



Hi There!

Another year has just about finished – I hope that time has treated all of you kindly.

For us it has been a busy and rewarding year, although there have been a couple of low-points.

At this point in time Choreo-wise has subscribers in 12 countries over 4 continents – thank you for subscribing. I, personally, am learning a lot each month as I put together the notes – it is nice to hear from some of you from time to time. Last month long-time Square Dancer Caller and recording artist, Mac Letson, made the comment that over the last 40 years he has looked at every set of callers' notes produced in the USA, and he believes that Choreo-wise rates as the best (thank you Mac!).

I have been writing Choreo-wise for just on three years, and it is interesting to look back at some of the early issues and see how much the notes have improved, both in appearance and material in that time

Gung-hoe (Seven C's 114) is the best selling record that I have produced (so far) – it was #3 on the Palomino Records Best Seller List for the month of October, and has exceeded the sales of other releases by 50% over the same time – it does make you feel good when something like that happens.

Our trip overseas seems to be getting closer – I have actually booked the air tickets now. While overseas I will be calling at the following places/functions: Give, Denmark (May 12 & 13), Arhus, Denmark (May 15 & 17), Sun Wagon Festival, Denmark (May 19), Gothenburg, Sweden (May 22 & 24), Katrinholm, Sweden (May 26), Halmstad, Sweden (May 30) and Hamilton Hi-level Hoedown, NZ (July 6, 7 & 8).

I also expect to be calling in Germany, the Czech Republic and the United States but don't have definite dates at this point in time. It should be a lot of (tiring) fun.

As a matter of interest, Steve Turner will be conducting a Callers School here, at Medowie, on January 16, 17 and 18 in the year 2002. The cost will be \$100 per caller – let me know if you need help with accommodation. The school will start on a Wednesday morning and go through to Friday afternoon.

I hope that you have a happy and safe Christmas season and look forward to seeing many of you in 2001.

Kind regards until next time.

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Hoedowning

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Glitches from Issue #29

P. 346 – second singing call – Progression is mixed – add “Very Centres Trade” after “Pass the Ocean”

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)

Pass the Ocean

A call that I have been using a lot over the last 12 months is Pass the Ocean. It lends itself easily to DBD choreography, and I have been impressed with how much dancers seem to enjoy this type of material, and how easy it is to manage choreographically.

A Zero module that works with any facing couple is...

Facing couples
Pass the Ocean
Centres Trade
Swing Thru
Centres Run
Bend the Line
Facing Couples

I think it is fair to say that most often, Pass the Ocean will be called from "normal" couples...

SS
Heads Pass the Ocean
Extend
Centres Trade
Swing Thru
Men Run
Bend the Line
Pass the Ocean
Ladies Run
Bend the Line
Star Thru
Ends Face In
Everyone Pull By
Allemande Left

Oftentimes, dancers will find even something fairly straightforward, like Ladies Run, a little out of the ordinary.

Pass the Ocean from a Box formation is also a little different...

B1c
Pass the Ocean
Ladies Run
Bend the Line
Pass Thru
Right & Left Grand

Pass the Ocean should be fairly simple from half-sashayed couples, but often times dancers will be so used to having the Men turn to the right and the Ladies turning to the left that they may want to turn the wrong way...

L1p
Right & Left Thru

BASIC

Half-sashay Pass the Ocean Right & Left Grand

If dancers are not used to a half-sashayed Pass the Ocean, you can let the Ladies know that they move to the end of the wave, and let the Men know to connect left hands.

And...

B1c
Swing Thru
Men Trade
Men Run
Bend the Line
Right & Left Thru
Half-sashay
Pass the Ocean
Ladies Circulate
Right & Left Grand

A Pass the Ocean from lines with Men on the ends finishes with all the Men facing in...

B1c
Touch a Quarter
Centres Trade
Centres Run
Ferris Wheel
Double Pass Thru
Face In
Pass the Ocean
Split Circulate
Men Run L1c
Square Thru Three-quarters
Allemande Left

Conversely, if the Ladies are on the ends of the lines, they will finish facing in...

