right Hand 'round
Turn Partner Left Hand Round
Roll Promenade**

"Susie Que" is another traditional figure that can be called descriptively. Designated dancers turn the opposite dancer with a Right Arm Turn, come home and turn Partner by the Left and then repeat these actions...

SS
**Heads Turn the Opposite Right
Turn Partner Left
Turn Opposite Right
Turn Partner Left
* Head for your Corner -
Right & Left Thru
Half-sashay
Pass Thru
Right & Left Grand**

* At this point we leave the Susie Que.

Solomon Levi is the name of a traditional singing call (currently available on MacGregor and recommended by John Kaltenthaler). It has a very simple figure which works particularly nicely at a learners' night or one-night show. The following figure is based on the routine in Solomon Levi...

SS
**#1 Couple Separate - go round the outside track - pass your partner going out and meet her coming back
#1 Swing your Partner
Do the same for #2 Couple
And for #3 Couple
And for #4 Couple
Head Two Couples Separate - go round the outside track - pass your partner going out and meet her coming back
Heads Swing your Partner
Side Two Couples Separate - go round the outside track - pass your partner going out and meet her coming back
Sides Swing your Partner
All Four Couples Separate - go round the outside track - pass your partner going out and meet her coming back
All Four Couples Swing Partner**

It was customary to intersperse each sequence with a "Circle & Weave", type routine.

Make a Decision

When you call the next routine, watch as the designated dancers try to work out which way they should go...

SS
**Head Ladies Chain 3/4s
Side Men Roll that Girl Away
Lines of Three Forward & Back
Lonesome Men Pass Thru
You Choose - Go Right or Left
Go Round Three
Hook on the end - make a Line**

Forward & Back
Circle Left
Allemande Left

True Zero Modules

In conjunction with last issue's feature on Assymetrical choreography, I am including, in this issue, several True Zero modules which can be incorporated into this type of choreography...

B1c
Touch a Quarter
Centres Trade
Swing Thru
Centres Run
Ferris Wheel
Double Pass Thru
Face Out
Partner Trade
Pass Thru
Wheel & Deal
Zoom
Pass Thru B1c

B1c
Pass Thru
Face In
Touch a Quarter
Single-file Circulate
Face In
Pass the Ocean
Centres Trade
Centres Circulate
Swing Thru
Centres Run
Centres Trade
Wheel & Deal B1c

B1c
Pass The Ocean
Centres Trade
Swing Thru
Centres Run

Bend the Line B1c

B1c
Touch a Quarter
Split Circulate
Swing Thru
Swing Thru
Split Circulate
Out-facers/Leaders Run
Pass the Ocean W1c

B1c
Pass Thru
Face In
Pass Thru
Wheel & Deal
Double Pass Thru
First Couple Left, Next Right
Pass Thru
Partner Trade
Pass the Ocean W1c

Please note that the last two routines finish in an Ocean Wave rather than as facing couples.

Odd-ball Pass Thrus

The next two routines are not zero modules, but, rather, a couple of interesting routines that I have been playing with lately – they are straight forward but just a little out of the ordinary...

SS
Four Ladies Chain $\frac{3}{4}$'s
Heads Star Thru
Centres Pass Thru
Original Heads Pass Thru
Original Heads Run
Original Sides Pass Thru
Original Sides Run
Everyone Square Thru
On the 3rd Hand –
Right & Left Grand

SS
Sides Half-sashay
Heads Lead Right
Men Pass Thru
Men Run
Ladies Pass Thru
Ladies Run
Swing Thru
Centres Run
Bend the Line
Pass Thru
Men Face Right

Ladies Face Left
If You Can Pass Thru
If You Can (i.e. everyone)
Allemande Left

Mainstream

Fold / Cross-Fold

I don't know about you, but I find I need to frequently have a look at what I'm calling, or more importantly, what I am not calling. It is just too easy to get into the habit of calling some figures frequently while missing others altogether. One of the figures that I am trying to use more often, at this point of time, is "Fold/Cross Fold". They offer a lot of variety with very little complexity, as you will see.

