



Hi There!

The big news for us since last time I wrote is that *Waltzing Matilda* has sold really well – so well that the first run sold out within three weeks and we have gone to a second pressing. Congratulations to Dave Tucker on a job well done and thanks to Jack Berg for his musical expertise.

As you can see from the listing of new records (on the opposite page) available, and becoming available, I have been busy. The Heartland Band plays the music for the new records on C-Bar-C and Seven C's (the same band that plays on the Chicago Country label). We have quite a few other pieces in the production pipeline. The next one after those listed should be *G'day G'day* (called by Dave Tucker), *Eye Of The Tiger* (called by Colin & Jan Dandridge), *Why Don't You Spend The Night* (called by Sharon Lacey and me) or *The Western Lady* (called by me).

This is probably an opportune time to mention that I have a range of audio services that may be of use to you. Quite apart from having two record labels, for those interested in making vinyl recordings, I can also edit and manufacture professional quality C.D.s and cassette tapes. If you would like to make a promotional C.D. or cassette tape I may be able to assist you in producing a professional product at a reasonable cost. I also have the facilities to edit existing music. By this I mean that I can edit music to reduce background noise (such as scratch noises on your favourite records, that are no longer available) and change the pitch of records to suit your voice (I have recently been changing the pitch of some of my records that I had been unable to use at a dance, but now can due to changing the pitch of the record and using it on a Mini-disk). If you have any questions about these services please feel free to let me know.

At present we are planning our overseas holiday for the year 2001. We will be away from mid-May until mid-July. At present we have bookings to call in Denmark, Sweden, the United States and New Zealand. We also, at this stage, expect to spend a week in Germany and a week in the Czech Republic. I expect that I shall still get out the 10 issues of *Choreo-wise*, although there will be a slight adjustment to the posting schedule during the middle of the year.

On the way home we hope to be able to take several Hilton amplifiers from the U.S. to New Zealand. If any of the New Zealand subscribers would be interested in purchasing a Hilton amplifier at a cheaper than usual price, they should let me know by the end of March 2001.

This issue's cover design is another original cover design from the desk of Jack Berg – Jack does cartoon commercially – if you are interested in an original cartoon at a reasonable price consider contacting Jack and see what he can do for you.

If you will be in Sydney on July 15th, Brett Gill and I will be calling at the Pennant Hills Bowling Club – A-level from 3:00 and Plus from 7:30 – it would be great to see you there!

Kind regards until next time.

Glitches from Issue #24

"There are no real Glitches as such," *Bill Pendlebury*

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

Half-sashay Stuff!

There are many calls that, in my opinion, are under utilized. One of the calls that fit into this category is the Half-sashay Family. I hope that the following material will give you the opportunity to entertain your dancers with variety without complexity.

There are several members of the Half-sashay Family.

Half-sashay: this is NOT a rollaway. In this call the Belle (right-hand dancer) slides in front of the Beau (left-hand dancer). The result is that the two dancers have exchanged places with each other. There are several advantages to a Half-sashay over a Rollaway. It has the potential to be smoother in some situations and less dis-orienting for the dancer who is NOT being rolled.

Rollaway Half-sashay: this call is fairly common and is smoothest when preceded by a Courtesy turn and followed by a circling call.

Ladies In - Men Sashay: this call can be used effectively from lines as well as from a circle.

Nose-to-nose Sashay: dancers exchange places but do so by sliding nose to nose.

Each of these has a place in a dance program - it is up to the caller to workout the way that each part of the half-sashay family is going to work to give dancers the smoothest possible dancing.

I feel that the standard Half-sashay is useful from Boxes and Lines as it requires less space and can be more comfortable than a rollaway. It also allows for more precise dancing with a smoother transition into the next call...

B1c
Right & Left Thru
Half-sashay
Touch a Quarter
Men Run

Square Thru Three-quarters
Allemande Left

And...

L1p
Right & Left Thru
Half-sashay
Star Thru
Ends Face In
Allemande Left

A couple of unexpected, but nice, ways to flow into a half-sashay are with a Bend the Line or with a Reverse Flutterwheel...