B1c
Touch a Quarter
Split Circulate
Centres Trade
Centres Run
Ferris Wheel
Double Pass Thru
Face In
Pass the Ocean
Men Run
Star Thru B1c

I find that dancers cope with Same Sex Pass the Oceans better than with Mixed Sex or Half-sashayed ...

SS
Heads Star Thru
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
Ladies Pass the Ocean
Ladies Swing Thru
Centre Ladies Run
Ladies Bend the Line
Ladies Pass Thru
Square Thru
On the Third Hand -
Swing Partner

This next routine involves the Men...

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Face Out
Wheel & Deal
Men Pass the Ocean
Ladies Half-sashay
Centre Men Run
Men Bend the Line
Men Square Thru Three-quarters
Everyone Square Thru
Swing Partner

The next routine is a nice way to set up a Zero Line...

SS
Heads Pass the Ocean
Swing Thru
Extend
Centres Run
Bend the Line
Pass the Ocean
Swing Thru
Men Run

L1p



Here's a nice get-out to a Right & Left Grand...

L1p
Right & Left Thru
Pass the Ocean
Men Cross-run
Men Trade
Left Swing Thru
Ladies Cross-run
Right & Left Grand

Note that when the Men Cross-run they are moving across to the far centre position - if this is a new traffic pattern they may be hesitant - give them a helper word if you can.

Singing Call - Corner Progression

Heads Promenade Halfway
Sides Right & Left Thru
Sides Half-sashay
Sides Pass Thru
Separate 'round 1 to a Line
Pass the Ocean
All Eight Circulate
Swing Thru
Men Cross-run
Turn 'em Left
Roll Promenade

Heads Pass the Ocean
Swing Thru
Very Centres Run
Centres Veer Right
Everyone Veer Right
Bend the Line
Right & Left Thru
Half-sashay
Pass the Ocean
Men Trade
Swing
Promenade

Heads Square Thru
Touch a Quarter
Centres Cross-run
New Centres Trade
Left Swing Thru
Centres Run
Bend the Line
Pass the Ocean
Centres Trade
Swing
Promenade

Mainstream

Following Up On Pass the Ocean

Using Pass the Ocean from other than standard arrangements allows some nice follow-up call options in the Mainstream program.

B1c
Swing Thru
Men Run
Tag the Line
Centres In
Cast-off Three-quarters
Pass the Ocean
Men Run
Pass Thru
Wheel & Deal
Pass Thru

B1c

This is a true Zero.

B1c
Right & Left Thru
Half-sashay
Swing Thru
Ladies Run
Tag the Line
Centres In
Cast-off Three-quarters
Pass the Ocean
Scootback
Men Run
Pass Thru
Wheel & Deal
Zoom
Pass Thru

B1c

B1c
Touch a Quarter
Centres Trade
Centres Run
Wheel & Deal
Pass the Ocean
Ladies Spin the Top
Men Trade
Everyone Extend
Swing Partner

L1p
Pass the Ocean
Cast-off Three-quarters
Centres Trade
Centres Run
Bend the Line
Pass the Ocean
Cast-off three-quarters
Centres Trade
Men Run
Pass the Ocean
Recycle
Slide Thru

L1p

This is a true Zero.

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
Zoom
Double Pass Thru
Face In
Pass the Ocean
Walk & Dodge
Partner Trade

L1p

This is a true Zero.

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
Ladies Pass the Ocean
Ladies Spin the Top
Extend
Ladies Fold
Double Pass Thru
Men U-turn Back
Touch a Quarter
Ladies Circulate
Right & Left Grand

B1c
 Touch a Quarter
 Split Circulate
 Centres Trade
 Centres Run
 Wheel & Deal
 Pass the Ocean
 Cast-off Three-quarters
 Single File Circulate
 Men Run
 Double Pass Thru
 Face In
 Pass Thru
 Wheel & Deal
 Ladies Square Thru $\frac{3}{4}$'s
 Star Thru
 Promenade

To help the dancers, you might say "Cast-off with the Same Sex."