B1c
Touch a Quarter
Scotback
Men Fold
Ladies Chain
Pass The Ocean
Recycle B1c

B1c
Slide Thru
Right & Left Thru
Half-sashay
Pass Thru
Centres Trade
Ends Fold
Centres Right & Left Thru
Centres Pass Thru B1c

Quite a slick get-out module here - the body flow is very good...

B1c
Touch a Quarter
Ladies Fold
Men Turn Thru
Everyone Pass Thru
Men Cloverleaf
Ladies Pass the Ocean
Ladies Swing Thru - Twice
Very Centres Run
Ladies Veer Right
Star Thru
Promenade Home



B1c
Swing Thru
Centres Run
Ferris Wheel
Double Pass Thru
Face In
Pass Thru
Centres California Twirl
Ends Cross Fold
Centres Pass Thru
Square Thru Three-quarters
Trade By B1c

Centres Trade
Swing Thru
Men Run L1p

L1p
Pass Thru
Ends Cross Fold
Pass the Ocean
Hinge
Single File Circulate
Face In
Pass Thru
Half-tag
Hinge
Centres/Men Trade
Swing Thru
Recycle B1c

Keep in mind that if you call Cross-fold from an Ocean Wave it is important to be aware that it will leave you in a slightly off-set formation so you should be careful with the next call that you use.

You can also make choreography seem more complex by, instead of calling Ends Cross-fold, saying Ends Do Your Part of a Recycle - it is the same thing (except that it does leave you slightly offset) ...

L1p
Pass the Ocean
Ladies Trade
Men Do Your Part of a Recycle
Swing Partner

L1p
Pass Thru
Ends Fold
Touch a Quarter

When calling Folds/Cross Folds from a Tidal Wave formation, it may be necessary, from time to time, to help the dancers by specifying that they are working in their own wave - and this next routine is fairly advanced in as much as it requires very precise positioning by the dancers...



L1p
Swing Thru
Ladies Cross Fold
* Pass Thru
Ladies Swing Thru
Ladies Extend
Ends Fold
Pass to the Centre
Centres Pass the Ocean
Centres Fan the Top
Extend
Swing Thru
Ladies Cross Run
Recycle
Star Thru
California Twirl
L1p

The definition for Pass Thru says that when you Pass Thru you finish standing where the person you Passed had been standing. This means that after the Pass thru the Ladies should have a wave in the centre while the Men are facing out in a slightly staggered/off-set formation. This formation will allow the Ladies to extend from their ocean wave into a vacant spot.

Corner Line Get-outs

I have been using a couple of slick get-outs from corner lines recently. A Corner Line is a Line where everyone is next to their corner and all dancers are in sequence. A corner Line can be set up by calling, from a Squared Set, Heads Square Thru and Everyone Slide Thru...

B1c
Slide Thru
Right & Left Thru
Centres Pass Thru
Everyone Swing Original Partner

And...

B1c
Slide Thru
Square Thru & on the 4th Hand
Allemande Left

Singing Call

Corner Progression

Heads Square Thru
Make a Right Hand Star
Heads Star Left
Meet Corner - Touch a Quarter
Scootback
Men Fold
Ladies Chain
Ladies Chain
Roll Promenade

Heads Square Thru
Dosado
Swing Thru
Men Run
Bend the Line
Reverse Flutterwheel
Ladies Lead Dixie Style to a Wave
Men Cross-fold
Corner Swing
Promenade

Heads Lead Right
Veer Left
Men Cross-fold
Extend
Single-file Circulate
Face In
Pass Thru
Wheel & Deal
Double Pass Thru
Cloverleaf
Centres Square Thru Three-quarters
Pass Thru
Allemande Left
Swing
Short Promenade

Heads Right & Left Thru
Everyone Half-sashay
Heads Pass Thru
Separate round 1 to a Line
Centres Pass Thru
Hinge
Ends Cross-fold
Centres Pass Thru
Touch a Quarter
Scootback
Corner Swing
Promenade

Plus

We're Still On A Roll

Last issue featured <anything> & Roll and this is followed up, this issue, with more routines using this figure.