L1p
Pass the Ocean
Ladies Cross-run
Men Trade
Left Swing Thru
Ladies Run Left
Bend the Line
Half-sashay
Pass the Ocean
Men Trade
Right & Left Grand

If calling this to dancers not used to Passing the Ocean from anything other than standard couples, it might help them to say things like "Ladies go the end", "Men use a Left-hand with each other."

B1c
Star Thru
Pass the Ocean
Swing Thru
Men Run
Bend the Line
Reverse Flutterwheel
Half-sashay
Touch a Quarter
Ladies Run
Right & Left Grand

One of the real beauties of a genuine half-sashay is that allows the caller to bring in the Once and Half concept (i.e. the dancers do a half-sashay and then do half of a half-sashay). From a normal couple, a half-sashay once and a half finishes as a tandem couple with the gentlemen in front of their partner...

L1p
Right & Left Thru
Half-sashay – Once and a Half
Double Pass Thru
Face Right
Wrong Way Promenade

We can continue to Once and a Half concept using a Rollaway – but the result will be different. Rather than finishing in Tandem, the dancers will finish facing each other...

L1p
Right & Left Thru
Rollaway – Once and a Half
Star Thru
Ladies Trade
Men Run
Men Trade
Men Run
Bend the Line L1p

The next routine needs the caller to specify that it is the ladies who are rolling the men away...

B1c
Star Thru
Pass the Ocean
Ladies Cross-run
Men Trade
Men Run
Bend the Line
Rollaway – Once and a Half
Star Thru
Men Trade
Men Run
Ladies Trade
Ladies Run
Bend the Line
Pass The Ocean
Ladies Circulate
Right & Left Grand

And a nice get-out module using the same idea...

L1p
Pass Thru
Bend the Line
Right & Left Thru

Pass the Ocean
Ladies Cross-run
Men Trade
Men Run
Bend the Line
Rollaway – Once and a Half
Star Thru
Promenade Home

The nose-to-nose sashay is fairly easy to describe to the dancers without any walk-through. Just say “? Slide nose-to-nose”. After having dancers do that successfully, you can change it to “? Sashay nose-to-nose.”

B1c
Touch a Quarter
Centres Trade
Centres Run
Wheel & Deal
Touch a Quarter
Centres/Ladies Sashay Nose-to-nose
Ferris Wheel
Zoom
Centres Pass Thru B1c

And...

B1c
Touch a Quarter
Centres Sashay Nose-to-nose
Couples Circulate
Bend the Line
Star Thru
Centres Pass Thru
Star Thru
Pass Thru
Wheel & Deal
Right & Left Thru
Zoom
Pass Thru B1c

Singing Calls

Corner Progression

Heads Promenade Halfway
Sides Square Thru
Swing Thru
Men Run
Bend the Line

Right & Left Thru
Half-sashay – Once and a Half
Men Square Thru three-quarters
Swing
Promenade

Heads Left Square Thru
See Saw – to a Left-hand Wave
Men Trade
Left Swing Thru
Ladies Trade
Left Swing Thru
Men Run
Bend the Line
Rollaway – Once and a Half
Star Thru
Promenade

Mainstream

Wheel Around!!!

Wheel Around was featured on page 53 of Issue 1.7 back in September 1998, but I have been using it quite a bit lately and have included it in this month's Mainstream pages so that I can show you some ways to use it in conjunction with the Walk & Dodge – where it works really smoothly. I would assume, that in most places, it would take a little work for the dancers to cope with it if they are not used to it.

My experience is that if all the dancers are facing out and you call Wheel Around some of the dancers will attempt to Wheel & Deal, instead.

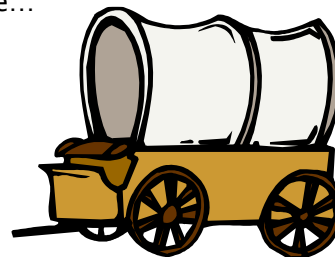
The key to the smoothness in this routine is that the Wheel Around follows a Walk & Dodge from Left-hand mini-waves...

B1c Left Touch a Quarter Walk & Dodge Wheel Around Flutterwheel Slide Thru	B1c
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We can add to the above routine by adding a couple of Left-handed Scootbacks...