L1p
 Pass Thru
 Wheel & Deal
 Double Pass Thru
 Centres In
 Cast-off Three-quarters
 Pass the Ocean
 Spin the Top
 Men Spin the Top
 Ladies Hinge
 Centre Men Run
 Outfacing Ladies Run
 Men Wheel & Deal
 Men Pass Thru
 Swing Partner

SS
 Heads Square Thru $\frac{3}{4}$'s
 Separate 'round 1 to a Line
 Pass the Ocean
 Centres Run
 Wheel & Deal
 Pass to the Centre
 Ladies Swing Thru
 Men Face In
 Centres Ladies Run
 Ladies Bend the Line
 Everyone Pass the Ocean
 All Eight Circulate
 Men Run

L1p

SS
 Heads Right & Left Thru
 Heads Dixie Style to a Wave
 Centre Men Cast-off $\frac{3}{4}$'s
 Sides Pass the Ocean
 In Wave of Six - Cast-off $\frac{3}{4}$'s
 Same Six Circulate
 Centre Ladies Trade
 Centre Ladies Run
 Ladies Bend the Line
 Men Face In
 Pass the Ocean
 Walk & Dodge
 Partner Trade
 Slide Thru
 Eight Chain Two

B1c

Singing Call – Corner Progression

Heads Pass Thru
 Separate 'round 1 to a Line
 Pass the Ocean
 Split Circulate
 Spin Chain Thru
 Ladies Circulate
 Men Run
 Bend the Line
 Square Thru Three-quarters
 Swing
 Promenade

Heads Square Thru Three-quarters
 Separate 'round 1 to a Line
 Pass the Ocean
 Centres Trade
 Scootback
 Men Run
 Pass Thru
 Wheel & Deal
 Double Pass Thru
 Cloverleaf
 Pass Thru
 Swing
 Promenade

Heads Pass the Ocean
 Swing Thru
 Extend
 Swing Thru
 Walk & Dodge
 U-turn Back
 Pass the Ocean
 Recycle
 Turn Thru
 Swing
 Promenade

Plus

A Bit of This & A Bit of That!

Over the last few months I have been playing around with a few different ideas that don't fit into a thematic approach, but nevertheless, there are some clever ideas that I would like to share with you – to give you the chance to play around with them.

The first one is a routine that I was unfamiliar with until Sonya Savell of Rockin' M Records was kind enough to tell me about it.

L1p
Right & Left Thru
Ladies Lead – Double Pass Thru
Centres In
Ladies Chase Right
Men Left Chase
Right & Left Grand

The Ladies Chase Right around the outside of the Men and should finish on the end of the line. Meanwhile the Men Chase Left inside and should meet their partner with right hands ready for the right and left grand

The following idea is mine and is based on the previous routine...

B1c
Touch a Quarter
Follow Your Neighbour
And Spread
Ladies Trade
Swing Thru
Men Run
Tag the Line
Centres In
Men Chase Right
Ladies Left Chase
Allemande Left

Give the dancers plenty of time to think about this next one, a plenty of helper words...

B1c
Slide Thru
Touch a Quarter
Co-ordinate
Bend the Line
Pass Thru
Wheel & Deal
Double Pass Thru
Men Centres In
Men Cast-off three-quarters
Ladies Face Right
Couples Circulate
Do Your Part - Men Tag the Line
Ladies Couples Circulate
Do Your Part -
Ladies Bend the Line
Men Track Two
Ladies Extend to a Line
Ladies Crossfire
Everyone Bend the Line
L1p

This next routine really is a nice piece of choreography - I got the idea from Jet Roberts...

