



Hi There!

What strange weather we have here in NSW – for three weeks in December and January we have massive bushfires and then a week after that we have torrential rain and hail-storms followed by serious flooding. I hope that you have managed to survive these disasters with as few problems as possible. I also hope that the start of the Square Dance year goes well for you. We have had good numbers here at Medowie and a 10% increase in numbers at the Bonny Hills dance.

Next month sees our second annual A-Okay weekend here at Medowie. With a month to go we are already fully booked and have been turning down people who have applied to register. It is certainly a nice situation to be in and we hope that it continues. Our plans for 2003 include a 5-day callers' school, run by Al Stevens, four weekends (Mainstream, Plus and two A-level weekends) plus an Australia Day Dance

It is too early to see how sales of *'Home Among The Gum Trees'* on CD compared with sales of the vinyl version but I am looking forward with interest to seeing the state of the market.

The next release will be on CD and in MP3 format – an Australian country song, originally performed by Lee Kernaghan, called *'Cheaters'*. The CD will feature the music in three keys, plus an additional instrumental track with vocal harmony by Julie Wilson. There will be three called tracks (easy, Mainstream and A-2). The music features an ocarina in the intro and outro and also in the second and fourth figures. The second and fourth figures also feature a rhythm variation for the first 8 bars of music. The closer features a triple tag, which I always find a dramatic way to finish a song. All in all, there are a lot of nice features in the music that make it stand out as being just a little bit different.

Our next learners' class begins in March and we will be promoting in Medowie itself, for the first time. Previously we have run learners classes at Soldiers Point. There have been a lot of new people moving into Medowie over the last 12 months. We have found that with our learners classes at Soldiers Point, the large majority of people coming to learn have been people who have just moved into the area and who were looking for ways to meet people.

With some degree of sadness I must say that at this point in time I expect that this will probably be the final year that I publish Choreo-wise. It has been a great way to get to know a lot of square dance callers better and I have learnt an enormous amount about choreography as a direct result of writing the notes – but I have achieved my initial goal of sorting out the material that had been laying around and at this point in time the small number of subscribers doesn't justify the amount of time that goes into producing the notes each month. An influx of new subscribers may change this decision.

Kind regards until next time.

Glitches from Issues #41

Still waiting to here from Bill – is this a good sign or what!

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)

DYP = Do Your Part

Mainstream

More Fun Routines

With three pages of Mainstream material I will actually be looking at three different themes this month - work with Backtrack, some interesting Allemande Lefts and some fun gimmicks based upon an interesting combination of choreography and clever comments.

The first routine is very simple, but just a little different from what dancers expect...

SS
Circle Left
Go Single File
Ladies Backtrack
Find Corner - Allemande Left

SS
Circle Left
Go Single File
Men Backtrack
Find Partner - Do Paso

The half-sashay at the start of this next routine gives it a different feel...

SS
Four Ladies Chain
Four Ladies Chain
Heads Half-sashay
Circle Right
Single File
Ladies Backtrack

Find Partner - Swing

I was quite surprised when Colin Dandridge sent me the next idea - it was something that I had never come across before. On the call Backtrack, by definition, dancers do a U-turn Back by stepping out and turning away from the centre of the set. Colin's idea works like this...

L1p
Pass the Ocean
Ladies Trade
Ladies Run
Couples Circulate
Bend the Line
Pass Thru
Wheel & Deal
Double Pass Thru
Leaders Backtrack
Centres In
Centres Trade L1p

Changing the thread slightly...

SS
Heads Right & Left Thru
Head Ladies Chain
Heads Half-sashay
Circle Left
Men Pass Thru
Go Right - Single File
First 'round 2, Next 'round 1
Make a Line L1p

And...

SS
Head Ladies Chain
Heads Half-sashay
Circle Left
Ladies Pass Thru
Go Left - Single File
First 'round 2, Next 'round 1
Make a Line L1p

The routines on this page all have an unexpected Allemande Left – nothing difficult, just a little bit different to come as a surprise...