B1c Left Touch a Quarter Scootback Scootback Walk & Dodge Wheel Around Flutterwheel Slide Thru	B1c
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We can also modify it by using a combination of Scootback and Split Circulate...



B1c
Left Touch a Quarter
Scotback
Split Circulate
Walk & Dodge
Wheel Around
Dixie Style to an Ocean Wave
Men Trade
Allemande Left

A further addition can be the addition of Turn a Quarter to the Wheel Around...

B1c
Left Touch a Quarter
Scotback
Split circulate
Walk & Dodge
Wheel Around
Turn a Quarter More to a Line
Ladies Cross-run
Half-tag
Face Right B1c

The half-sashay from the Basic pages also fits in nicely to the body flow...

B1c
Left Touch a Quarter
Scotback
Split Circulate
Walk & Dodge
Wheel Around
Half-sashay - Once and a Half
Men Pass Thru
Touch a Quarter
Ladies Sashay Nose-to-nose
Ferris Wheel
Centres Pass Thru
Swing Thru
Ladies Circulate
Right & Left Grand

The next routine is fairly intricate and requires good listening by the dancers...

SS
Heads Square Thru
Swing Thru
Men Walk & Dodge
Men Wheel Around

Head Men Half Sashay
Side Men Run
Ferris Wheel
Centres Star Thru & Backaway
Others Lead Right B1c

The next routine is also fairly intricate...

SS
Heads Pass Thru
Heads Wheel Around
Turn a Quarter More
Ladies Pass Thru
Very Centres Hinge
Side Positions Walk & Dodge
Very Centres Hinge
Centres Recycle
Everyone Trade By
Swing Thru
All Eight Circulate
Recycle
Pass Thru
Trade By
Right & Left Grand

This routine features consecutive Cast-offs...

SS
Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Ladies Hang On - Wheel Around
Touch a Quarter
Split Circulate - Once and a Half
Centres - Swing Thru
All the Centres Cast-off ¾'s
Everyone Cast-off ¾'s
All Join Hands - Circle Left
Men Go Forward & Back
Men Pass the Ocean
Centre Men Trade
Men Recycle
Men Pass Thru
Star Thru
Wrong Way Promenade Home

This routine is a little unusual and features a Veer Right...

L1p
Right & Left Thru
Dixie Style to a Wave
Men Trade
Recycle
Veer Right
Wheel Around
Tag the Line
Face Left
Promenade Home

This routine features a very nice get-out routine from a Zero Line...

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Cloverleaf
Centres Pass thru
Swing Thru
Men Run
Bend the Line
Right & Left Thru
Half-sashay
Pass Thru
Wheel & Deal
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
Men Hang On – Wheel Around
Swing Partner
Promenade

Singing Calls

Corner Progression

Heads Promenade Halfway
Heads Pass the Ocean
Extend
Ladies Cross-run
Men Trade
Everyone Hinge (by the left)
Walk & Dodge
Wheel Around
Pass the Ocean
Ladies Trade
Swing
Promenade

Right Hand Progression

Heads Pass Thru
Wheel Around
Flutterwheel
Sweep a Quarter
Pass Thru
Swing Thru
Men Cross-run
Spin the Top
Spin the Top
Roll Promenade

Plus

Getting More From Crossfire

I'm sorry to say that every now and then I have a think about what I'm calling and realize that there is a particular call that I'm not using very much. Crossfire hasn't been finding it's way into my repertoire lately and I have come up with quite a few routines that utilise it. Maybe you have been using it - but, just in case you have been like me, I thought that I would share them with you.

The first couple of routines are Zero Box set-ups...

SS	
Heads Spin the Top	
Centre Men Run	
Crossfire	
Walk & Dodge	B1c

And...

SS	
Heads Promenade Halfway	
Sides Pass the Ocean	
Centres Swing Thru	
Centre Men Run	
Crossfire	
Walk & Dodge	B1c

This figure uses the concept mentioned last issue in reference to the choreography used in Day Like Today (MacGregor). It results in a Zero Line...