B1c
Touch a Quarter
Split Circulate
Centres Trade
Centres Run
Do Your Part -
Ladies Bend the Line
Men Tag the Line - Split the Girls
First Left - Next Right -
Make a Line - don't adjust
Centre Couples Right & Left Thru
Same Ones Pass the Ocean
Others - Ladies Walk, Men Dodge
In the Wave Swing Thru
Everyone Cut the Diamond
Acey Deucey
Swing Partner

After the Ladies do their part of the Bend the Line, the idea is that the Men will Tag the Line through the Ladies. The first Man goes to the Left and the second to the Right, to make a line. If the lines do not adjust, the lines will be offset so that only two couples are directly facing for the

Right & Left Thru. The other couples, with no one to look at, will do a Girls Walk and Men Dodge - when I have used this routine it has been successful, but dancers have been hesitant.

The next two routines are quite slick Get-out modules, both from a Zero line...

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Peel Off
Pass Thru
Wheel & Deal
Men Start - Dixie Grand
Swing Partner

The timing works well for a 64 beat singing call as the Opener, Middle Break or Closer.

For the next routine to work, the Zero lines must be running across the hall so that the dancers can Face the Music after the Tag the Line...

L1p
Pass Thru
Tag the Line
Face ME!
Bend the Line
Pass Thru
Tag the Line
Peel Off
Pass Thru
Wheel & Deal
Centres Pass Thru
Men Touch a Quarter
Ladies Left Touch a Quarter
Centres Trade
Men Swing Thru
Ladies Left Swing Thru
Out-facers Run
Pass Thru
Wheel & Deal
Centres Pass Thru
Swing Partner

The next routine converts a Zero Box into a Zero Line...

B1c
Pass the Ocean
Grand Swing Thru
Hinge
Men Run
Eight Chain Two
Slide Thru
L1p

In this next case a Partner Line becomes a Corner Line...

<p>L1p Touch a Quarter Co-ordinate Bend the Line Square Thru Three-quarters Allemande Left</p>	L1c
--	-----

The next module is a true Zero, it moves a Line back to the same line - in my opinion, it has particularly nice body-flow...

<p>L1p Pass the Ocean Ladies Trade Recycle Right & Left Thru Half-sashay Pass the Ocean Ladies Fold Peel the Top Ladies Run Tag the Line Face In Pass Thru Wheel & Deal Double Pass Thru Peel Off Bend the Line</p>	L1p
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Singing Call –
right-hand progression

Heads Star Thru
Double Pass Thru
Face Right
Couples Circulate
Crossfire
Single File Circulate
Trade
& Roll
Pass Thru
Wheel & Deal
Zoom
Swing
Promenade

The above routine features a Couples Circulate, a Crossfire from a non-standard arrangement, and a Three-quarter Zoom to a Swing - the flow and timing of the routine is excellent.

A-Level

A-2 Right & Left Grand Get-outs

Out-roll Circulate...

<p>L1p Pass the Ocean Out-roll Circulate Out-roll Circulate Right & Left Grand</p>
--

In-roll Circulate...

<p>L1p Pass the Sea & Mix In-roll Circulate In-roll Circulate Right & Left Grand</p>
--

Pass & Roll...

<p>L1p Right & Left Thru Pass the Ocean Centres Trade Three-quarter Thru Pass & Roll Right & Left Grand</p>

Pass & Roll Your Neighbour & Spread...

<p>L1p Pass Thru Chase Right Single Wheel Pass & Roll Your Neighbour & Spread Right & Left Grand</p>
--

Peel & Trail...

<p>L1p Pass the Ocean Ladies Trade Men Fold Peel & Trail Right & Left Grand</p>

Recycle (facing)...

L1 p
Pass the Ocean
Recycle
<Facing> Recycle
Right & Left Grand

Remake the Wave...

L1 p
Right & Left Thru
Pass the Ocean
Three-quarter Thru
Hinge
Scoutback
Remake the Wave
Right & Left Grand

Centres Remake...