B1c
Touch a Quarter
Ladies Run
Pass Thru
Tag the Line
Centres In
Allemande Left

Or...

B1c
Slide Thru
Pass Thru
Tag the Line
Centres In
Cast-off Three-quarters
Allemande Left

The next routine I picked up from Steve Turner at the recent Callers School. From any situation where you can call ***Centres Square Thru Three-quarters to an Allemande Left, you can call the following routine...

B1c
Swing Thru
Men Run
Couples Circulate
Ferris Wheel
Zoom
***Double Pass Thru
Centres In
Face Right
Go Single File
Ladies Backtrack
Find Corner – Allemande Left

L1p
Right & Left Thru
Pass the Ocean
Swing Thru
Men Run
Tag the Line – Out
Wheel & Deal
Centres Allemande Left

In the previous routine the counter-clockwise turning action of the couples in the centre leads smoothly into the Allemande Left.

L1p
Pass the Ocean
Swing Thru
Hinge
Centres Trade
Swing Thru
Centres Run
Tag the Line
Face Left
Ferris Wheel
Centres Allemande Left

L1p
Pass the Ocean
Swing Thru
Hinge
Centres Trade
Swing Thru
Centres Run
Tag the Line
Face Left
Bend the Line
Pass Thru
Tag the Line
Face Out
Wheel & Deal
Centres Allemande Left

B1c
Swing Thru
Men Run
Men Circulate
Ladies Trade
Bend the Line
Right & Left Thru
Half-sashay
Pass Thru
Tag the Line
Cloverleaf
Centres Allemande Left

And Now For Some Humour

Star Thru B1c
Don't worry - deodorant test!

The following material is quite interesting and has the potential to create a lot of fun due to the comments that the caller can make at the end of some of the modules. Much of the material has come from Brian Brislane, and Brian advises to use the material in "very sparingly" and with care.

SS
Allemande Left
Swing Partner
Promenade
All Four Couples Wheel Around
Heads Do It Twice L1p

L1p
Touch a Quarter
Circulate for 7 Seconds Exactly
Stop
Men Run
Allemande Left

It doesn't have to be 7 seconds and it doesn't have to be exact - any amount of time will work.

L1p
Touch a Quarter
Circulate for 5 Seconds Exactly
Stop
Ladies Run
Right & Left Grand

B1c
Star Thru
Star Thru
Star Thru

SS
Heads Pass the Ocean
Very Centres Trade
Swing Thru
Sides Face, Grand - - - Right &
Left

SS
Join Hands - Circle Clockwise
Allemande Left
Swing

SS
Join Hands - Circle South
Allemande Left
Swing

The next routines are mine - I was really surprised to see how much trouble dancers had after I added a few extra words...

SS
With the Girl on the Right -
California Twirl
With the Girl on the Right -
Rollaway
Circle Right - Sunny Side Out
With the Girl on the Right -
California Twirl
With the Girl on the Right -
Rollaway
With the Girl on the Left -
Allemande Left
Swing

And this one...

B1c
With the Girl in front -
Star Thru
With the Girl in front -
Pass Thru
Bend the Line
With the Girl in Front -
Pass Thru
With the Girl on the Right -
Allemande Left

Plus

Eight Chain Thru

Along with Spin Chain Thru and Fan the Top, Eight Chain Thru is now part of the Plus Program.

In the Mainstream Program CallerLab advised against using Courtesy Turn in any situation other than normal couples - in Plus the limitation has been removed.

Steve Turner has sent in the following routines - they look pretty good to me.

Look at the following routine...

L1p
Right & Left Thru
Ends Touch a Quarter
Same Lady Run
Centers Half Square Thru
Eight Chain Two
Right & Left Grand

L1p
Right & Left Thru
Slide Thru
Box the Gnat
Eight Chain Four
Right & Left Grand

SS
Heads Half Square Thru
Everybody Square Thru
On the 3rd Hand Box the Gnat
Eight Chain Three

Do Paso
Roll Promenade

SS
Heads Lead Right
Star Thru
Pass Thru
Wheel & Deal
Double Pass Thru
Leaders Trade
Box the Gnat
Eight Chain Two
Right & Left Grand

SS
Heads Half-Square Thru
Right & Left Thru
Eight Chain Four
Right & Left Thru
Half-sashay
Eight Chain Three
Do Paso
Courtesy Turn – You're Home

The next couple of routines are mine...