SS	
Heads Pass the Ocean	
Fan the Top	
Sides Right & Left Thru	
Very Centres Run	
Centres Crossfire	
Centres Face Right	

Pass Thru
Circle to a Line
Right & Left Thru
L1p

The next routine features a Promenade
Three-quarters...

SS
Heads Promenade Three-
quarters
Sides Pass the Ocean
Spin the Top
Very Centres Run
Cross-fire
Centres Walk & Dodge
Left Touch a Quarter
Walk & Dodge
Wheel Around L1p

The next couple of routines feature Crossfire
from a Left-hand line, rather than the usual
Right-hand line...

SS
Heads Right & Left Thru
Heads Lead Left
Veer Right
Crossfire
Peel Off
Wheel & Deal
Sweep a Quarter L1p

And...

SS
Heads Lead Left
Veer Right
Crossfire
Single File Circulate
Face Left
Pass the Ocean
Trade the Wave
All Eight Circulate
Allemande Left
Walk Back - You're Home

The next routine uses a different gender
arrangement...

SS
Heads Square Thru
Touch a Quarter

Centres Trade
Centres Run
Cross-fire
Men Track II
Ladies Circulate
Everyone Ferris Wheel
Centres Pass the Ocean
Centres Explode the Wave
Allemande Left
Right & Left Grand - You're Home

Note that in this routine dancers need to be able to
remember who their corner is...

SS
Heads Pass the Ocean
Ping Pong Circulate
Centres Swing Thru
Extend
Hinge
Centres Trade
Swing Thru
Centres Run
Ferris Wheel
Men Swing Thru
Very Centres Trade
Very Centres Run
Men Cross Fire
Men Star Right
Ladies Face Right & Promenade
Meet Corner - Allemande Left

This routine has the Ladies dancing the Crossfire in
the centre...

SS
Heads Square Thru
Touch a Quarter
Centres Trade
Centres Run
Couple Circulate
Ferris Wheel
Ladies Pass the Ocean
Ladies Fan the Top
Very Centres Run
Ladies Cross Fire
Ladies Walk & Dodge
Left Touch a Quarter
Men Trade LW1c

Allemande Left
Walk Back – You're Home

This continues the thread of mixed gender...

SS
Heads Pass Thru
Seperate 'round 1 to a Line
Pass the Ocean
Centres Trade
Swing Thru
Centres Run
Crossfire
Ladies Peel Off
Centre Men Spread
Grand Swing Thru
Step Ahead
Ladies Cross-fold
Swing Partner

Singing Calls

Corner Progression

Heads Promenade Halfway
Sides Pass the Ocean
Extend
Hinge
Centres Trade
Centres Run
Crossfire
Men Track II
Ladies Circulate
Ferris Wheel
Centres Square Thru Three-quarters
Swing
Promenade

Heads Lead Left
Veer Right
Crossfire
Peel the Top
Recycle
Pass the Ocean
Hinge
Follow Your Neighbour
& Spread
Extend
Swing
Promenade

Heads Pass the Ocean
Extend
Hinge

Follow Your Neighbour
Trade the Wave
Ladies Run
Crossfire
Face In
Pass the Ocean
All Eight Circulate
Swing
Promenade

Heads Square Half Square Thru
Spin Chain & Exchange the Gears
Swing Thru
Men Run
Crossfire
Ladies Peel Off
Allemande Left
Promenade

A-Level

Working with the 'As Couples' concept

I hope that you enjoy the As Couple concept – even if you don't call to A-level dancers, you can still use the following routines as part of a Basic or Mainstream program – all 'As Couples' means is that two dancers stay connected and dance a move as though they were only one person.

SS
Four Ladies Chain
Four Ladies Chain Three-quarters
Heads Half-sashay
Circle Left Three-eighths
Ladies (as a couple) Chain $\frac{3}{4}$'s
Circle Left
Men Forward & Back
Men Square Thru
Swing & Promenade

SS
Four Ladies Chain
Four Ladies Chain Three-quarters
Heads Half-sashay
Circle Left Three-eighths
Ladies (as a couple) Chain $\frac{3}{4}$'s
Circle Left
Men Forward & Back
Men Pass Thru
Men, As A Couple, to the Left,
Cloverleaf
Ladies Pass the Ocean

Very Centres Run
Ladies Bend the Line
Ladies Pull By
Left Touch a Quarter
Allemande Left

Notice how by calling for the Ladies to do a Right-hand Pull By, it will make the flow into a Left Allemande smoother. I find that if I call Pass thru, dancers tend to anticipate a right-hand action to follow.