Let's start with basic figures - Ferris Wheel & ...

B1c Right & Left Thru Veer Left Ferris Wheel & Roll With the same Sex - Couples Circulate Centres Trade Men Run Ends Cross-fold Double Pass Thru Track II Ladies Trade Recycle	B1c
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Run/Trade & Roll...

B1c Swing Thru Men Run & Roll Ladies Trade & Roll Double Pass Thru Peel Off Ladies Roll Men Single Circle to a Wave Men Explode & Swing Thru Men Turn Thru Slide Thru Leaders California Twirl	L1p
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Wheel & Deal from a One-faced line...

<p>B1c Star Thru Pass Thru Wheel & Deal & Roll – Lefty Wave Centres Trade <Left> Follow Your Neighbour Swing Thru Linear Cycle Pass the Ocean Explode & Slide Thru</p>	<p>B1c</p>
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Wheel & Deal from a Two-faced line...

<p>B1c Pass the Ocean Spin the Top Men Run Wheel & Deal & Roll Ladies Run Pass the Ocean Explode & Slide Thru</p>	<p>B1c</p>
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Moving into Mainstream gives many more options – Recycle & Roll...

<p>B1c Touch a Quarter Follow Your Neighbour & Spread Ladies Trade Recycle & Roll Ladies Run Left Slide Thru</p>	<p>B1c</p>
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Spin the Top & Roll...

<p>SS Heads Spin the Top & Roll Centre Men Pass Thru Centres Touch a Quarter Extend</p>	<p>W1c</p>
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Scotback & Roll...

<p>B1c Touch a Quarter Scotback & Roll Everyone Extend Men Face Right</p>	
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Linear Cycle**Slide Thru**

B1c

In a Scootback, only the Flippers Roll. In the Extend, the Men will step out while the Ladies step together.
Fan the Top & Roll...

L1p

Grand Swing Thru**Men Run****Same Sex Trade****Men Run****Fan the Top & Roll****Men Pass Thru****Touch a Quarter****Acey Deucey****Linear Cycle & Roll****Ladies Spread – Men Move Up****Ferris Wheel****Zoom****Centres Pass Thru**

Now some Plus – Chase Right & Roll...

L1p

Pass the Ocean**Hinge****Walk & Dodge****Chase Right & Roll****Men Face Right****Slide Thru****Right & Left Thru****Turn a Quarter More****Ladies Trade****Couples Wheel Around****Promenade**

The same situation applies here as in the Scootback, not all dancers will be involved with the Roll as some dancers finished the move without a turning action.

Explode & Roll...

L1p

Right & Left Thru**Pass the Ocean****Explode & Roll****Right & Left Grand**

Peel Off & Roll...

B1c

Slide Thru**Pass Thru****Tag the Line****Peel Off & Roll****Double Pass Thru****Peel Off & Roll****Double Pass Thru****Leaders U-turn Back**

B1c

Singing Call**Corner Progression****Heads Pass the Ocean****Very Centres Trade****Very Centres Run****Centres Half-tag****Centres Face Right****Centres Pass Thru****Touch a Quarter****Follow Your Neighbour & Spread****Explode & Roll****Turn Thru****Allemande Left****Swing****Promenade****Heads Flutterwheel****Sweep a Quarter****Double Pass Thru****Track II****Relay the Deucey****Explode & Roll****Swing****Promenade****Heads Pass the Ocean****Swing Thru****Recycle****Double Pass Thru****Peel Off****Pass the Ocean****Hinge & Roll****Pass Thru****Ends Cloverleaf****Centres Touch a Quarter****Centre Ladies Run****Swing****Promenade****Heads Lead Left****Veer Right**