L1 p
Right & Left Thru
Pass the Sea
Left Swing Thru
Trade the Wave
Men Remake the Set-up
Ladies Circulate
Right & Left Grand

Scout & Weave...

L1 p
Right & Left Thru
Pass the Ocean
Swing Thru
Hinge
Scout & Weave
Right & Left Grand

Scout Chain Thru (from waves)...

B1 c
Pass the Ocean
Lockit
Three-quarter Thru
Scout Chain Thru
Right & Left Grand

Transfer & (One-quarter Thru)...

L1 p
Pass the Ocean
Spin the Top
Cast-off Three-quarters
Transfer &
One-quarter Thru
Extend
Right & Left Grand

Hoe-downing

Be Fair & Fear Not!

Be warned, the following comments are my opinion, and there are many well-respected and highly-successful callers who would disagree strongly with the sentiments expressed - but they work for me.

I've got to start by giving you some background. I have seen callers, who when they don't know how to resolve the floor, call material (in my opinion deliberately) so hard that the entire floor breaks down. This way they can ask the floor to square up and not have to acknowledge that they couldn't resolve the squares. I have heard callers make mistakes (such as calling routines that are impossible to dance) and then blame the dancers for the breakdown. I have been told by some callers that they have attended callers' schools where they have been told that callers should never admit making a mistake - even if they do make a mistake.

I feel that all of the above situations will diminish the fun that dancers are entitled to when they attend a dance.

My personal feeling is that mistakes can be good - providing that we learn from them. I learn a lot more by making mistakes that I do by getting things right. When I get things right I am only practicing what I already know - when I make mistakes I am usually exploring new ideas, and making mistakes allows me to find the problems with the new material and then improve that so that the next time I use that material it works better.

One of the best quotes that I have ever read comes from one of Chris Froggatt's books on calling - he writes, "Good judgment comes from experience -

experience comes from having exercised poor judgment.”

I feel that it is crucial that if I make a mistake while calling that I acknowledge to the dancers that I have made a mistake – and that it is not really a big thing.

In the same way, if the dancers make a mistake – that isn’t really a big thing either. Allocating blame is not a productive exercise.

Most times that I call I try to expose dancers to some new routines that will be unfamiliar to them – it is only natural that they might have some trouble, initially, when exposed to new material. In the same way that I have more trouble when calling new material the first time, I expect that dancers will have more trouble the first time that they are exposed to a new idea.

If one of my aims is to create challenge and interest for dancers I have to accept that, from time to time I will call the wrong thing – it is the price that I am prepared to pay to make a dance interesting.

Dancers, too, have to accept that if they want to dance to interesting and challenging material they will break-down from time to time – it is the price that they have to pay, and I hope are willing to pay.

Our job as callers is to be entertaining and to ensure that those people who are spending their money to spend an evening dancing to our calling go away with the feeling that they got good value for their money.

For me to do this I have to make sure that when they break-down (which, hopefully, won’t be very often) they don’t feel bad or guilty about it and they don’t feel as though they are being blamed by the caller or by other dancers.

I genuinely believe that making mistakes is part of everybody’s learning process – mistakes allow us to become better callers and dancers to become better dancers.

I try to call material that dancers will find interesting while giving them a fair chance of success – I don’t worry too much about the odd mistake and the result seems to be a fairly healthy attitude and a lot of fun.

Feature Concept

Wheel & Reverse

Wheel &

Anything

Another quite simple, yet interesting call from the C-1 level is Wheel & Anything, and Reverse Wheel & Anything. They are calls that you can call directionally at Basic level.

Both calls come from the situation where two couples are facing out.

In the case of Wheel & Anything, the couple facing out Promenades counter-clockwise one quarter of the way around the outside and, as a couple, faces in. Meanwhile the other dancers execute the Anything call.

In the case of Reverse Wheel & Anything, the couple facing out does a Reverse Promenade (i.e. clockwise) one quarter before facing in.