Next, a set-up for a Zero Line...

SS
Heads Lead Right
Centres In
Centres, as a Couple, Run Right
L1p

Lines of three give some nice options with the As Couple Concept...

SS
Head Ladies Chain $\frac{3}{4}$'s
Rollaway
Lines of Three - Forward & Back
Pass Thru
Ladies Trade
Centre Men Run
Lines of Three -
Ladies as a Couple
Reverse Flutterwheel
Sweep a Quarter
Centre Ladies Pass Thru
Everyone Touch a Quarter
Men Pass Thru
In the Line - wheel & Deal
Everyone Trade By
Right & Left Grand

SS
Head Ladies Chain $\frac{3}{4}$'s
Rollaway
Lines of Three Pass Thru
Centre Men Run Right
With the Girls, as a Couple,
Hinge
Men Trade
With the Girls, as a Couple,
Swing Thru
Girls Veer Left
Head Men Squeeze In
Side Men Face In
Wave of Three, Swing Thru
Centre Ladies Pass Thru
Ladies Trade
In the Line, With Ladies as a
Couple, the Men Run Right
Lonesome Men Left Touch a
Quarter

Everyone Look for Partner, Swing

I hope that the above routine is not too messy or complicated. Yes, I do use material like this. Sight calling and directional calling allows me to get into and out of all sorts of interesting situations. The secret is, as with most things, don't overdo it - a little bit is plenty.

Hoe-downing

How difficult is Difficult?

Last month the Hoedowning page looked at anticipation by callers allowing them to predict where problems may occur. As a follow up this month I will look at factors which can contribute to dancers perceiving choreography as being difficult. Bill Peters, in an issue of Choreo Breakdown listed 9 potential factors which could make dancing difficult for dancers.

The following factors add difficulty:

1. using a call dancers have NOT heard before;
2. using a call dancers have heard, but not often enough to become familiar with;
3. using a known call from an unfamiliar formation;
4. using a known call from an unfamiliar gender arrangement;
5. making the dancers keep track of too many things at once;
6. requiring the dancers to make too many decisions at once;
7. using a combination of calls incorrectly anticipated by the dancers;
8. using choreography that doesn't feel "right" to the dancers;
9. using choreography that has poor body flow.

I will look at some of the reasons behind the above factors. The reason I mention it,

is that by being aware of what makes choreography hard, we can use this knowledge to make difficult choreography easier to dance, and avoid choreography which is unreasonable difficult. I believe that the objective behind creative choreography is to give dancers variety – we also want dancers to be able to achieve success so that they can enjoy the variety.

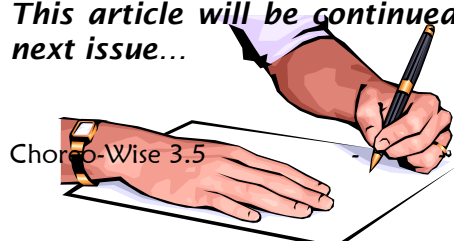
1. The first factor is obvious – if dancers haven't been taught or shown a call, how can they be expected to dance it confidently or successfully. I have attended conventions where callers have used figures from higher level programs – the result has been large numbers of broken squares.

2. The calls involved in the second factor may vary from area to area. My experience is that Fan the Top and Cast-off from waves tend to be danced infrequently, and can cause breakdowns. With this in mind, when calling these figures, it is desirable to give dancers more time than normal to execute the call, and maybe give them assistance by verbal clues.

3. This includes things such as Slide Thru from Ocean Waves, Swing Thru from Three-handed Waves, Wheel Around from any formation apart from a Promenade. I would expect that we would be aware when the formation is different from the normal. The comments from above apply here – give the dancers more time and some verbal clues. Repetition is also a useful tool. If you use a routine that features unusual formations and there are some problems, make sure that you repeat the routine several times so as to give the dancers a chance to, not only be successful, but also to dance the routine smoothly.