Crossfire
Single File Circulate
Face Left
Pass the Ocean
Trade the Wave
All Eight Circulate
Extend
Allemande Left
Swing
Promenade

A-Level

Singing Calls For A-2

Corner Progression

Heads Touch a Quarter
And Cross
Pass & Roll
Hinge
Scoot & Weave
Recycle
Swap Around
Corner Swing
Promenade

Heads Pass the Ocean
Swing Thru
Scoot Chain Thru
Spin the Windmill Left
Cross-over Circulate
Swing
Promenade

Heads Right & Left Thru
Heads Half-sashay
Heads Split Square Chain Thru
Horse-shoe Turn
Pass In
Pass Thru
Wheel & Deal
Men Half-sashay
Zoom
Ladies Turn Thru
Star Thru
Short Promenade

Heads Pass the Sea
Extend
Slip
Switch the Wave
Trade Circulate
Mini Busy
Scoot Chain Thru
Clover & Explode the Wave
Swing
Short Promenade

Heads Pass the Ocean
Extend
Slip
Switch to a Diamond
Diamond Chain Thru
Half-tag
All Eight Circulate
Men Run Right
Cross-trail Thru to the Corner
Swing
Promenade

Heads Pass In
Double Pass Thru
Horse-shoe Turn
Pass In
Touch a Quarter
Checkmate the column
Mini-busy
Extend
Hinge
Scoot & Weave
Swing
Ladies Roll Twice
Promenade

Heads Pair Off
Touch a Quarter
In-roll Circulate
One Quarter Thru
Motivate
Out-roll Circulate
Scoot & Dodge
Wheel & Deal
Centres Pass Thru
Swing
Promenade

Heads Wheel Thru
Touch a Quarter
Split Circulate
Split Transfer
Split counter Rotate

Pass & Roll Your Neighbour
Explode the Wave
Quarter Out
Swing
Promenade

People Mover Modules

It is very useful to be able to move dancers around, relative to each other. The following modules allow you to move dancers around to another dancer, without changing the sequence or rotation of the dancers.

Moving the Ladies one spot counter-clockwise (i.e. if you start with your partner, you will finish with your corner)...

L1p
Touch a Quarter
Coordinate
Bend the Line L1c
Square Thru Three-quarters
Allemande Left

L1p
Pass the Ocean
Spin Chain Thru
Ladies Circulate Twice
Men Run
Bend the Line
Right & Left Thru L1c
Square Thru Three-quarters
Allemande Left

L1p
Pass the Ocean
Swing Thru
Ladies Circulate
Men Trade
Men Run
Bend the Line
Right & Left Thru
 L1c
Square Thru Three-quarters
Allemande Left

L1p
Pass the Ocean
Swing Thru
Men Run
Ferris Wheel
Centres Star Thru
Centres Lead Right

Hoe-downing!



Veer Left
Bend the Line L1c
Square Thru Three-quarters
Allemande Left

These next routines have the effect of a four ladies chain (i.e. they move dancers around to be with the opposite person)...

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Cloverleaf
Double Pass Thru
First Couple Left, Next Go Right

Everyone now has their opposite dancer in the Partner position.

L1p
Pass the Ocean
All Eight Circulate
Ladies Trade
Swing Thru

Men Run
Bend the Line

A four ladies chain effect module, when called from a Box formation with dancers facing their corner is to finish facing the Right-hand dancer...

B1c
Pass Thru
Trade By

B1c
Spin Chain Thru
Men Run
Ferris Wheel
Right & Left Thru
Zoom
Swing Thru
Turn Thru

Feature Concept

Reverse Concept

An interesting idea I have been using lately is the Reverse Concept. It works for some figures that have multiple parts to them. The idea is that the dancers perform the various parts in the reverse order to normal. In the case of a Right & Left Thru, dancers do a Courtesy Turn and then a right Hand Pull By. In the case of a Swing Thru, Dancers do a Left Arm turn followed by a Right Arm turn. It can be done with many figures but not with all multi-part calls.