I have found it interesting how much trouble dancers have, initially, working out which way to Promenade and which way to Reverse Promenade. Because it does challenge them, and yet should be so simple, the dancers also seem to enjoy the situation.

SS
Heads Pass Thru
Wheel &
Pass Thru
Circle to a Line
Slide Thru
Pass Thru
Allemande Left

Heads Pass Thru, Wheel & gives the same result as calling Heads Promenade Three-quarters.

SS
Heads Pass Thru
Wheel &
Swing Thru
Very Centres Run
Bend the Line
Pass the Ocean
Extend

W1c

Record Review

New Releases – November '00

By David Cox

SS
Heads Pass Thru
Wheel &
Centres Spin the Top
Very Centres Run
Bend the Line
Centres Pass Thru
Pass Thru
Wheel &
Centres Spin the Top
Turn Thru
Pass Thru
Wheel &
Lead Left
Allemande Left

SS
Heads Pass Thru
Reverse Wheel &
Touch a Quarter
Wheel &
Swing Thru
Cast-off three-quarters
Allemande Left
Right & Left Grand
You're Home

SS
Heads Touch a Quarter
Centres Walk & Dodge
Pass Thru
Reverse Wheel &
Left Swing Thru
<Left> Spin the Top
Extend
Allemande Left
You're Home

SS
Heads Spin the Top
Centres Turn Thru
Pass Thru
Reverse Wheel &
Pass Thru
Reverse Wheel &
Swing Thru
Turn Thru

B1c

- A Little Love Won't Hurt A Thing

Chicago Country 62 / Bobby Poyner Jr.

This is, to the best of my knowledge, Bobby's first time on record. He has done a good job – he sounds very smooth. The music has a strong Country feel with just a touch of Country Rock. The music features fiddle and banjo with strong leads, as well as electric and bass guitar. There is a melody change in the middle break and closer. The song has a ballad feel to it and is about a guy looking for a chance to cheer up a girl that he is in love with.

HEADS SQUARE THRU – DOSADO – SWING THRU – MEN RUN – FERRIS WHEEL – CENTRES PASS THRU – TOUCH A QUARTER – SCOOTBACK – SCOOTBACK – SWING – PROMENADE

- My Kind Of Love

Rocking M 2009 / Henry Israel

Rocking M is producing music of very high quality – and also showing great variety. This music sounds fabulous - and features some excellent trumpet work, which should give lift to the dancers. The song has a gentle ballad feel to it and is about a man who has been betrayed by the woman he loves. The record is well called, but the choreography is very standard.

HEADS PROMENADE HALFWAY – HEADS SQUARE THRU – SWING THRU – MEN RUN – FERRIS WHEEL – CENTRES SQUARE THRU THREE-QUARTERS – SWING – PROMENADE

- Bei Mir Bist Du Schon

Hearties 002 / Mike Kellogg

This is a very up-beat Jazz-style piece of music. It features organ, trumpet, bass and some excellent percussion work at the end of each figure. This is a piece of music that

is guaranteed to get the dancers moving around with a sense of real excitement.

HEADS PROMENADE HALFWAY – HEADS LEAD RIGHT – CIRCLE TO A LINE – TOUCH A QUARTER – CO-ORDINATE – BEND THE LINE – STAR THRU – PASS THRU – TRADE BY – SWING – PROMENADE

• **Help Me Rhonda**

Royal 323 / Jerry Story & Tony Oxendine

This is the Rock/Pop song from the late 60's or early 70's and moves along really well. It is one that would really get dancers pumping. It is played in 2/4 rhythm most of the time – but seems to have a change of rhythm over the last 8 beats of each figure – this gives the impression of the music “picking-up” at the start of each new figure. There are also small rhythm variations in the middle of the Middle Break and Closer. The two callers sound great – but haven't shown great imagination with the choreography.