4. It is very easy to call a figure from an unfamiliar formation and be unaware. One of the reasons is that what is familiar will vary very much from dancer to dancer. What is normal at one club or with one caller may be totally unfamiliar at or with others. When calling to dancers who are unfamiliar it is a good idea to start off with very standard arrangements within formations, and gradually work towards other arrangements to see how the floor reacts.

This article will be continued in the next issue...



Singing Calls

Peeling The Top

I have had request for more singing call routines that feature Plus and A-level material. This month the singing call page will feature routines using the call Peel the Top.

The first few feature the same basic routine with a multitude of optional endings.

The other routines feature other Plus level calls.

Singing Calls

Corner Progression

Heads Square Thru

Dosado

Swing Thru

Ladies Fold

Peel the Top

Right & Left Thru

* Square Thru Three-quarters

Swing & Promenade

* Slide Thru

Square Thru Three-quarters

Allemande Left

Promenade

* Half-sashay

Touch a Quarter

Men Run

Swing & Promenade

* Half-sashay

Pass the Ocean

Men Trade

Recycle

Swing & Promenade

*Flutterwheel

Sweep a Quarter

Swing & Promenade

* Pass the Ocean

Explode the Wave

Swing & Promenade

* Pass the Ocean

Explode &

Slide Thru

Swing & Promenade

Heads Square Thru

Swing Thru

Ladies Fold

Peel the Top

Grand Swing Thru

Hinge

Men Run

Square Thru three-quarters

Swing & Promenade

Heads Half Square Thru

Swing thru

Ladies Fold

Peel the Top

Hinge

Co-ordinate

Half-tag

Follow Your Neighbour

& Spread

Ladies Trade

Extend

Swing & Promenade

Heads Lead Right

Circle to a Line

Pass the Ocean

Fan the Top

Men Fold

Peel the Top

Turn Thru

Swing & Promenade

This has the Ladies Peeling and the Men casting.

Heads Pass the Ocean

Very Centres Trade

Extend

Explode &

Grand Swing Thru

Ladies Fold

Peel the Top

Trade the Wave

Extend

Allemande Left

Swing & Promenade

June 2000 Record Review . . .

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OLD TIME PREACHER MAN

Royal 814 / Randy Dougherty / M'steam

Typically good lifting Royal music, an old religious song, variety of choreography and great calling on the flip by Randy all add up to a record which most Callers will want to have in their collection. Music is the type that starts your motor and makes you want to get up and dance. Tony Oxendine does not call on the vocal side, but you can hear him wandering around in the background. Two main routines are used on the flip. The 1st is easy Basic, and is only used the once, while the 2nd is interesting M/S, which may require a walk-thru with some groups. Minor Figure uses simple "Circlce, Allemande & Weave" choreography. It is #14 on the May 2000 catalog.

Figure: Heads Turn Thru, Cloverleaf, Centres Left Turn Thru, Touch a Quarter, Scootback, Ladies Run, Box the Gnat, Fan the Top, Men Run, Men Trade, Couples Trade, Promenade.

RED RIVER VALLEY

Chaparral 415 / Beryl Main / Mainstream

This one is a re-release. It originally came out in June 1989, and was a very popular release at that time. The record has been unavailable now for many years, and I'm sure that it's reappearance will be very welcome. Minor Figure features "Grand Square", which allows considerable use of original song lyrics. For the Main Figure, Beryl uses an interesting Mainstream routine which should not pose any problems for most groups. It appears as #04 on the May 2000 catalog tape.

Figure: Heads Lead Right, Circle to a Line, Forward & Back, Pass Thru, Tag the Line, Face In, Touch a Quarter, Men Run, Eight Chain Five, Corner Swing, Promenade.

I'D LOVE YOU MORE THAN I DO

Global 931 / Ken bower / Basic

A beautiful love song, called to perfection by Ken. The melody may not be familiar to some Callers (it was not to me), but does not seem difficult to learn, and I'm sure that those of you blessed with good singing voices will find the record very attractive. Minor Figure is a simple, standard sequence. Major Figure may be called as a Basic routine (Ken does), or as a Plus ("Acey Deucey" is called directionally). It appears as #07 On the May catalog.