I have found that dancers can generally get through this without a walkthrough – an explanation and help as they are dancing it should be enough.

Right & Left Thru...

B1c
Star Thru
Pass Thru
Reverse Right & Left Thru
Left Allemande

Swing Thru...

L1p
Pass the Ocean
Reverse Swing Thru
Men Trade
Right & Left Grand

Spin Chain Thru (centres start with a three-quarter turn)...

L1p
Pass the Ocean
Reverse Spin Chain Thru
Men Cross Run
Chain Down the Line
Square Thru three-quarters

Allemande Left

Spin the Top...

L1p
Star Thru
Pass the Ocean
Reverse Spin the Top
Men Trade
Men Run
Bend the Line
Three-quarters Right & Left Thru
Promenade

Tag the Line (Double Pass Thru and then dancers face the middle of their formation)...

L1p
Right & Left Thru
Pass Thru
Wheel & Deal
Reverse Tag the Line
Pass Thru
Wheel & Deal
Ladies Pass Thru
Touch a Quarter
Right & Left Grand

Track II (double extension followed by tandem Partner Trade)...

B1c
Touch a Quarter
Split Circulate
Hinge
Ladies Trade
Reverse Track II
Centres Right & Left Thru
Zoom
Centres Right & Left Thru
Pass Thru B1c

Be careful to walkthrough Reverse Track II, as there is another way that it can be defined which will have some material presented in the next issue.

Like many gimmicks, a little bit of Reverse Concept can go a long way. This is simply an idea that you might like to use from time to time – the important element is the

caller's judgement, deciding when to use it, how much to use, and to make sure that it is fun for the dancers. As a general rule, if you don't walk it through, make sure that you give the dancers plenty of cues to make it as easy for them as possible.

September 1999 Record Review . . .

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JAMBALAYA

Global 308 / Darryl Lipsomb / M-5

Make sure you hear Global-308 for yourself! Darryl's vocal for this evergreen is exceptional. If you can call it as well, then you should ask your Club's Treasurer for a raise! Arrangement & instrumentation is about the best I've heard of this tune for square dancing. Key modulations placed prior to the Middle Break & Closer allow the caller to drive up the excitement level at just the right times. Fidelity is also first class. Choreography during the minor figures is very elementary, and allows good use of the original lyrics. The main figures use easy, yet interesting Mainstream choreography.

Figure: Heads Promenade Half-way, Pass the Ocean, Extend Swing Thru, Men Run, Half-tag, Scootback, Men Run, Slide Thru, Box the Gnat, Swing, Promenade.

HONEYCOMB

Elite 1027 / Pat Barbour / Mainstream

A very wordy dance, although alternative choreography is provided for callers who do not want to use (or have difficulty using) the machine gun type patter delivery. Pat's vocal is very professional and well worth listening to. Intro., Break & Closer choreo is easy and straight forward. Main figures employ a well used flowing routine which should not be difficult for most groups to handle. Slide Thru is the only Mainstream figure used. If you substitute Star Thru, the dance would be Basic.

Figure: Heads Square Thru, Dosado, Swing Thru, Men Run, Bend the Line, right & Left Thru, Flutterwheel, Slide Thru, Corner Swing, Promenade.

BURNIN' THE ROADHOUSE DOWN

ESP-626 / Darryl McMillan / Mainstream

Great to hear Darryl's familiar vocal tones on record again – Darryl is the owner of Ranch House Records. This one “rattles along at a good rate of knows”, and should be a crowd pleaser. Tune may not be familiar to you, I don't think that it would be difficult to learn. Instrumental is lively with good selection of instruments, and is up to ESP's usual high standard of fidelity. Minor figures use a simple “Ladies Promenade, Swing, Circle & Weave” routine, while the main Figure is pretty standard and has nice body flow.