L1p
Slide Thru
Right & Left Thru
Ends Half-sashay
Eight Chain Two
Touch a Quarter
Centres Trade
Men Run L1p

L1p
Slide Thru
Right & Left Thru
Ends Half-sashay
Eight Chain Two
Swing Thru
Split Circulate
Men Run L1p

L1p
Slide Thru
Right & Left Thru
Ends Half-sashay
Eight Chain Three
Centres Left Square Thru
Ends Cloverleaf
Left Touch a Quarter
Centres Trade
Men Trade
Reverse Flutterwheel
Sweep a Quarter
Veer Right
Promenade

L1p
Slide Thru
Right & Left Thru
Centres Half-sashay
Eight Chain Two
Swing Thru
Cast-off Three-quarters
Men Trade
Men Run
Bend the Line L1p

Changing the thread again, the following is a nice way to set-up a Dixie Grand get-out...

SS
Heads Pass Thru
Separate 'round 1 to a Line
Touch a Quarter
Single File Circulate Twice
Men Run
Dixie Grand

And...

B1c
Right & Left Thru
Pass to the Centre
Ends Roll
Centres Face In
Touch a Quarter
Men Run
Dixie Grand
Allemande Left

This month's record releases saw a very nice routine from Doug Bennett. I have built on Doug's idea - I hope that you and those who dance to you enjoy it. It has great flow and is a little different...

Singing Call - Corner Progression

Heads Promenade Halfway
Heads Pass the Ocean
Extend
Men Fold
Ladies Spread
Men Squeeze In
Men Trade
Everyone Cast-off Three-quarters
Men Walk - Ladies Dodge
Follow Your Neighbour
Half-spread
Swing Corner
Promenade

Heads Pass the Ocean
All the Centres Same Sex Trade
Extend
Hinge
Centres Trade
Centres Run
Couples Circulate
Wheel & Deal
Eight Chain Two
Swing Corner
Promenade

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As Couples

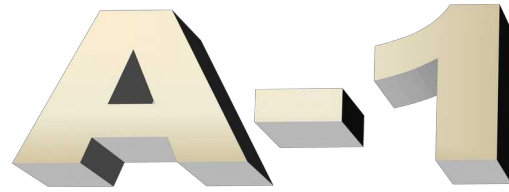
In the following routines only one couple will be working as a couple - the other gender will work as individuals - it gives a whole new feel to the choreography.

SS
Heads Ladies Chain $\frac{3}{4}$'s
Ladies, as a couple, Half-sashay
Lines of Three Pass Thru
Ladies work as a couple,
Trade with the man in your line
Ladies, as a couple,
Touch a Quarter
Ladies, as a couple, Extend
Ladies work as a couple,
One Quarter Thru
Men Extend, with a Left Hand
Men Hinge
Ladies Bend the Line
& Roll
Six by Two Acey Deucey
Flip the Diamond
Men, DYP, Cross-over Circulate

L1p

SS
Head Ladies Chain $\frac{3}{4}$'s
Ladies, as a couple, Half-sashay
Lines of Three Pass Thru
Ladies, as a couple, Run Right
Ladies work as a couple,
One Quarter Thru
Ladies work as a couple,
Swing Thru
Ladies Bend the Line
& Roll
Men Extend with a Left Hand
Couples Circulate
Bend the Line

L1p



In this next routine, the Centres work as a couple while executing a Cast a Shadow - the caller must specify whether the Centres are dancing a Cloverleaf to the Left or to the Right...