Figure: Heads Promenade Halfway, Heads Lead Right, Right & Left Thru, Veer Left, Couples Circulate, Chain Down The Line, Pass the Ocean, Men Circulate, Ladies Trade, Men Run, Promenade.

BEFORE THE NEXT TEARDROP FALLS

Tar Heel 107 / Herb Franklin / Mainstream

An old standard tune, record in 4/4 time, and often used by Callers as a change of pace, to create contrast during a dance program. There is a key modulation at the beginning of the closer, which gives a lift during the final 30 seconds of the record. Although recorded several times in the past by various labels, this version is as good as the best, and well worthwhile checking out. Minor Figure uses "Grand Square". Major Figure is a well worn, standard routine.

Figure: Heads Promenade Halfway, Pass the Ocean, Extend, Swing Thru, Men Run, Wheel & Deal, Touch a Quarter, Scootback, Scootback, Corner Swing, Promenade.



Record Review

New Releases – June '00

By David Cox

- **Born To Be Blue**

Global 1005 / Lone Blume

The music is very good, and out of the ordinary. It has a very strong Rock 'N' Roll feel to it. The music also has good variation through the use of rhythm breaks/changes through the record. Part of the melody is very much like the Beatles song "Rock & Roll Music). The figure is rather nice as well.

FOUR LADIES CHAIN THREE-QUARTERS – HEADS PROMENADE HALFWAY – HEADS LEAD RIGHT – DOSADO – SWING THRU – MEN RUN – TAG THE LINE – FACE IN – SQUARE THRU THREE-QUARTERS – SWING – PROMENADE

- **Your Time Hasn't Come Yet Baby**

Crown 145 / Steve Jacques

The tune was released on Wagon Wheel many years ago. While the introductory music is not as user friendly as the original, the rest of the arrangement is very powerful. The beat is strong and driving and the instrumental features the usual country fiddle and guitar sound on other Crown records.

HEADS PROMENADE HALFWAY – SIDES RIGHT & LEFT THRU – SIDES SQUARE THRU – DOSADO – EIGHT CHAIN FOUR – SWING - PROMENADE

- **Juanita Jones**

Silver sounds 214 / Larry Shipman

This, too, is a tune that has been released before. I think that this is the best version because the instrumental seems to have a very authentic Mexican sound and a different sort of rhythm to it. The music is very nicely done and features guitar, brass,

glockenspiel, castanets and nice percussion work.

HEADS PROMENADE HALFWAY – HEADS RIGHT & LEFT THRU – HEADS SLIDE THRU – SQUARE THRU THREE-QUARTERS – DOSADO – SWING THRU – LADIES U-TURN BACK – MEN TRADE - PROMENADE

- **Bruno Jams / Weeping Woody**

Pioneer 1005 / Hoedown

Bruno Jams is a bright, bouncy tune with a lot of brass featured by the band as well as a solid beat. This same piece of music has been previously released, quite some time ago on the, on the Mustang label.

- **Tush Hoedown**

Solid Gold 104 / Hoedown

This has a lot in common with Born To Be Blue (the first record reviewed this month). It, too, has a very strong Rock 'N' Roll style to the music. It is very different from most (if not all) other hoedowns. The music is very fast – I have slowed it down by 8% to get it to a tempo that I feel dances smoothly. The record plays for only 2:40, but this isn't a problem if you use Minidisks.

Best Sellers from May

1. Coming Round The Mountain	Aussie Tempos 1013
2. Old Time Preacher Man	Royal 813
3. Can't Take My Eyes Off You	ESP 1046
4. Bubbles (Round Dance)	Chaparral 604
5. Take Me Out To The Ballgame	TNT 284

Best Sellers from April

1. Light The Candles Around The World	Aussie Tempos 1012
2. New World In The Morning	Global 930
3. Diesel On My Tail	Royal 136
4. Long Tall Texan	ESP 1045
5. Kentucky Waltz	EXP 1042

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