HEADS PROMENADE HALFWAY – HEADS SQUARE THRU – RIGHT & LEFT THRU – VEER LEFT – FERRIS WHEEL – CENTRES SQUARE THRU THREE-QUARTERS – SWING – PROMENADE

Best Sellers from October

1. Aussie Christmas	Aussie Tempos 1016
2. Flowers On The Wall	ESP 1049
3. Iko Iko	Sounds 2000 - 2007
4. Lazy Hazy Crazy Days Of Summer	Pioneer 136
5. Every Streets A Boulevard	Chaparral 2101

Best Sellers from November

1. Pick Me Up On Your Way Down	Global 805
2. It Don't Mean A Thing	Fault-line 1001
3. Good Callers Don't Have To Yodel	Chinook 139
4. I Can See Clearly Now	Silver Sounds 215
5. Let It Snow/Crazy	Royal 324/Global 1006

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I LOVE YOU BECAUSE

C-2201 / Dan Sahlstrom & Dave Murray / Basic

An excellent instrumental originally released by Chaparral in October 1985, with vocal by Jerry Haag. The dance became very popular, and can still be found in the record cases of Callers who were calling around that time. It's unavailability over recent years has been a source of frustration for many newer Callers. Dan & Dave's vocal is an inspiration and well worth playing all the way through, especially the middle break, where they turn the music off for 16 beats. There is a key modulation at the beginning of the closer. Choreo is a standard, Basic routine.

It is featured as #07 on our September / October 2000 tape.

FIGURE: Heads Prom. ½, Square Thru, R & L Thru, Veer Left, Ferris Wheel, Square Thru ¾, Corner Swing, Prom.

TINY BUBBLES

Tar-109 / Reggie Kniphfer / Basic

Although this tune has been released as a Square Dance several times in the past, this new version sounds good, and should find it's way into the repertoire of many Callers. Instrumental has been arranged with a *bubbly* sound in support of the total. Reggie's vocal is well recorded, and has good balance. There is a key modulation at the beginning of the closer, which allows the Caller to increase the excitement level at that point. Choreo is easy, and thoughtfully put together to allow use of the original lyrics.

It is featured as #34 on our September / October 2000 tape.

FIGURE: Heads Prom. ½, R & L Thru, Flutter Wheel, Sweep ¼, Pass Thru, R & L Thru, Swing Thru – twice, Corner Swing, Prom.

WRITE THIS DOWN

5G-608 / Dean Dederman / Mainstream

A nice instrumental with a good 4/4 beat which will have your Dancers tapping their feet and wanting to get up and dance. Lyrics are interesting, and Dean's use of "Grand Square" during the Intro., Break & Closer, and an "Eight Chain Six" in the main figure provide Callers with opportunities to slip a few in. For your convenience, lyrics for the minor figures are printed on the cue sheet. Choreo is standard mainstream, and should not pose problems for your dancers.

It appears as #29 on our September / October 2000 tape.

FIGURE: Heads Prom. ½, Sides Square Thru, R & L Thru, Eight Chain Six, Corner Swing, Prom.

LIVINGSTON SATURDAY NIGHT

C-2401 / Ken Burke / Mainstream

The instrumental was originally recorded for, and released on, the Road Runner label in 1980. It was a good dance then, and now, with a good get-up-'n-go rhythm. Ken's vocal is well worth a spin. Alternative choreography is called, and printed on the cue sheet for the minor figures. One features "Circle Left, Allemande, Do-Sa-Do, Allemande, Weave, Swing & Prom.", while the other uses "Four Ladies Promenade, Swing Partner, Circle Left, Allemande, Weave, Swing & Prom.". It is a 'beaut' dance that's worth checking out.

You will find it as #09 on our September / October 2000 tape.

FIGURE: Heads Square Thru, Do-Sa-Do, Swing Thru, Boys Run, ½ Tag, Scootback, Boys Run, Slide Thru, Clap your hands, Corner Swing, Prom.