Figure: Heads Square Thru, Dosado to an Ocean Wave, Ladies Trade, recycle, Touch a Quarter, Scootback, Men Run, slide Thru, Corner Swing, Promenade.

DON'T COME CRYING TO ME

ESP-1037 / Elmer & Tony / Plus

Elmer Sheffield Jr. & Tony Oxendine combine to produce a very “I want to listen to this one all the way through”, relaxed vocal, for a dance which has a style usually described by callers a change of pace. Intro., Break & Closer use an easy routine that could even be called for beginners. For the main figure Elmer & Tony have used “Girls Fold & Peel the Top” from the Plus program. However, these two figures could be replaced with Spin the top if you wanted to use the routine with a Mainstream group.

Figure: Heads Square Thru, Dosado, Swing Thru, Ladies Fold, Peel the Top, Right & Left Thru, Square Thru Three-quarters, Load the Boat, Corner Swing, Promenade.

Record Review

New Releases - September '99

By David Cox

- **1957 Chevy Half-ton Pick-up Truck**
Chicago Country 59 / Corben Geis

I believe that this is an original tune. It features, amongst a very nice instrumentation, some excellent electric guitar work. The melody moves along with a strong beat and sounds smooth. There is good variety in the percussion throughout the record. Corben does a nice job on the called side.

HEADS SQUARE THRU – DOSADO - SWING THRU - MEN RUN - BEND THE LINE - RIGHT & LEFT THRU - PASS THE OCEAN – RECYCLE – SWING - PROMENADE

- **Sea Cruise**
C-Bar-C 802 / Paul Bristow

My bias might show here, but I think that it is a great record. I heard it when it first came out in the late 70's and spent 20 years trying to find a copy. It is bright bouncy music that will get the floor pumping. Paul's call is extremely bright.

HEADS SQUARE THRU – DOSADO – SWING THRU – MEN RUN – BEND THE LINE – REVERSE FLUTTERWHEEL – DIXIE STYLE TO AN OCEAN WAVE – MEN CROSS-FOLD – SWING - PROMENADE

- **Mr. Bassman**
Aussie Tempos 1010 / James Reid

If you haven't danced to James Reid and you get the chance, don't let it slip by – in my opinion he is one of the very best callers in Australia. He sounds great and his choerography is first class. Mr. Bassman

was a hit by the Delltones in the 1960's and the music on this record is very bright and has interesting and unusual vocal accompaniment through it. I'm looking forward to using it.

HEADS LEAD RIGHT – VEER LEFT – MEN RUN – MEN TRADE – SWING THRU – RECYCLE – VEER LEFT – BEND THE LINE – TOUCH A QUARTER – CIRCULATE – FACE RIGHT – SLIDE THRU – PULL BY – ALLEMANDE LEFT - SWING - PROMENADE

- **I Get The Fever**
Royal 813 / Randy Dougherty

This music has a very, very strong beat and nice melody (albeit, slightly muted) and should have a very positive effect on the floor. It is powerful music but you will need to add a lot of the melody.

HEADS SQUARE THRU – SWING THRU – MEN TRADE – MEN RUN – BEND THE LINE – PASS THE OCEAN – SWING THRU – SWING THRU – MEN RUN - PROMENADE

Best Selling Records for August

1. Forbidden Dance	Chinook 136
2. Don't Come Crying To Me	ESP 1037
3. Jambalaya	Global 308
4. Macho Man	Lou-Mac 212
5. Amie	Alliance 105

Best Selling Records for July

1. She's A Lady	Royal 1004
2. Honeycomb	Elite 1027
3. Late Night Lovin' Man	Global 208
4. Newtron Dance	Chaparral 321

5. Running With The Wind

Circle D 278

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