SS
Heads Lead Right
Veer Left
Couples Circulate
Cross-over Circulate
Men Walk & Dodge
Men work as a couple and go
Left
Cast a Shadow
Men Pass the Ocean
Cut the Diamond
All Eight Circulate
Explode &

L1p

In the next routine, having the Centres of a Tidal Wave Trade the Wave lets the Men work as a couple during a Grand Swing Thru...

B1c
Touch a Quarter
Fan the Top
Centres Trade the Wave
Men work as a couple
Grand Swing Thru
Men Bend the Line
& Roll
Ladies Lockit
Diamond Circulate
Six by Two Acey Deucey
Diamond Circulate
Cut the Diamond
Bend the Line
Half-breed Thru
Flutterwheel

L1p

A-2

Box Calls

The theme for this month's A-2 material is the two Box calls, Box Transfer and Box Counter Rotate. You will find that you can use them with great variety of formation.

B1c
Pass In
Pass Thru
Half-tag
Centres Box Counter Rotate & Spread
Centres Box Counter Rotate
Centres Box Circulate
Men Trade
Reverse Flutterwheel L1p

B1c
Pass the Sea
Lockit
Men Walk & Dodge
Ladies Run
Ladies Trade
Ends Bend
Ladies Box Counter Rotate
Ladies Box Transfer
Men Touch a Quarter
Checkmate the Column
Men Trade
Bend the Line
Half-breed Thru L1p

B1c
Pass In
Right & Left Thru
Ladies Cross
Extend
Spin the Windmill - In
Men Box Counter Rotate
Men Walk & Dodge
Ladies Touch a Quarter & Spread
Men Run
All Eight Circulate
Cycle & Wheel
Centres Pass Thru
Pass the Ocean
Lockit
Extend
Swing Partner

The next routine I picked up when visiting Prague last year. It is a total zero - it does nothing except change the axis of the square...

L1p
Touch a Quarter
Everyone Box Counter Rotate
Single File Circulate
Men Run B1c

On the call everyone Box Counter Rotate, everyone works in their own concentric box, the four centres working in the centre and the four ends working around the outside.

B1c
Touch a Quarter
Split Transfer
Ends Box Counter Rotate
Centres Box Transfer
Centres Cross
Centres In
Ends Circulate
Centres Chase Right
Tag the Line
Horseshoe Turn
Ladies Turn Thru
Men Pass Thru
Swing Partner

Feature Call

Wiggle Thru & Wiggle the Top

I must be honest, I like calls with fun names - the dancers expect to have fun as soon as they hear what it is that they will be doing.

Wiggle Thru is danced from parallel ocean waves - dancers Scoot Back and then Hinge.

Wiggle the Top is also danced from parallel ocean waves - dancers Scoot Back and then Fan the Top.

When preceded by a Touch a Quarter or a Hinge, Wiggle Thru works as a zero...

<p>B1c Touch a Quarter Wiggle Thru</p>	W1c
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<p>B1c Touch a Quarter Wiggle the Top Hinge Single File Circulate Twice Men Run Centres Pass Thru Swing Thru All 8 Circulate Once And a Half Right & Left Grand</p>

<p>L1p Right & Left Thru Pass the Ocean Wiggle Thru Men Run</p>	L1p
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<p>L1p Right & Left Thru Half-sashay Pass the Ocean Wiggle the Top Spin the Top Men Run Tag the Line Face Left Promenade</p>
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Singing Calls - Corner Progression

Heads Lead Right
Circle to a Line
Forward & Back
Right & Left Thru
Pass the Ocean
Hinge
Wiggle Thru
Extend
Swing
Promenade

Heads Lead Right
Veer Left
Bend the Line
Pass the Ocean
Wiggle the Top
Hinge
Men Run
Swing Thru
Turn Thru
Swing
Promenade

Heads Pass the Ocean
Very Centres Trade
Extend
Hinge
Wiggle Thru
Wiggle the Top
Hinge
Men Run
Pass Thru
Swing

Promenade

Hoedowning

Open Your Mouth & Use Your Mic!

If we wish to be successful it is crucial that dancers can hear easily and clearly as the caller is giving directions.

It is fairly easy to improve the clarity of communication by using our voice more effectively and by having a good microphone technique.

If you watch the mouths of professional singers, in general, you will notice that they open their mouths fairly wide (some of them even incredibly wide). There is a reason for this. The wider your mouth the more control you have over the variety of sounds that come out. By opening your mouth wide you are better able to articulate clearly the various vowels and consonants that you wish to create to get your message across clearly to the dancers.

A great way to practice singing (or calling) at home is to call while standing directly in front of a mirror. Watch your mouth!

You should see a large round opening in front of you! If the opening is neither large, nor round, you will be surprised how much clearer and better you will sound just by concentrating on that one aspect of singing.

Another aspect of singing that can lead to big improvement in your vocal presentation is to concentrate on trying to sound smooth. By smooth, I mean try to have little variations in volume. You still need to have variation in pitch and rhythm. By having a consistent volume coming out of your mouth the overall vocal presentation will sound more professional than if there are significant variations. It is not necessarily comfortable for dancers if they are straining to hear at one time and then feel that the voice is verging on deafening.

Microphones also work best when the volume level being fed into the microphone is more consistent.

If you whisper into a microphone it won't pick up the sound as well as if you speak clearly. If you should into a microphone it is possible that you will overload the microphone and the result will be a certain amount of distortion.

If you watch some of the top callers in action (e.g. Jet Roberts, Tony Oxendine, Steve Turner, Paul Bristow) you will notice that when they are not calling they tend to move the microphone away from their mouths. They only move the microphone into position when they are actually saying something. This allows them to breathe with the noise of breathing in coming across the sound system - it makes them sound smoother and more professional.

I try to work close to my microphone. By working close to the mic I can have the amplifier volume lower which will reduce the chance of feedback and hum.

Microphones will reproduce bass sounds better when placed close to your mouth and reproduce high frequency sounds better when further away.

Record Reviews

New Releases – February '02

By David Cox

- **Rocking All Over The World**
Sting 803 / James Wyatt

As you can guess from the title, this is traditional Rock 'N' Roll. The tune is well-known and has a strong melody line. This bright and bouncy tune has plenty of upbeat. The instrumentation features piano, harmonica, fiddle and the usual instruments you would expect with a rock band. There is a key change going into the closer.

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

- **God Must Be A Cowboy**
Tarheel 118 / Vaughn Parrish

Nice, bright music with a smooth feel – and dandy lyrics. Vaughn's routine is simple yet quite different.

HEADS RIGHT & LEFT THRU – EVERYONE HALF-SASHAY – HEADS SQUARE THRU – SQUIRE THRU THREE-QUARTERS – DO PASO – TAKE CORNER & PROMENADE

- **Buckets**
Mountain 49 CD / Mark Clausing

This is a rerelease of a record which is no longer available. The music is a medley of Bucket to the South and I'll Fly Away. There are harmony vocals through much of the record – it is quite different.

SIDES FACE, GRAND SQUARE – HEADS SQUARE THRU – DOSADO – SWING THRU – MEN TRADE – TURN THRU – ALLEMANDE LEFT – WEAVE – SWING & PROMENADE

- **Sentimental Journey**
Chaparral 317 CD / Gary Shoemake

This is a re-release of a blues-style singing call. There is a melody change in the

middle break and closer. The CD also has a hoedown (Smooth & Easy) included.

HEADS SQUARE THRU – RIGHT HAND STAR – HEADS STAR LEFT – SINGLE CIRCLE – STAR THRU – ROLL – SINGLE CIRCLE – STAR THRU – ROLL – SWING & PROMENADE

- **Fitz-giddious / Dime-a-night**
Sting 510

Paul Bristow has been bringing out some fabulous hoedown music since taking over the Sting & Snow labels. As with the other releases the music is quite different to your usual hoedown music. A large part of the difference is the actual instruments that are used. Fitz-giddious is rather smooth, with strong phrasing and an almost baroque feel. Dime-a-night has a faster feel and a stronger melody.

Best Sellers from January

1. One World	Down Under 103
2. Where'd You Learn To Love Like That	Global 212
3. Sealed With A Kiss	?????
4. Dance With Me	ESP 1062
5. Home Among The Gum Trees	7CS102CD

Best Sellers from December

1. Next Door To Alice	Royal 138
2. When A Child Is Born	Down Under 107
3. Little Black Book	?????
4. Celito Lindo	?????
5. Tell It To Your Teddy Bear	C-Bar-C 807

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HOME AMONG THE GUM TREES

7C's-202CD / Ian Mitchem / MS - Plus

A classic Australian song that I predict will now become a very popular Square Dance – especially with Aussie Callers. The CD features the instrumental in three keys, and three vocals: One by David Cox at the old “Basic” level, the other two by Ian at M/S and Plus levels. All choreography is straightforward. The M/S version of this dance is also to soon be released on vinyl (7C's-119). I was privileged when I was given a sample copy of the instrumental late last year. Since then I've used it many times, and have had an excellent response from Dancers, both here (in Australia), & in New Zealand. Instrumental has been arranged so as to capture the *mood* of the original pop version. It is a joy to call, and inspires the Dancers to “sing-a-long”. There is a key modulation at the beginning of the fourth figure. If you like the song, just go ahead and order this one!

#10 On our December 2001 tape.

FIGURE (M/S): Heads Square Thru, Do-Sa-Do, Swing Thru, Spin The Top, R & L Thru, Square Thru $\frac{3}{4}$, Corner Swing, Prom.

NEXT DOOR TO ALICE

Roy-138 / Jerry Story / Mainstream



This is a well-known song, beautifully produced here as an up-tempo square dance and brilliantly called by Jerry. The instrumental has vocal responses that add character to the dance, but should not cause difficulty for Callers wanting to change the choreo. Major fig. is interesting and just a little out-of-the-ordinary, which may *catch* a few Dancers.

#09 On our December 2001 tape.

FIGURE: Heads Prom. $\frac{1}{2}$, Pass the O/W, Recycle, Reverse Flutterwheel, Veer Right, Flutterwheel, Centres Veer Right, Veer Left, Corner Swing, Prom.

GONNA LOSE MY BLUES TONIGHT

C-C-808 / David Cox / Mainstream

This has to be one of the best releases to have come out of the C-bar-C stable. It has good instrumentation, interesting choreography (which, although being restricted to the old “Basic” program, may require a walk-thru with some dance groups), and a well-recorded vocal by David. Two variations of the major figure are called, but only one is printed on the supplied choreo sheet – I'll print both for this review. Instrumental has a nice *rolling* rhythm, and features a key modulation at the beginning of the closer. Don't let this one slip by without checking it out.

#01 On our December 2001 tape.

FIGURE: Heads Square Thru, Swing Thru, Boys Run, Couples Circulate, Bend the Line, Reverse Flutter Wheel, $\frac{1}{2}$ Sashay, Star Thru, Trade By, Corner Swing, Prom.

FIGURE: Heads Square Thru, Swing Thru, Boys Run, Couples Circulate, Bend the Line, Reverse $\frac{1}{2}$ Sashay, Pass The O/W, Swing Thru, Eight Circulate, Corner Swing, Prom.

MANSION IN THE SKY

Q-932 / Shane Greer / Mainstream

This is a nice up-tempo dance with a religious overtone. Instrumental is of the type which will generate lots of foot tappin' by those sitting on the side. For the flip, Shane has recorded a vocal that is a joy to listen to. Fidelity on both sides is superb. Choreo is standard with no tricks, and should not cause problems with any Mainstream group.

#08 On our December 2001 tape.

FIGURE: Heads Square Thru, Star Right, Heads Star Left, Touch $\frac{1}{4}$, Scootback, Boys Run, Square Thru $\frac{3}{4}$, Corner Swing, Prom.

